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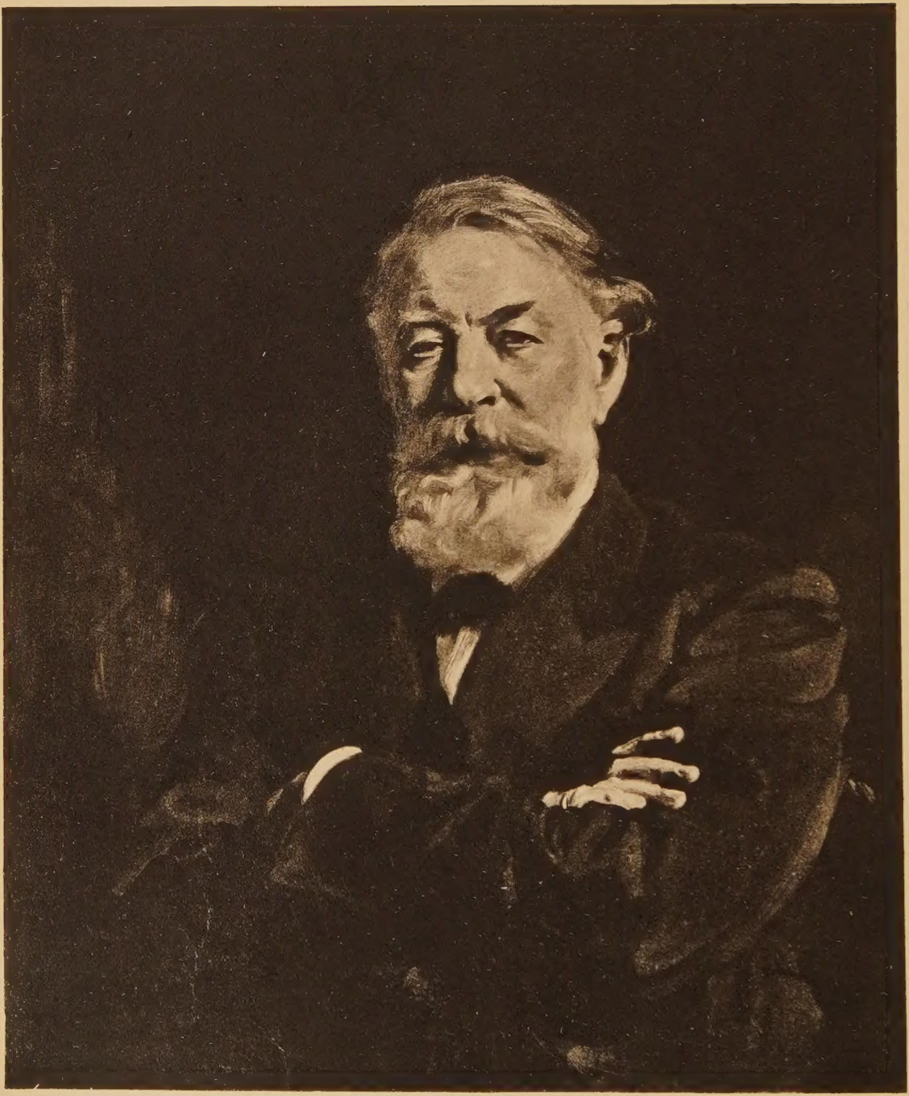
COBBETT'S
CYCLOPEDIC SURVEY OF
CHAMBER MUSIC

W. W. COBBETT

VOLUME II
I ——— Z



Joseph Joachim

COBBETT'S
CYCLOPEDIC SURVEY OF
CHAMBER MUSIC

COMPILED AND EDITED BY

WALTER WILLSON COBBETT

WITH A PREFACE BY W. H. HADOW

VOLUME II

I—Z

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ABBREVIATIONS

Allgemeine Musik-Zeitung	*Allg. Mus. Z.*
Altmann's *Chamber Music Literature*: a catalogue of works which have appeared since 1841 (3rd edn. 1923)	*Altmann.*
Altmann's *Handbuch für Streichquartettspieler*	*Handbuch.*
Bote & Bock	B. & B.
Breitkopf & Härtel	B. & H.
British Broadcasting Company	B.B.C.
Cobbett's Cyclopedic Survey	*Cyclopedia.*
Cobbett's *Musical Supplement*, a series of articles dealing with chamber music, edited or written by W. W. Cobbett and presented to readers of the *Music Student*, June 1913—Nov. 1916	*Music Supplement.*
Denkmäler Deutscher Tonkunst	D.D.T.
Denkmäler der Tonkunst, Bavaria	D.T.B.
Denkmäler der Tonkunst in Österreich	D.T.Ö.
Dent's *Dictionary of Modern Music and Musicians*	*Dent.*
Eitner's *Quellen-Lexicon*	*Q.-L.*
Fétis's *Biographie universelle*	*Fétis.*
Grove's Dictionary of Music and Musicians	*Grove.*
Guildhall School of Music	G.S.M.
Musical Section of the State Publishing Dept.	Mus. Sect. State Publ. Dept.
National Gramophone Society	N.G.S.
Pougin's *Complément et Supplément* to Fétis's *Biographie universelle*	*Pougin.*
Riemann's *Lexicon*	*Riemann.*
Ries & Erler	R. & E.
Royal Academy of Music	R.A.M.
Royal College of Music	R.C.M.
Russian Musikverein	R.M.V.
Society for the Publication of American Music	S.P.A.M.
Stainer & Bell	S. & B.
Vidal's *Les Instruments à Archet*	*Vidal.*

I

ARECKI, TADDEUS, b. 1889, born in Poland, naturalized American citizen, 1921.

Quartet, str op. 21 S.P.A.M., 1922.

This quartet won the Berkshire (U.S.A.) prize, 1918.

Iarecki, who writes in the advanced modern style, has several MS. works in portfolio, cluding two string quartets and two *Rhapsody* rios, opp. 11 and 22.

IBACH, P.

Suite (*L'amor che piange*) op. 47 Pizzi, *c.* 1900. str. quartet

IBERT, JACQUES, b. 1890, French composer.

Two movements 2 fl, cl, fag Leduc.

This work was played at the 1925 festival of the International Society for Contemporary Music at Venice.

D'INDY, PAUL MARIE THÉODORE VINCENT, b. 1851, French composer.

				Composed	
Suite	trpt, 2 fl, 2 v, vla, vc	D	op. 24	1886	Hamelle.
Chanson et Danses	fl, ob, 2 cl, horn, 2 fag	B flat	,, 50	1898	Durand.
Sextet	2 v, 2 vla, 2 vc	B flat	,, 92	1927	Rouart-Lerolle (in the press).
Suite en parties	harp, fl, vla, vc	A	,, 91	1927	,, ,,
1st quartet	str	B flat	,, 35	1890	Hamelle.
2nd quartet	,,	E	,, 45	1897	Durand.
Sarabande et Menuet (arranged from op. 24)	pf, fl, ob, cl, horn, fag	D and d mi	,, 72	1918	Hamelle.
Quintet	pf, 2 v, vla, vc	g mi	,, 81	1924	Senart.
Quartet	pf, v, vla, vc	a mi	,, 7	1878	Durand.
Trio	pf, cl, vc	B flat	,, 29	1887	Hamelle.
Sonata	pf, v	C	,, 59	1903–4	Durand.
,,	pf, vc	D	,, 84	1924–5	Rouart-Lerolle.

Vincent d'Indy is the foremost of César Franck's pupils, and, since the master's death, the leader of the school that first came into being by virtue of his teaching and the influence of his music. The other chief influences that played a part in d'Indy's education are those of Gregorian music and medieval masters (such as Palestrina and the Netherands school), folk-tunes, Bach, the later Beethoven, and, to some extent, Liszt,—Wagner also, and, in a more restricted way, Berlioz, but this does not directly concern students of his chamber music, which affords no evidence of their influence. Out of these various elements, intelligently assimilated and reacting upon his own strong purposeful individuality, he has evolved a style which is as definitely his own as his artistic outlook. Romain Rolland has shrewdly characterized the result thus:

> 'In order to avoid being overwhelmed under this wealth of conflicting elements and influences, a composer must be guided either by a strong impassioned purpose, or by a strong will leading him to eliminate, to select, to transform. D'Indy hardly eliminates anything: he organizes.'

There can be no doubt that in his methods of organization, and especially of musical architecture, he is mainly influenced by César Franck. Indeed, no clearer insight into his art-creed and practice, no fuller explanation of his own outlook and ideals could be imagined than is afforded by his article on César Franck's chamber music in the present Cyclopedia. This, in conjunction with his article on Beethoven's chamber music, will tell more about him, and throw a fuller light on his own music, than anything from the pen of another writer is likely to do.

THE PIANO QUARTET, op. 7, is the first of d'Indy's big chamber works, and is altogether characteristic of his style and interest in structural research. It is in three movements, the first of which is in ordinary sonata form. The first subject of this is given out by 'cello, viola, and violin successively. Part of it reappears in the bridge. The second subject, given out by the violin, starts in E major, and includes modulations to G sharp minor and C sharp minor.

The andante (ballade) is expressive and free from complexities. The final rondo, in A major, begins with a subject in octaves given out by the bow instruments. The first couplet (or working-out section) is in F sharp major; the second in D minor. The third reappearance of the main subject is in C major, and the following developments include an echo of the theme of the ballade in the strikingly contrasting key of G minor. In the conclusion the main subject is not used, the theme introduced in the second couplet appearing in its stead, and being used throughout the peroration.

THE TRIO FOR PIANO, CLARINET (OR VIOLIN), AND 'CELLO, composed shortly after the admirable *Symphonie sur un chant montagnard*, is the first chamber work of d'Indy's maturity, and affords good illustrations of various idiosyncrasies of his musical style and structural methods. It consists of:

I. Ouverture, B flat major. The first section is in the main key; the second, introducing the full form of the second subject (see Ex. 7), in F sharp major. In the third section, in A flat major, the bridge theme is treated; then follow further modulations and a return to the main key.

II. Divertissement, E flat major. This has two intermèdes, the second of which is in E flat minor.

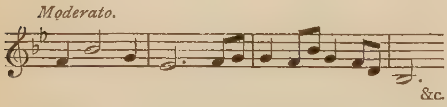
III. Chant élégiaque, D flat major, in ternary form.

IV. Finale, B flat major, in rondo form.

The cyclic principle, which in d'Indy's own words 'subordinates the structure to certain themes which reappear in various forms in each movement, acting as regulators and making for unity' (*Treatise of Composition*, ii, p. 375), is here applied as follows:

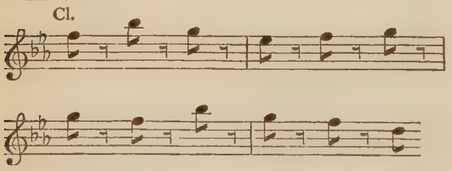
The main theme (given out at the opening of the ouverture by the clarinet and 'cello in octaves),

Ex. 1.



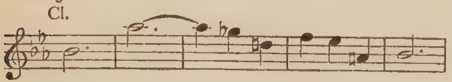
and especially its first motif, A, not only is present throughout this first movement, but provides materials for, or plays a part in, the other three. The first motif provides the theme of the divertissement:

Ex. 2.



Soon after (p. 28) occurs the following derivative motif:

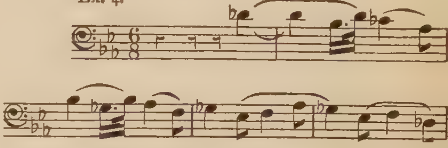
Ex. 3.



whose beginning recalls I A, the ending being borrowed from another motif of the ouverture (see Ex. 8). This new element plays an important part in the last section of this movement (p. 39, 2/4 transformed—p. 40, Q, original form) and in the finale (p. 48, 3rd line; p. 51, 3rd line; p. 52, 4th line, &c.). It is quoted towards the end of the intermède I (H, piano part), which, apart from this quotation, is founded on new materials.

The opening of I A is again present in the broad, expressive melody of the intermède II:

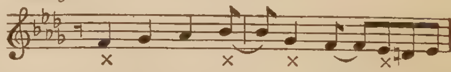
Ex. 4.



whose characteristic metre reappears in the last section of the divertissement.

The same first four notes of I A provide (in the piano part) an ostinato accompaniment to the beautiful *Chant élégiaque*:

Ex. 5.

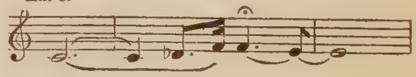


in which again they are to be found (notice marked notes), as well as in the new melodic form used in the middle section (E major, p. 42).

In the finale, I A is used extensively from J, p. 57 onwards, and at the close.

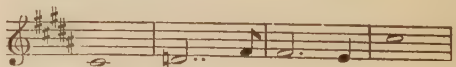
Another motif, very 'Lisztian' in character, is first introduced at the 14th bar of the ouverture:

Ex. 6.

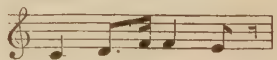


It reappears further in the following forms, which may serve as simple instances of the principle of theme-transformation extensively used by d'Indy in most of his works:

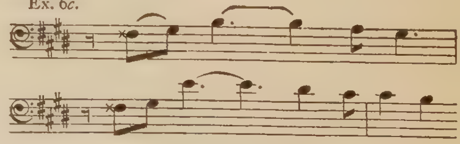
Ex. 6*a*.



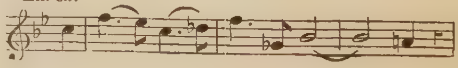
Ex. 6*b*.



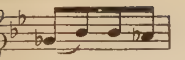
Ex. 6*c*.



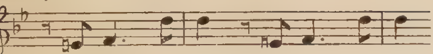
Ex. 6*d*.



Ex. 6e.

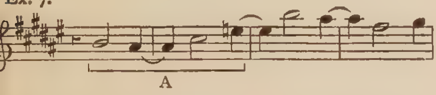


Ex. 6f.



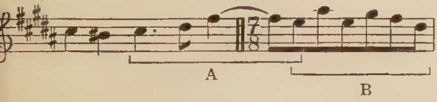
he second subject of the ouverture—

Ex. 7.



first announced (by the statement of its itial motif A) at the twelfth bar of the ouver-ure. The complete form first occurs p. 10, receded by the following pattern:

Ex. 8.



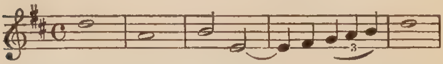
hich contains A, motif 6, and whose terminal rabesque B (as already pointed out) will often eappear. This is not an exhaustive list of the elationships but will suffice.

There will be no need to go through similar escriptions of relationships and correspon-ences with regard to d'Indy's other works. Vhat must be emphasized is that questions f derivation have nothing to do with the ctual vitality and beauty of the music. matter-of-fact analysis may be apt to mis-ead in this respect.

Surely, a theme or a melody must stand or ll quite apart from the fact that its 'skeleton' that of another heard before or to be heard urther; and the aesthetic value of a develop-ent is not determined by the origin of its aterials. D'Indy's own definition of the rtistic purpose served by 'cyclic' devices hould be remembered, of course; but the rinciple is one that concerns the composer ar more than the listener or player. A melody uch as that of the *Chant élégiaque*, for instance, hould be enjoyed and played just for what it is —a live, expressive thing, perfectly satisfying ust as it stands. It would be a mistake, when laying it, unduly to emphasize the presence f the 'skeleton'; it must be played just as it is vritten. The same remark applies, of course, o the playing of all thematic elements; when hey are to be emphasized, the composer ndicates the fact without ambiguity. As often s not, existing affinities fulfil their purpose ven when not consciously perceived.

The String Quartet, op. 35, was composed t a time when d'Indy had already begun vork on his dramatic masterpiece *Fervaal*, vhich he completed in 1895. It is in four movements, throughout which the theme prefixed as motto to the score—

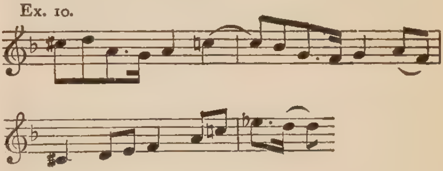
Ex. 9.



and patterns derived from it play a prominent part.

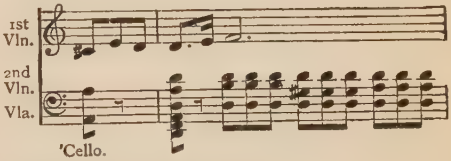
I. In sonata form, D minor. A slow introduction presents the motto theme in several forms. This theme speedily converts itself into the first subject of the allegro:

Ex. 10.



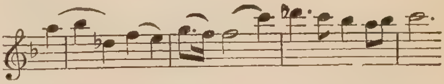
The transition or bridge is

Ex. 11.



And the second subject is

Ex. 12.

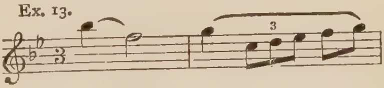


Both this second subject and the motto theme play an important part in the working-out, which is chiefly contrapuntal. They undergo, as well as the first subject, a variety of telling transformations. On p. 9, last line, the second subject, now emanating from a repetition of the first notes of the motto theme, is combined with the first subject. A working-out of the second subject follows, leading up to treatment in canonic imitations of the motto theme (pp. 12, 13). On p. 15, L, the bridge is worked out, leading up to a reappearance of the second subject in D major, gradually subsiding into D minor. A brief coda is built on the motto theme, and includes a last appearance of the first subject.

II. Slow movement, in five sections, B flat major.

The main subject is a variant of the motto:

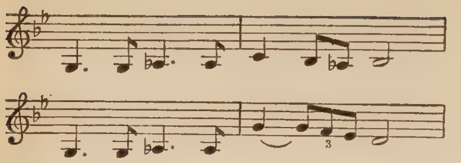
Ex. 13.



&c.

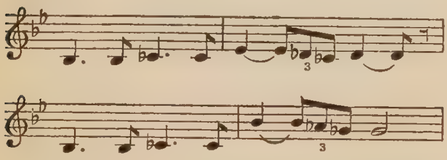
The second subject is typically Franckian in character:

Ex. 14.



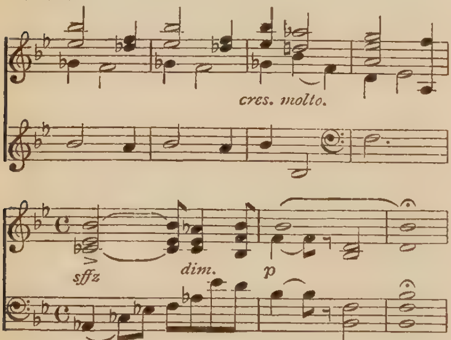
At p. 23 it reappears on the 'cello under the motto theme (1st violin, D). The conclusion of the second section introduces for a short while a mood of restlessness, but with the reappearance of the first subject, and further of a melodic variant of it (first violin, H), peace returns. Towards the end, on the viola, the second subject—

Ex. 15.



arises like an anxious question, to which the emphatic reply—

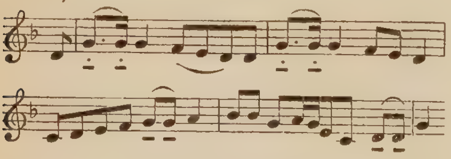
Ex. 16.



is given by way of conclusion.

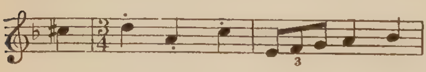
III. A scherzo with two subjects. The first, in moderately slow tempo, is in the character of a folk-tune:

Ex. 17.



The second, in quick tempo, is a new form of the motto:

Ex. 18.



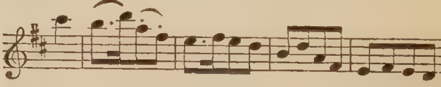
A melody given out by the viola, B, and take up by the first violin is used for the tric A return to the first subject is followed by return to the second. Then comes a fugat in 6/8 tempo, the rhythm of which persist in an accompaniment; over this the first subject reappears first in a distant, ambiguous ke (p. 36, last line); then suddenly again i F major. At L the trio theme reappears i A minor. After the working-out has run it course, a coda, containing an echo of the secon subject (Ex. 18) and an anticipation (p. 41, line of the first subject of the finale, leads up t this finale, which follows without a break.

IV. Finale. The form is a combination c sonata and rondo form.

It begins with an introduction in slo tempo, containing a new form of the mott (recitative, first violin) and echoes of th second subject of the first movement (p. 4 line 2—cp. Ex. 12) and of an accessory moti in the slow movement (line 3, A).

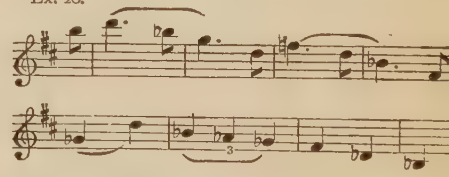
The finale proper begins with the followin first subject (or 'refrain'):

Ex. 19.



The second subject—another, very differen derivation of the motto—

Ex. 20.

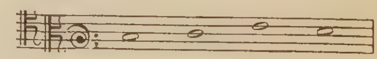


might be a folk-tune but for its wide compass

The second appearance of the first subject i heralded by the first notes of the motto (p. 4 2nd line, 'lent') and is in C sharp major; bu this key is barely touched. Further modulations bring back the second subject at I, and period of working-out ensues. After the mai subject has reappeared in the main key, M, bu with a new pungent harmonization, melodi variants of it are given out (p. 52, N, and anothe p. 52, last line). The second subject appears i the following working-out. In the concludin section the motto is much utilized (pp. 57–9 Reappearances of both subjects occur i combination with it.

THE STRING QUARTET, op. 45, was writte shortly after the symphonic variations, *Ista* It is in four movements, almost the whol material being derived from the theme—

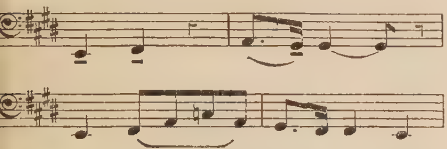
Ex. 21.



given as a motto to the work.

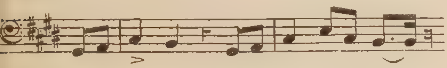
I. In sonata form, E major. It opens with an introduction in slow tempo, in which the motto theme appears in various aspects. At the 20th bar begins a fugue exposition built upon the following form of the theme:

Ex. 22.



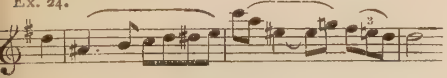
The first subject of the allegro is virile and determined:

Ex. 23.



The bridge, derived from the first subject, leads up to the second subject, in G major, which is more lyrical:

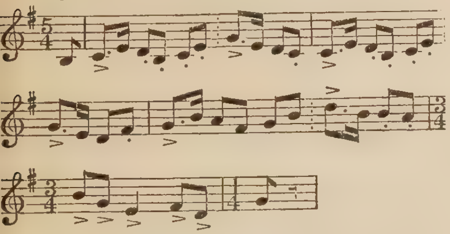
Ex. 24.



The exposition continues with modulations to E flat major (in which key the first subject s broadly stated by the viola, the violins accompanying in patterns derived from the nversion of the motto), C major, B major, A flat major (second subject on the viola). The development section begins in E major and is comparatively short. The first subject plays the main part in it (the second appears at 17, p. 16), and a broad restatement of the first subject in A flat precedes the final return to the main key, in which various aspects of the motto are restated.

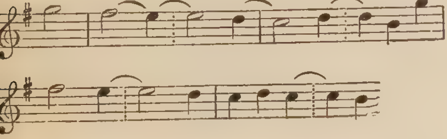
II. Scherzo, G major. A brisk, racy theme with a curious rhythm—

Ex. 25.



s given out by the 1st violin, the other instruments accompanying pizzicato. The theme of the trio is:

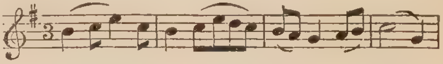
Ex. 26.



After a brief reappearance of the scherzo, this theme is repeated in a second trio (B flat major), after which the scherzo returns in G major.

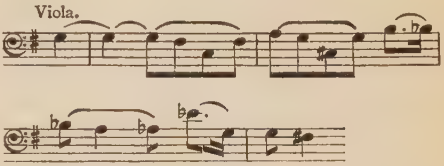
III. Slow movement, E minor. This is in five sections. The main subject is—

Ex. 27.

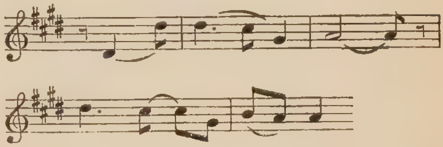


and the other two main elements are:

Ex. 28.

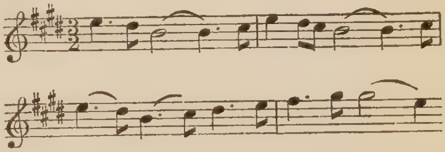


Ex. 29.



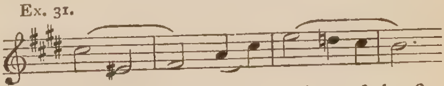
IV. Finale, in sonata form, E major. The movement opens with an introduction in slow tempo. Then the viola, tremolando (𝅗𝅥= 126), gives out an accompanying pattern, over which the first subject—

Ex. 30.



soon bursts forth. This is derived from an inverted form of the motto. Once again, the key of G major is selected for the presentation of the second subject (viola); and the development, starting from the main key, touches the key of B major (second subject restated by second violin, while the viola gives out—p. 53, line 2—an ascending motif which played an episodic part in the first movement). A reappearance, in slower tempo, of the motto introduces the key of C major, in which key the subject of the fugato in the introduction to the first movement is repeated in inverted form. The recapitulation includes a beautiful combination of the first subject and the motto—in dotted minims (18, p. 57). Further, the following pattern:—

Ex. 31.

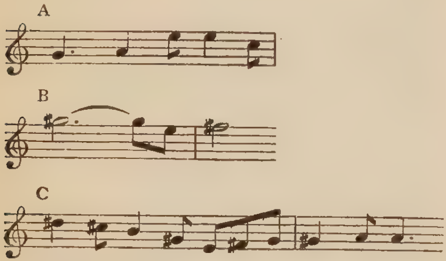


seems to recall the second subject of the first movement. It finally brings back the main key, in which persistent repetitions of the motto constitute the coda.

VIOLIN SONATA, op. 59. Composed in 1903–4. It takes place in the catalogue of d'Indy's output between the second symphony and the orchestral *Jour d'Été à la Montagne.*

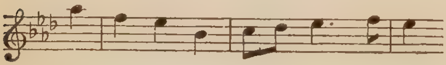
It is in four movements, the thematic materials of which are derived from three cyclic motifs, viz.:

Ex. 32.



I. In sonata form, C major. First subject, derived from A. Transition or bridge in which B and C are used. Second subject in A flat major.

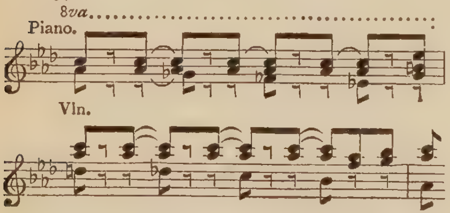
Ex. 33.



This second subject plays but a slight part in the following developments, which deal with the first subject in various strikingly interesting ways. On p. 6, line 2, it reappears accompanied by arpeggios; on p. 7, the piano gives it out, deprived of its characteristic rhythm, and impressively harmonized. In the recapitulation, subjects I and II are combined (p. 15). The first prevails alone until the end, *pp.*

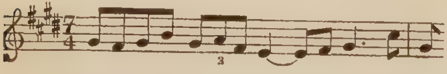
II. Scherzo in A flat major. The subject is:

Ex. 34.



with which motif C is soon combined (p. 18). The trio, in E major, is built upon a lovely tune of folk-song character, given out by the piano:

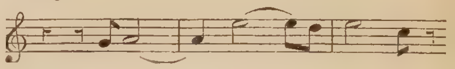
Ex. 35.



The violin reintroduces A (p. 22), which is afterwards repeated in chorale form by the piano, while the violin gives out the tune.

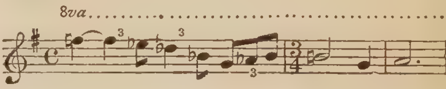
III. Slow movement, in five sections, E major. Its main subject, derived from B, is similar to the bridge in the first movement. In the second section A reappears, thus:

Ex. 36.



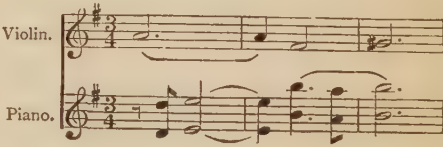
followed by

Ex. 37.



which is a variant of C. The general mood is one of grief, with intervals of peaceful meditation. The conclusion brings the main subjec of the movement and A in close, wonderfull expressive association:

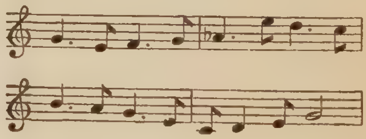
Ex. 38.



IV. Finale. The form is a combination o sonata and rondo forms.

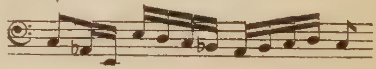
The main subject is:

Ex. 39.



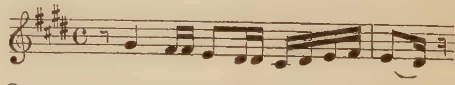
the bridge is:

Ex. 40.



and the second subject is:

Ex. 41.



On p. 42, the main subject reappears in the main key (by way of refrain[1]). A soon follows (p. 44, 1st line), and is combined with this main subject (p. 44, last line). Furthe working-out occurs in the key of A major, afte which there is another reappearance of the main subject in the main key (=second refrain canon-wise. The reappearance of the bridge precedes a modulation to E flat major, in which key more working-out takes place. Then the second subject reappears, in C major, and the ecapitulation brings back, chiefly, motifs A and B.

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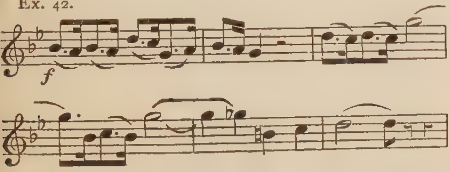
[1] See Foreword, art. BEETHOVEN.

PIANO QUINTET, G minor, op. 81. This ttractive work, remarkable for its clarity, implicity, and conciseness, was composed in 1924. The form, as will be seen, is not so igorously cyclic as in the previous works. Only the second subject of the first movement is used in further movements; and the handling of the thematic material is entirely devoid of complexities.

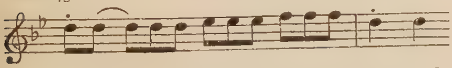
I. Assez animé, in sonata form. The first subject, introduced by all five instruments jointly—

Ex. 42.



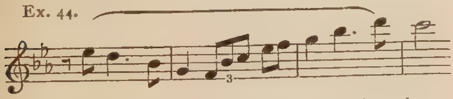
is followed almost immediately by the bridge.

Ex. 43.



A modulation leads up to the key of E flat major, in which the piano introduces the second subject:

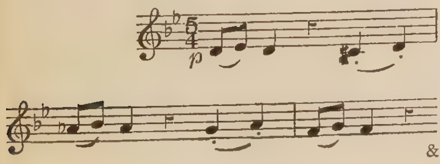
Ex. 44.



The working-out begins in B major (p. 5, line 2). Both first subject and bridge are freely used in it; and eventually (p. 7, line 2) the last motif of this first subject is given a prominent part. Further working-out leads through B minor to G major, in which key the second subject is given out (p. 10). Thence to the recapitulation (which begins p. 13, line 2) there are several interesting episodical developments, and the recapitulation itself is equally imaginative. It begins with a return to the first subject in the main key; and after a few bars of further working-out—consisting, at times, of mere allusions to the bridge, and to the second subject—the music gently subsides.

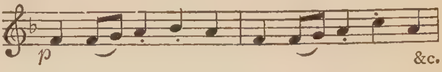
II. Assez animé, D minor. This movement, a scherzo, is in quintuple time, and chiefly founded on the following theme:

Ex. 45.



to which is added (p. 17), by way of countersubject, a graceful pattern in triplets. The subject of the trio (in F major)—

Ex. 46.



is also in quintuple time, but introduces a strong rhythmic contrast.

III. Lent et expressif, in B major. The beautiful, introspective subject is introduced by the strings, the piano coming in later (p. 25) to announce, in D flat major, the second subject (which is the second subject of the first movement, broadened, but otherwise unaltered). A brief period of working-out follows; various modulations precede the return to B major, and the conclusion follows, *pp*.

IV. Modérément animé, G major. The main subject introduces forthwith a mood of exhilaration. It is strongly rhythmed, and has a broad sway. Soon (from p. 32 onwards) it is dealt with in canon form, and the working-out goes through a wide range of contrasting tonalities. After a quieter episode in B major and a reappearance of the main subject in the main key, the cyclic theme (Ex. 44) reappears in E major. It plays an important part in the concluding section.

Romain Rolland (in *Musiciens d'Aujourd'hui*) rightly remarked of d'Indy:

> 'Clarity is the hall-mark of his mind. There are no shadows in him. The need for clarity is the main law of his artistic sense. In his music are displayed qualities that go to the making of an army leader: a clear knowledge of the goal, a patient determination to reach it, a perfect knowledge of the available means, a spirit of order, a thorough mastery over work and mind. The result is always clear—one might, if one wished, say that it is at times almost too clear.'

D'Indy is a versatile and prolific composer. He has written austere, sober music, and exuberant, luscious music; pure, abstract music, and poetic or descriptive music.

His chamber works belong exclusively to the first order, and occupy a place apart in his output. They constitute (with the exception of one single example, a piano sonata) the most austere and sober part of his output; and nowhere do his restraint and deliberate procedure show themselves more plainly. Here, no attempt is made to introduce the picturesque effects and bright colours which he uses so happily elsewhere. The general impression conveyed by any chamber work of his is that of a monochrome—but a monochrome that lacks neither strong lights and shadows nor forcible contrasts of values. Everything is definite, and everything, in its way, impeccable. There is neither reticence nor over-effusiveness. The music never seems to allude or to with-hold, but always states openly. There are no mysteries of indefinite suggestion, no by-ways, no glimpses of vistas suddenly disclosed, as it were, in passing. Hence, perhaps, Romain Rolland's remark that this music might be thought 'almost too clear'; but it may well be enjoyed for what it is. Its bareness is not barrenness. The rigour of the logic controls, but does not exclude, the flashes of creative imagination which are manifest, chiefly, in the extraordinary resourcefulness shown by the composer in the matter of rhythmic transformations (the point is worthy of careful attention, but can barely be touched upon here) and in the choice of contrapuntal devices.

Yet, the control is rigorous indeed. D'Indy's purpose is so deliberate and steadfast that, unconsciously perhaps, he imparts an air of family likeness to all his principal chamber works—a likeness resulting not only from general resemblances in plan and in execution, but from definite resemblances, which might be singled out, between his various cyclic themes and their derived forms—all of which are very different, as a rule, from those found in his symphonic or dramatic works. In other words, there are certain aspects of d'Indy's individuality that do not stand clearly revealed in his chamber music, which must be deeply studied if they are to be discovered—familiarity with other representative works will help to discover them.

These idiosyncrasies of his chamber music (as was pointed out in dealing with the trio, op. 29) may make it difficult for interpreters to see each work of his as a whole and not as a series of carefully evolved parts, each theme or episode as playing a live, independent rôle. Some people experience a similar difficulty with Bach's fugues, and are unable to see that Bach can display live imagination even inside the strict boundaries, say, of *Das Musikalische Opfer*.

D'Indy's is not music which can be performed adequately unless there is both a clear understanding of it and full faith in it. It does not lend itself to effects in interpretation. Since there is very little, if any, deliberate quest of tone-colour and richness of sonority (and not infrequently a deliberate ignoring of it, except so far as it is obtainable by contrasts of key), a good deal of the effectiveness of the performance will depend upon the natural intensity and quality of the performers' tone, but first and foremost upon their conviction—as those who were fortunate enough to hear d'Indy's quartets played by the Ysaÿe Quartet have reason to know. Perfect balance and perfect phrasing—which should not be found difficult considering the clear, explicit writing—are, of course, imperative.

M. D. Calvocoressi.

[Among the recently published chamber works of Vincent d'Indy is a sonata for 'cello, written on the classical model; i.e. the constructive ideas are derived partly from the suite, partly from the early sonata.

The opening movement, *Entrée*, is fashioned after the style of Haydn's first movements, with two themes which constantly alternate and only appear together at the end. This is followed by a *Gavotte* treated as a rondo, in the French eighteenth-century fashion. There are three refrains[1]; and the second couplet[1] contains new material which soon leads to the final refrain. The *Air* which follows is a melody of binary type (suite-form), in the style established by J. S. Bach in his arias. The final *Gigue* is a suite movement in the style of Domenico Scarlatti, and contains a kind of development of the second theme of the *Entrée*.

The Suite, op. 91, has four movements:
I. *Entrée, En sonate.*
II. *Air désuet, pour flûte, avec les répétitions au nazard et tierce lointaine.*[2]
III. *Sarabande avec deux doubles.*
IV. *Farandole variée en rondeau.*

The Sextet, op. 92, has three movements:
I. *Résolument animé.*
II. *Divertissement.*
III. *Thème, variations et finale.*]

INGENHOVEN, Jan, b. 1876, Dutch composer, clarinettist, and tenor singer.

	Composed	
Quintet, fl, ob, cl, horn, fag, C	1912	Wunderhorn-V.
Three movements, str. quartet, d mi	1911	,,
Quartet, str, C	1912	,,
3rd quartet, str, C	1914	,,
Trio, v, vc, harp	1918	Senart.
,, fl, cl, harp	1914–1915	,,
,, pf, v, vc		,,
1st sonata, pf, v, C	1919–1920	,,
2nd ,, ,, ,, ami	1921	,,
1st ,, pf, vc	1919	,,
2nd ,, ,, ,, fmi	1922	,,

In the two earlier sonatas for violin and piano and 'cello and piano are to be found his chief characteristics: a broad, but sometimes rambling melodic line, a strong feeling for rich harmony that, while being structurally quite in the prevailing fashion of his day, yet follows on the lines of the older schools, and is combined with a very rhapsodical manner. His harp effects are common, and are produced sometimes on the piano and sometimes on the two instruments together. These characteristics, rather than any technical problems, make the works difficult of interpretation, but once thoroughly mastered they are of great interest both to players and hearers.

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[1] See Foreword, art. Beethoven.

[2] Terminology derived from the effect of certain organ-pipes.

Ingenhoven's first trio, written in 1915 and evidently to some extent under the influence of Debussy, is for flute, clarinet, and harp. It is a study in brilliant but finely shaded tonal effects, and each instrument has a part peculiarly fitted to its qualities. Yet it has a broad, melodic structure; and the solid character of the harp part produces a unified mass of tone that s as striking for its restraint as for its richness.

The trio for violin, 'cello, and harp, written n 1918, is made up chiefly of rapidly moving figures for the two stringed instruments, in varied and restless, but not aimless, rhythm, the harp doing very little more than provide an accompaniment. The thematic structure and development is almost entirely rhythmical.

The two later sonatas, respectively for violin and piano and 'cello and piano, are simpler in character, a more complete technique having allowed the composer to express his thoughts more briefly. The violin sonata is in three short movements, the first two in A minor and C minor, and the third in a less definite tonality approximating to F major.

The 'cello sonata is correctly described as being 'quasi una fantasia'. It is in a single movement based on one theme, the free development of which is an excellent example of concentrated thought and expression. The works are difficult to play by reason of their rregular and complex rhythms, but when well played they give an impression of directness of thought and unity of expression that is quite out of the common. HERBERT ANTCLIFFE.

INGHELBRECHT, DÉSIRÉ E., b. 1880, French composer and conductor.

		Composed	
Quintet, 2 v, vla, vc, harp (or pf)	c mi	1917	Leduc, 1919.
Sonatina, fl, harp (or pf)		1918	„

Inghelbrecht is a man of wide culture, well acquainted with the music of the past and in touch with modern developments. His principal qualities are distinction, elegance, and a keen and refined intelligence, while his works are full of charm and colour.

The quintet is a very individual work, and original in construction. The music is now fluent, now full of power, always unexpected—and the ideas are developed with real mastery, and in a manner which displays them continually in new aspects.

Inghelbrecht's works, which are full of happy audacities, reveal him as a highly gifted artist and a keen inquirer. It was the appearance of Debussy's *Pelléas et Mélisande*, and later, the works of Maurice Ravel, which indicated to him the path which he should follow, and he is n the direct line of descent from these two great modern musicians. ADOLPHE PIRIOU.

IN NOMINE. A short instrumental work (sixteenth century), *v.* FANCY.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC.

In 1922 a group of the younger Viennese composers, mostly pupils of Schönberg, inaugurated a movement which resulted in the foundation of the International Society for Contemporary Music. Vienna is, or was in those days, one of the more conservative capitals so far as modern ideas in music were concerned. Not only these composers, but Schönberg himself, had suffered much from the hostility of Austrian musical circles. When, therefore, an International festival was announced to take place at Salzburg, they decided to take advantage of the presence of an international audience—then the only feature of the festival that could be described as international—to make a demonstration on behalf of modern composers generally. They invited the co-operation of those similarly placed in other countries, and drew up plans for a series of international concerts of contemporary music to be given in friendly association with the Festspielhausgemeinde, that is to say, the committee organizing the International festival, which was devoted chiefly to Mozart's operas. Eventually seven programmes of almost incredible dimensions, amounting in all to twenty hours of music, were given at Salzburg in four days, August 7–10, by executants assembled from a dozen different countries. Fifty-four composers of sixteen different nationalities were represented in these programmes, and twenty of them were present at the performance of their works. To realize the historical importance of this gathering, it is necessary to recall that when, little more than a year earlier, two famous composers of countries opposed to each other in the war met upon a certain steamer and were seen to engage in conversation, the occurrence was reported in the Press as a remarkable incident. When Arthur Bliss's *Rout* was put in rehearsal under his direction for the first concert at Salzburg, the strings were German, the wind French, the percussion Austrian, and the singer English. From the very beginning, musicians of all countries not only played together, but, what was in the circumstances even more important, ate and drank together, and toasted each other. International relations were restored in the only way in which they could be effectively restored, that is to say, tacitly, without diplomatic verbiage, but with that avoidance of irritating subjects which, after all, is an elementary precept of good manners; and already the European atmosphere has calmed down sufficiently for such gatherings to be regarded as normal. But it is to music, and to that intimate form of it known as chamber music, that credit must be given for having led the way.

At this preliminary gathering, and at those subsequently organized by the International Society, the term 'chamber music' is applied in its broadest sense to music that can be performed under 'chamber' conditions. It includes, therefore, in one direction songs, piano pieces, and other compositions for a solo instrument with or without accompaniment, and in the opposite direction compositions of a type which has become prominent in recent years, occupying the neutral territory between orchestral and chamber music, and generally described as written for 'chamber orchestra'. At the opening concert Bliss's *Rout* answered this description. Omitting all such works as lying outside the scope of the present review, the music performed at this preliminary gathering consisted of:

1st Concert.	
Sonata, fl, ob, cl, pf.	Milhaud.
Pan trauert um Syrinx, voice, fl, pf.	Jos. Marx.
Sonata, v, pf.	Béla Bartók.
2nd Concert.	
Quintet, fl, ob, cl, fag, pf.	Magnard.
Sonata, 2 fl.	Koechlin.
Rhapsody, 2 fl, cl, pf.	Honegger.
3rd Concert.	
Sonata, v, pf.	Carl Nielsen.
Str. quartet.	Egon Wellesz.
,, ,,	Anton Webern.
Sonata, v, pf.	W. Pijper.
4th Concert.	
Song with str. quartet.	W. Klein.
Three songs with v and pf.	Ernst Kanitz.
Nachts, trio, vla, vc, pf.	Hugo Kauder.
Three songs, with v, vla, vc, pf.	Egon Lustgarten.
Stelldichein, voice with str. sextet.	Karl Weigl.
5th Concert.	
Str. quartet.	P. Hindemith.
Sonata, v, pf.	Ernest Bloch.
6th Concert.	
Serenade, 2 v, vla.	Zoltán Kodály.
Four songs, with v.	Gustav Holst.
Sonata, v, pf.	Leo Sowerby.
Nod, voice and str. quartet.	Armstrong Gibbs.
Two songs, with str. quartet.	Eugene Goossens.
7th Concert.	
Molly on the Shore, str. quartet.	Percy Grainger.
Three songs, with str. quartet.	Paul A. Pisk.
Second str. quartet, with soprano.	Schönberg.

The majority of these works will be found discussed in the articles dealing with the respective composers. The only omissions will be found among the Viennese group. Some of these, such as the excellent songs of Paul A. Pisk, amply justify performance, but, for domestic reasons which ceased to weigh after the International organization had been set up, the Austrian promoters of this preliminary gathering were almost compelled to exercise less discrimination at home than was subsequently enforced. In other respects, too, the choice of works was not always wise, but was influenced by circumstances. Many more recent, more rarely heard, or otherwise more interesting works might have been included, had performers been available to play them. However, the prolonged interruption of international relations had created a state of affairs in which what was familiar to one section of the audience was new to the other, so that the programmes, whatever their defects, achieved their primary object of re-creating mutual interest and esteem.

Under such conditions it was natural that the musicians assembled at Salzburg should discuss ways and means of perpetuating the good work thus inaugurated, and the conviction gained ground that it would be a wasted opportunity if they separated without placing it on a permanent basis. Eventually, an informal meeting took place at which certain proposals were agreed to in principle. From this initiative grew a larger gathering, which devoted an entire day to the subject. Mr. Edward J. Dent was invited to take the chair, and accomplished his task—an unexpectedly delicate one, as will appear hereafter—with remarkable skill and tact. He did not preach internationalism, nor offer counsels of perfection, but every time a speaker, under the spell of his own eloquence, showed signs of becoming irrelevant in a dangerous sense, the chairman gently but firmly shepherded him back to the subject under discussion.

At the earlier gathering it had been assumed, almost without discussion, that in recognition of the initiative which had led to these international concerts, and in view of the probability that, for a time at least, they would continue to take place at Salzburg, the headquarters of whatever international organization was created would remain in Vienna. Meanwhile, however, another suggestion began to gain ground. This was that the Centre should be in London, and it is important to remember that it did not emanate in the first place from an English speaker. The reasons given for the choice can be grouped under three heads:—First, London was credited, rightly or wrongly, with being more businesslike than Vienna, and there was a flattering faith in the general efficiency of a London office. Second, London is so eclectic that its impartiality as between the rival tendencies of modern music can be relied upon with more safety than that of any city closely associated with musical faction fights. Third, whereas in other centres there is commonly one big publishing firm whose vicinity might, with the best intentions on both sides, become somewhat overwhelming, the business interests in London are too well balanced to deflect the Society from its policy of independence.

This naturally proved a disappointment to the Austrian promoters to whose initiative the whole gathering was due, but the proceedings were animated with such a genuine desire for mutual understanding that the proposal was voted with only one abstention and one dissentient. Thus originated the International

Society for Contemporary Music, with headquarters in London at the CONTEMPORARY MUSIC CENTRE (*q.v.*) of the British Music Society, Edward J. Dent for its first president, and an honorary committee consisting originally of Busoni, Ravel, Schönberg, Sibelius, Strauss, and Stravinsky.

An inaugural conference of delegates took place in London the following January (1923) at the invitation of the British section. Representatives of nine nations (Austria, Czechoslovakia, Denmark, France, Germany, Great Britain, Italy, Switzerland, and the United States) met, again under the presidence of Edward J. Dent, and reported the progress of the organization in their various countries.

Meanwhile, the present writer had drawn up a constitution, which was distributed to the other sections, and now came forward for adoption. It was duly approved and has stood the test of actual experience, the only modifications being in details of procedure. On the same occasion the first International jury was elected. The Society now has over twenty sections, organized in the following countries: Argentina, Austria, Belgium, Czechoslovakia, Denmark, Finland, France, Germany, Great Britain, Holland, Hungary, Italy, Latvia, Norway, Poland, Portugal, Roumania, Russia, Spain, Sweden, Switzerland, United States, Yugoslavia. Each national section is entitled to two representatives exercising one vote at all international meetings and to participate in the election of the international selection committee which decides the choice of programmes at all festivals. These take place annually. The first two were held in 1923 and 1924 at Salzburg, the Society's birthplace, that of 1925 at Venice, that of 1926 at Zürich, and that of 1927 at Frankfort. The 1928 festival is at Siena. In 1924 the Czechoslovakian section, on the occasion of the Smetana centenary, placed its resources at the disposal of the Society for three international orchestral concerts at Prague, which proved so successful that the offer was renewed, and a further series of concerts was given at Prague in May 1925. These obviously are beyond the scope of this article.

The 1923 festival. Four members of the international jury met at Zürich in May 1923 to select the works for the festival at Salzburg the following August. These were MM. Ansermet (Switzerland), Caplet (France), Scherchen (Germany), and Wellesz (Austria). Omitting once more those works which do not come within the purview of this review, the six programmes included the following chamber compositions:

1st Concert.

String quartet, op. 3.	Alban Berg.
Second sonata, v and pf.	Béla Bartók.

2nd Concert.

Sonata, v and pf.	Florent Schmitt.
Third string quartet.	Ernst Křenek.

3rd Concert.

Overture on Hebrew themes—cl, str. quartet, and pf.	Prokoviev.
Sonata, fl and pf.	Philipp Jarnach.
String quartet.	W. T. Walton.

4th Concert.

Sonata, v and pf.	Leoš Janáček.
Rhapsody, fl, cor anglais, str. quartet, cb, 2 voices.	Arthur Bliss.
Divertimento, 5 wind instr. and pf.	Albert Roussel.
Sonata, fl and harp.	Sem Dresden.
Three pieces for str. quartet.	Stravinsky.
Concertino for str. quartet.	,,

5th Concert.

Sonata, vla and pf.	Arthur Honegger.
Second quartet in quarter tones.	Alois Hába.
Sonata, v and vc.	Maurice Ravel.

6th Concert.

Fourth str. quartet.	Darius Milhaud.
Quintet, cl and str.	Paul Hindemith.

Sonatas for violin alone by Eduard Erdmann and for 'cello alone by Bartók are omitted from the list as not being concerted music. All the composers mentioned above will be found treated in separate articles; W. T. Walton's string quartet, however, is still unpublished. The jury's selection of this work had occasioned some surprise, for nothing was known in his own country of the young composer, who was born at Oldham, March 29, 1902. On its performance it was easy to see that its remarkable independence and sincerity had outweighed, in the opinion of the judges, defects of immaturity and prolixity. The scherzo was the section most generally applauded. The concluding fugue was admired for its technical quality, but held to be much too extended.

The 1924 festival. At the end of February, 1924, another international jury, consisting of MM. Ansermet (Switzerland), Bartók (Hungary), Casella (Italy), Goossens (Great Britain), Koechlin (France), Schulz-Dornburg (Germany), and Stepán (Czechoslovakia), met at Zürich and decided the four programmes of the festival of that year. These contained the following chamber works:

1st Concert.

Sonata, vla and pf.	Bax.
Three spiritual songs, voice, v, and cl.	Kaminski.
Sonata, vc and pf.	Pizzetti.
Frauentanz, seven mediæval poems for sopr, vla, fl, cl, horn, and fag.	Kurt Weill.
Fourth str. quartet.	Křenek.

2nd Concert.

Septet for fl, ob, cl, fag, horn, cb, and pf.	W. Pijper.
The Curlew, four poems for tenor, fl, cor anglais, and str. quartet.	Peter Warlock.
Duet for v and vc.	Kodály.

On Wenlock Edge, song cycle for tenor, str. quartet, and pf.	Vaughan Williams.
Trio for v, vla, and vc.	P. Hindemith.

3rd Concert.

Stornelli e Ballate, for str. quartet.	Malipiero.
Four pieces for str. quartet.	Erwin Schulhoff.
Sonata, cl and fag.	Poulenc.
Sonata, vc and pf.	Ireland.
Gaselen, song cycle for baritone, with fl, ob, bass-cl, trumpet, percussion, and pf.	Schoeck.

4th Concert.

String quartet.	Jarnach.
Dance-suite for v solo with vla, vc, fl, cl, cor anglais, and fag.	Wellesz.
Octet, for fl, cl, 2 fag, 2 trumpets, and 2 trombones.	Stravinsky.

Apart from the importance of the instrumental works performed, this festival was remarkable for the association of the voice with varied combinations of strings and wind, as in the songs of Heinrich Kaminski, Kurt Weill, Peter Warlock, and Schoeck. The average level of the music was higher than it had been at any previous festival, in consequence not so much of the presence of outstanding works as of the refreshing absence of any for whose inclusion there was not ample reason.

The 1925 festival. At the accompanying conference it was decided to hold the following festival at Venice in September 1925, and to reduce the membership of the jury to three. Those elected were MM. André Caplet (France), Alfredo Casella (Italy), and Egon Wellesz (Austria). They met at Winterthur, Switzerland, in December, and selected the following chamber works for performance:

1st Concert.

String quartet.	Erwin Schulhoff.
Duo for v and vc.	Hans Eisler.
Jassband for v and pf.	Wilhelm Grosz.

2nd Concert.

Sonata for pf and vc.	Caspar Cassado.
Five pieces for str. quartet (op. 26).	Max Butting.
String quartet.	Leoš Janáček.

3rd Concert.

String quartet (op. 16).	Erich Wolfgang Korngold.
Two movements for two fl, cl, and fag.	Jacques Ibert.
Sonata for vc and pf.	Honegger.
Joueurs de flûte. (Four pieces for fl and pf.)	Albert Roussel.
Tzigane, for v and pf.	Ravel.
Sonata for pf, ob, cl, and horn.	Vittorio Rieti.

4th Concert.

String quartet.	Mario Labroca.
Merciless Beauty (three rondels for voice, 2 v, and vc).	Vaughan Williams.
Serenade (op. 24) for cl, bass cl, mandoline, guitar, v, vla, vc, and bass voice.	Schönberg.

5th Concert.

String quartet.	Karol Szymanowski.
Angels, for six trumpets.	Carl Ruggles.

In addition there was a sonata for solo violin by Zoltán Szekely, and some works for larger combinations, such as Paul Hindemith's chamber music for twelve solo instruments and piano obbligato, Henry Eichheim's *Oriental Impressions* for chamber orchestra, and Louis Gruenberg's *Daniel Jazz*.

The 1926 festival. The jury which selected the works performed at the 1926 festival, which took place at Zürich in June, were Arthur Bliss, Arthur Honegger, Hermann Scherchen, Walter Straram, and Karol Szymanowski. The first and fourth concerts were devoted to chamber music, and the following works were performed:

1st Concert.

Trio for v, vla, and vc.	Walther Geiser.
Quintet for fl, ob, cl, horn, and fag.	Arnold Schönberg.
String quartet.	Frederick Jacobi.

4th Concert.

Septet for fl, str. quartet, female voice, and pf.	Arthur Hoerée.

The remaining concerted works performed at the latter concert were for chamber orchestra, and the other concerts were choral and orchestral.

The 1927 festival. The jury for the 1927 festival, which took place at Frankfort in May–June, were:—Alois Hába, Louis Gruenberg, Philipp Jarnach, R. Simonsen, and Walter Straram, and the following works were performed:

1st Chamber Concert.

String quartet, no. 1, op. 24.	Alexander Mossolov.
Sonata for fl and pf.	Willem Pijper.
Concertino for pf, 2 v, vla, cl, horn, and fag.	Leoš Janáček.
Trio for pf, v, and vc.	Joaquin Turina.

2nd Chamber Concert.

String quartet, no. 3.	Conrad Beck.
String quartet.	Vladimir Vogel.

3rd Chamber Concert.

String quartet, no. 4 (2 v, vla, cb).	Bernard van Dieren.
Sonatina for fl, cl, and fag.	Jörgen Bentzon.
Sonata for v and pf, op. 22.	Alexander Jemnitz.

The programmes also included Alban Berg's concerto for pf, v, and thirteen wind instruments, and Aaron Copland's *Music for the Theatre* for chamber orchestra.

The 1928 festival. The jury for the 1928 festival (September: Siena) consisted of Volkmar Andreae, Alban Berg, Alfredo Casella, Philipp Jarnach, and K. B. Jirák. The following works were chosen:

1st Concert.

String quartet, no. 2.	Vincenzo Tommasini.
Sonatina for fl and pf.	Karel Hába.
Sonata for v and pf.	Maurice Ravel.
String quartet, no. 3.	Alexander v. Zemlinsky.

2nd Concert.

String quartet, no. 3.	Frank Bridge.
Duet for v and pf, op. 35.	Heinz Tiessen.
String trio.	Anton v. Webern.
Concerto for harpsichord, fl, ob, v, and vc.	Manuel de Falla.
Music for 8 instruments.	Robert Blum.

3rd Concert.

String quartet, no. 2.	Bohuslav Martinú.
Quintet for ob, cl, fag, vla, and cb.	Serge Prokoviev.
Sonata for vc and pf.	Franco Alfano.
Quintet for pf and str.	Ernest Bloch.

A separate performance was also recommended of W. T. Walton's *Façade* for reciter with fl, cl, saxophone, trumpet, vc, and percussion.

The 1929 festival. The jury for the 1929 festival (April: Geneva) were:—Ansermet, Ravel, Pijper, Girola, and Tiessen. The following works were chosen:

1st Concert.

Serenade, v, vla, vc, op. 24.	Alex. Jemnitz.
Sonatina, 2 v, pf.	Manuel Rosenthal.
String quartet, no. 2.	Jerzy Fitelberg.

2nd Concert.

String quartet (one slow movement).	Julius Schloss.
Sonata, v, pf.	Erwin Schulhoff.

Looking back over the activities of the Society at this stage of its existence, it has sufficient achievement to its credit to justify the claims made on its behalf at the outset. It provides not only an annual exhibition of all that is most interesting in contemporary music, but also the occasion for much social intercourse which has been proved by experience to have a great and beneficial influence. Not only do the works performed become known over a wide area which, without the Society, it would take them much longer to reach, but the meetings, conversations, and general interchange of ideas react fruitfully upon the subsequent performance of other works. Musicians from distant countries vaunt to each other the recent additions to their respective repertories, and each returns home with the intention of seeking early acquaintance with the new works of which the other has spoken. In fact the ramifications are endless.

On the other hand, it is not too soon to rebut certain forms of criticism levelled at the Society and its programmes. It has been said that these are not representative. They were never claimed to be so. A variety of conflicting considerations must always arise in relation to the choice of works, and in the end it must often happen that an important work which has the jury's full approval is eventually put aside, and something of lighter calibre substituted, simply because the programmes could not stand the inclusion of another heavy work, but on the contrary required leavening. The jury's duties are not solely concerned with judging. It has to compose programmes, and any experienced concert-giver knows that a certain latitude is essential in the process. Nor is the jury in any way bound to ensure that every section be adequately represented. Its mandate is to consider internationally the whole of the music submitted to it. In the outcome, since it is manifestly impossible to satisfy all sections without exceeding the time allotted to the concerts, the next best thing is obviously that no section should feel completely satisfied, and that result has hitherto generally emerged. Where each section feels slightly aggrieved, it is evident that the scales have been evenly held. Occasionally there has been some foundation for such grievances, but year by year they seem to compensate themselves.

Another form of criticism goes deeper. It is said that the Society's policy inclines too far to the left—that it encourages only extreme forms of so-called 'modernism', which is an exaggeration. But its true raison d'être is precisely to spread the knowledge, by performance and otherwise, of those forms of music whose marked nonconformity challenges an international verdict. The Society is not in this respect bound by statute, but the circulation of music containing no element of novelty or heterodoxy has no urgent need of its assistance. It proceeds normally, as it has always done. It is the new departures which need to be tested in the international arena. Confronted as they usually are at the outset with either apathy or hostility, it is desirable that they should reach the audience of the *studiosi rerum novarum*, which is in no single country considerable, but in the aggregate represents a conspectus of international musical development. It is natural and almost inevitable that in such an association music of the kind which is sometimes described as 'uneventful' should find itself somewhat at a disadvantage. But this tendency implies no policy of exclusion, as is easily proved by the programmes, which contain some outstanding examples of music which in the light of present-day experience would be regarded as conservative. It is, however, probable that unconsciously more is demanded of such music to justify its inclusion than is required of experimental works, always provided that the experiment be worth the making. If so, the tribute is the greater.

EDWIN EVANS.

INTERPRETATION.

The interpretation of chamber music is a question of style, which, in its turn, depends upon tradition—the two, in all arts, being intimately connected. A whole volume would be needed to deal with this subject in full, but this article will only be an attempt to explain and examine the difficulties and the principal points of this vast domain of the art of music.

The difficulties which are encountered at first by the performers of chamber music are such that it obviously makes much greater mental demands upon them than any solo work would do; this is probably the reason why so many great soloists, who are great artists as well, are so inferior as members of an ensemble. There are innumerable subtleties that a chamber music player must grasp; for this reason the training of chamber musicians should be conducted on very special lines—and quite apart from the technical ability of each player, which, of course, ought to be complete before he can hope to become a first-rate chamber music player. (Suggestions for students will be offered later.)

First, taking into consideration the means to achieve style in the performance of chamber music, it is necessary to show why it is so much more difficult to get at the true style in the art of music than it would be, for instance, in the art of architecture. If one wishes to study the Norman period, it can be observed wherever examples of it exist, and its details can be completely grasped; but in music it is only possible to read a printed score which is a passive piece of material, which has to be made to live its real life by being played *in the right style*, and here is where all the difficulties begin. It may be said, indeed, that between the printed score and the ideal performance of a chamber music work there is a gulf which can be crossed only by the exercise of all the performer's powers. Natural instinct will achieve surprising results in these studies, as in any others, but here it has to be guided by such a sure and experienced hand that, if the most delicate qualities of the ear are not trained and cultivated to the utmost, the rendering of the works performed will only amount to a dead copy of the original. For it is these factors which form the quality of tone and the balance of the parts of the ensemble, as well as the most refined feeling of rhythm, which forms the necessary give and take of the tempo.

A knowledge of the culture of each period and of the composer's outlook is most necessary also. Taking the string quartet as the ideal and most complete form of chamber music, in its embryo stage—before Haydn put his master hand to it and definitely fixed the foundations of real instrumental writing—there are the important examples of Purcell, who in his fantasias for viols forms the necessary link between the vocal ensemble writing of the earlier periods and the proper instrumental period of Haydn. There are also Bach and Vivaldi, whose concertos for strings show an approximation to the string quartet writing style of Haydn.

From that period to the twentieth century, the principal landmarks of chamber music are the works of Mozart, Beethoven, Schumann, Schubert, and Brahms, together with those of César Franck, Debussy, and Ravel, and of composers like Dohnányi, Dvořák, and the leading Russians who have written distinctive works for string quartet. Now, when about to play any of the works of these composers, it is important to realize that the style in which any work should be interpreted is not, even in theory, a stereotyped unalterable quantity. On the contrary, there is, and always must be, a certain elasticity in this respect. It is in the variations which are possible and desirable within certain limits that the individuality of the artist, whether soloist or chamber music player, may profitably assert itself. But the limits are not very wide, and as soon as they are overstepped, there is produced either lack of style (a sin of omission) or bad style (a sin of commission).

When a classical quartet is played by groups of players belonging to different schools and countries, it is evident that their interpretations have a good deal in common. And it is this common element in these various interpretations which represents, in tangible form, the style belonging to the work in question, thus established and transmitted by tradition.

But what is true in regard to the style of works of the type known as classic does not apply to the performance of more recent works. For here the tradition or style has only filtered through the channel of a few groups of players who have lived and been brought up in the same environment as the composer himself, and it has, therefore, not had time to become universally known, as in the case of the earlier classics.

For instance, to-day every String Quartet plays the Debussy or the Ravel quartet, but not all have been in near contact with the tradition of these works.

As an indication of what is meant, it is suggested that the student of Debussy will find it necessary to read Verlaine and Baudelaire in order to capture the mood and the atmosphere of impressionism in which this quartet was conceived. This should make it obvious that, if faults in style are to be avoided, it will be chiefly through the help of tradition.

If, then, the all-important technical side of the question be considered—for this is intimately linked with the mental side—it will be seen why the technical methods and resources of each period have influenced composers and productions more in the realm of chamber music than in any other branch of music; for the changes and innovations brought into the writing of chamber works have always preceded changes in orchestral music. Thus Beethoven's last quartets showed the way to Wagner. Taking, then, the influence of Paganini on violin playing, of Chopin and Liszt on piano playing, besides the introduction of valve nstruments and other factors which permanently affected the technical writing of the period, one point is now clear: the tradition which determines the style of playing a given work comes originally from the composer and rom the artists who played it first, usually under his guidance, certainly in accordance with the conditions both spiritual and technical then prevailing.

The influence which César Franck and Ysaÿe exercised upon each other is undeniable. Franck was inspired to write his violin sonata by Ysaÿe's tone and playing; and the fact that the work was handed to Ysaÿe as a wedding present from the composer on the day before his marriage is sufficient proof of the link between composer and performer at the time. The Debussy quartet was also written for Ysaÿe's Quartet; and although the great Belgian violinist was not so essentially a chamber music player as Joachim, it is necessary to show how his school of bowing (tone production) developed and tremendously influenced the later production of chamber music, which owes so much to César Franck and Debussy.

Broadly speaking, there exist nowadays (1928) two distinct schools of interpretation. The differences between them are mainly technical, and depend upon two distinct methods of bowing; but even so they affect style in a certain measure. These two schools, the two forms of technical tradition, may be termed the German and the Gallo-Belgian respectively. The former was best exemplified in Joachim's playing, the latter in Ysaÿe's.

By way of defining the difference, but with no attempt at critical appraisement or comparison, it may be said that Joachim in his bowing made certain movements of arm and wrist which were founded upon very old principles, deriving, in fact, from Corelli, through Boehm, Rode, Viotti, Pugnani, and Somis. The Gallo-Belgian school is directly under the influence of Paganini's innovations —a broader sweep of the bow, which ensured a rational angle for the right arm, and a warmer and more dramatic quality.

But nowadays, especially since the period of the war (which naturally affected the trend of tradition, and also was a period of incubation), the style of the Gallo-Belgian school of bowing predominates even in Central Europe, where most of the young groups of string quartet players follow this style of playing. In England, practically all the good Quartets play in this style; and in other countries the Joachim style of bowing is almost defunct.

Amongst the contemporary works of chamber music which have been inspired by performers, there must be mentioned here the viola compositions of Arnold Bax, Benjamin Dale, and York Bowen, written specially for Tertis; the Bax oboe quintet, written for Léon Goossens; the Goossens quartet, written for the original members of the Philharmonic Quartet; the two violin sonatas by Bartók for Jelly d'Arányi, and many sonatas of the English school written for Albert Sammons; the Stravinsky concertino written for the Flonzaley Quartet, &c., &c.

Hence, it is natural that, when the style of the work is thus closely bound up with the style of certain interpreters, tradition should be founded on their interpretation—as, indeed, was intended by the composer.

Obviously the influence of a certain style of playing upon the writing which composers adopt in their works predetermines no hard and fast rule for its interpretation. All essentials are in the musical substance of the works; and considerations founded on elements of tradition, however enlightening they may be, must remain subordinate. Indeed, in proportion as works necessarily written under certain conditions of period and surroundings stand the test of time and of repeated performance, they begin to rank as classics: the tradition established by its first interpreters is henceforth maintained by those who follow, to whatever schools and nations they may belong. This, again, explains why the interpretations of classical masterpieces by first-rate players, to whatever school they may belong, rest on a common foundation and are, in their broader features, more or less similar.

Although the styles of interpretation required in chamber and orchestral music differ materially, the two cannot be considered as altogether separate. They have always reacted upon one another to some extent. In olden times, when strings were the mainstay of the orchestra, writing for string quartet reached perfection at a stroke, so to speak, with Haydn and Mozart. Later, when other instrumental groups came into greater prominence in the orchestra, two different conceptions of orchestral writing began to assert themselves. One is exemplified in the music of Strauss, the other in that of Debussy. The former, aiming at mass effects and the accumulation of colours, is the very antithesis of the requirements of chamber music style, and has had, fortunately, very little effect upon it. The latter is as economical as the former is prodigal. It tends to exploit to the utmost the individual timbre of each instrument, and especially the resources of the bowed instruments. Hence the advent of a new style in chamber music, very closely akin to the old, but endowed with a wealth of new resources and favourable both to composers, whom it stimulates in the right direction, and to players.

Orchestral playing is essentially team-work within each *family* or group of instruments: chamber playing is again team-work, but work in which the individual responsibilities of *solo* playing are constantly present. The co-operation in orchestral playing is practically always passive; not so in chamber playing. All the points for which the conductor is mainly responsible in orchestral music—structure, balance, proportion in sonority, &c.—now devolve upon the players alone. The ensuing difficulties, by no means small in chamber music for bowed instruments, become considerably greater in mixed combinations.

WIND AND STRINGS. Here as a rule the function of the strings is almost orchestral, whether they co-operate in the dialogue or provide a background for it. A good case in point is Mozart's oboe quartet. In this work the wind instrument should always maintain its full importance as a solo voice. In modern writing the Bax oboe quintet gives an example of the same kind.

PIANO AND STRINGS. The technique of piano writing and playing has evolved more, of late, than that of any other instrument. Hence the need for great care and versatility in interpretation. The piano is often used as a complement to the strings, as a synopsis of all instruments lacking in the combination. In a piano trio its function often is to duplicate the violin and 'cello parts, besides providing a certain amount of filling-in. Here the problem of performance is largely one of balance, not always easy to achieve; and this is mostly due to the fact that the touch of the left hand, which generally covers longer strings of more powerful resonance, is so often neglected by pianists in the performance of chamber music. There are, of course, signal instances to the contrary, e.g. Ravel's trio. The balance is more easily achieved in piano quartets (Fauré's op. 45 is a striking case in point), and in quintets is generally, and ought always to be, unexceptionable. It is, to a great extent, a question of touch and sonority. In chamber music the sonority may have to be very different from what it is in solo playing.

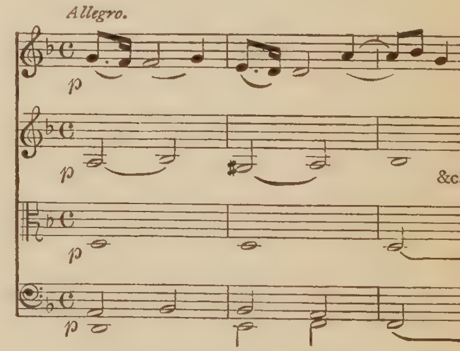
PIANO AND WIND. Here there is no special difficulty. Most of the combinations possible are also favourable. An instance is Mozart's quintet for piano, oboe, clarinet, horn, and bassoon (of which he wrote to his father, 'I feel that this is one of my very best chamber works'). This also was the idea Debussy had in orchestrating a work like *Pelléas*, where most of the time only one wind instrument is used at the same time on a background of strings, giving the full value of the timbre.

So far, interpretation has been considered chiefly from the all-important standpoint of sonority; but there is also the question of tempo, which is as difficult to solve as questions of accent and phrasing when the composers' indications are not sufficiently numerous and definite. This is the case with the older classics especially. But even at best, a good deal is left to the players' own initiative. Even the contemporary composers who are most careful and liberal with tempo and expression marks are wont to emphasize that a certain elasticity is desirable as regards tempo. In short, the exact tempo of a musical piece canno
be determined with mathematical precision
Again, superstitious regard for the tempo
indications given by classical masters or for the
tempo which titles such as 'Minuet' seem to
imply is undesirable. Few of Haydn's minuets
should be played in the tempo of the danced
minuet. Players should be influenced largely
by the quality of the themes. If they have
sufficient feeling and experience, after having
studied a work thoroughly and played it in
public often, they will reach a stage when
almost instinctively, they reproduce, as near
as is humanly possible, the rhythmic pulsations
which the composer had in mind at the time
of writing. This is the goal towards which
every chamber music player should direct his
studies.

ANDRÉ MANGEOT and M. D. CALVOCORESSI

A FEW HINTS TO STRING QUARTET PLAYERS
(STUDENTS). The problem of good balance between the four parts is the most difficult to solve
and perhaps the hardest to practise. The writer
believes that special exercises should be practised by all those who wish to become rea
string quartet players, in order to acquire exac
control over the *intensity* of tone they produce
When a *p* or an *f* is indicated in the four parts
each player ought to subordinate his tone to
the one who has the leading part, but this *in*
accordance with the length of strings he plays on
For instance, taking the first bars of the César
Franck quartet (allegro of first movement)—

Ex. 1.



the first violin will have to play *mf*, the second
violin *mp*, the viola *p*, and the 'cello *pp* to ge
the general effect of *p* intended by the composer, and vice versa whenever anothe
instrument plays the leading part: thus it may
be said that in string quartet playing, the playe
can hardly ever play his part with the intensity
of tone marked; it must generally be one
quarter of the general effect intended, whethe
it be louder or softer than the printed indication. And this explains why the quartet playe
must always be able to produce infinite shade

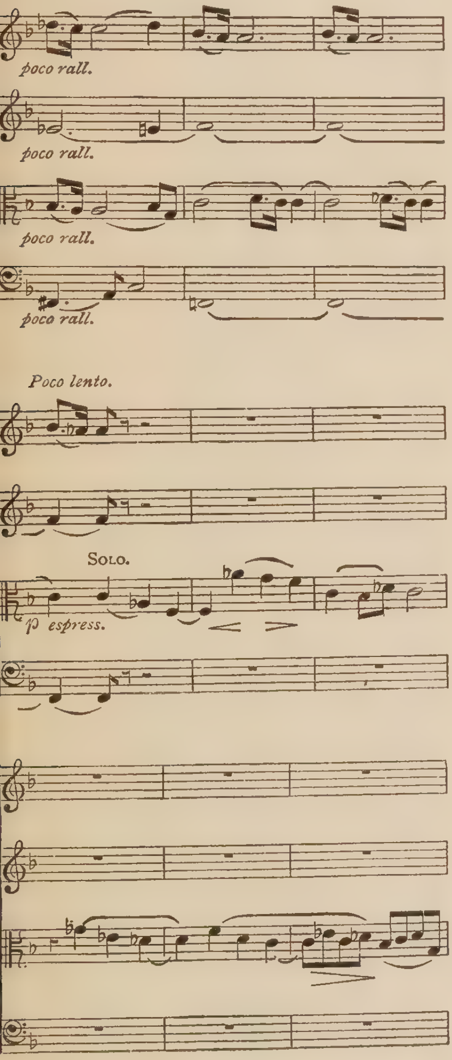
f tone, to the extent of, say, four different ones etween a *mf* and a *p*.

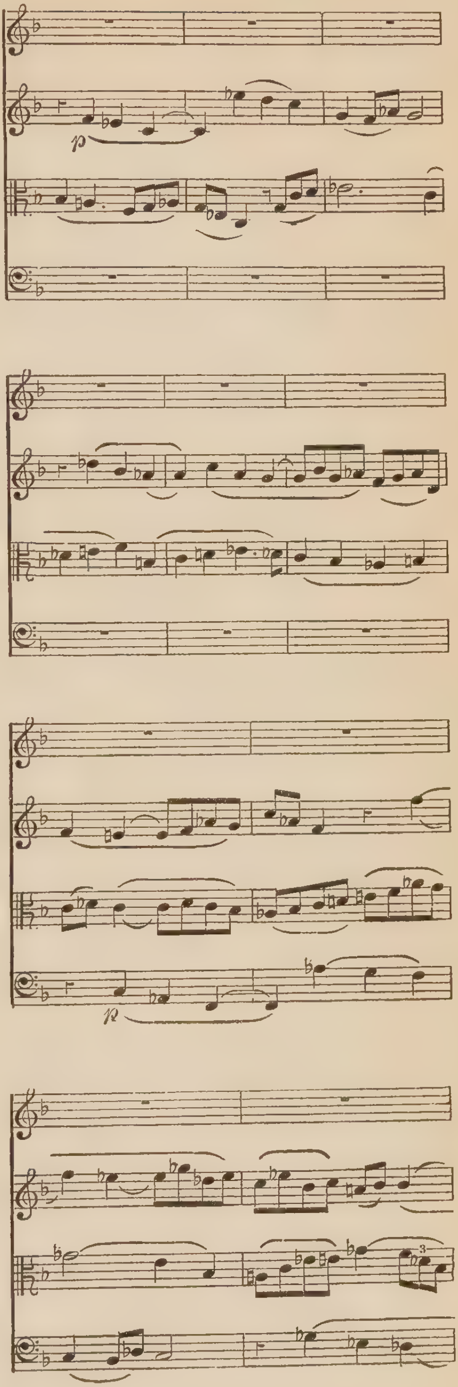
The two following examples will make this oint clear; it is obvious on reading them how vrong they will sound played exactly as ndicated (Exx. 2 and 3):

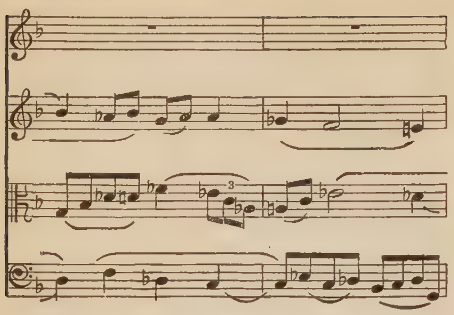
Ex. 2. Beethoven, op. 131. First 16 bars of 1st movement.

Another important factor which is very nuch neglected is that the *same part of the bow hould be used by the different players when they ave the same sort of passage to play,* either in urn or together; this is absolutely essential if

Ex. 3.


poco rall.
poco rall.
poco rall.
poco rall.
Poco lento.
Solo.
p espress.





the inner accents of the section played are to be heard exactly together (Ex. 4).

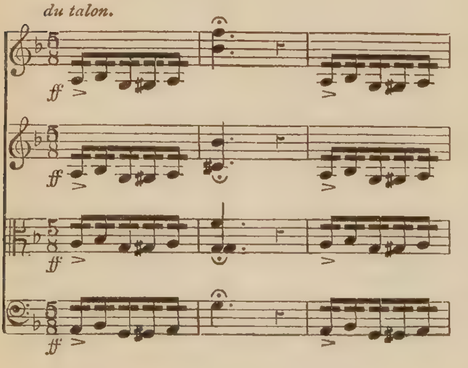
Yet another point which is often overlooked is the difference of vibrato produced by the players. It is obvious that the same kind of vibrato will not be suitable for every phrase, and further, that if, say, three players producing their vibrato differently have to produce an ensemble of notes forming a chord, the waves will be of a different speed and therefore the chord will sound unbalanced in its quality. In short, the vibrato should be very varied, and under control, so that each player should know how to play entire sections without any vibrato at all.

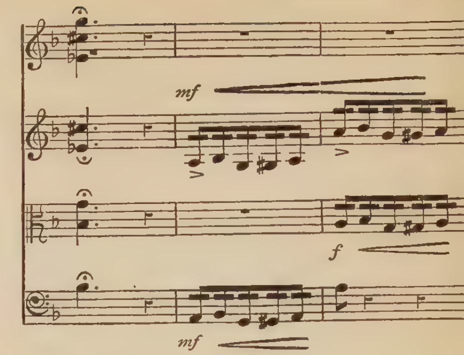
Now in regard to the question of discovering the real tempo of a work, it would be wise, in order to arrive at the truth, to try to forget the print entirely, and simply repeat the main subject mentally in any tempo, until the brain is saturated with it. After repeating the process for two or three days, the real tempo should suddenly appear of itself. For instance, if one begins by thinking that the *Menuet dansé* was a slow dance in three, all is lost; for assuredly the old composers did not think of the actual steps of the minuet when they wrote it, but simply borrowed the initial pulse and turned it into a musical form, and it is only the character of the inspiration which can dictate the real tempo of each one.

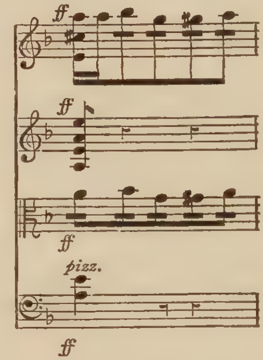
Ex. 4.

Vif et agité (♩ ♩. = 84).

du talon.







Ex. 5. Haydn: Minuet of Sunrise quartet, op. 76, no. 4, medium.
Ex. 6. Haydn: Minuet of E flat major, op. 76, no. 6, faster.
Ex. 7. Mozart: Minuet of F major, slower

Finally, even experienced quartet player
must realize that there is a great temptation t
get into a too careful and precious way c
playing, which not only gives them an air c
superiority, but also makes the music ver
lifeless.

A last word of advice to young profession
quartet players. If they wish to form a firs
rate String Quartet, they should refrain fro
belonging to two or three String Quart
parties at the same time, for it means alterin
their style of playing to suit each different on
and at the same time prevents the possibilit
of achieving the ideal ensemble.

André Mangeo

[No more fascinating subjects of reflecti
can occupy the mind or heart of a chamb
musician than the numerous questions co
cerning interpretation which present them
selves from time to time to the conscientio
performer. Amongst these are such questio
as that of the balance to be preserved betwee
mechanical accuracy and the intuitions of t
interpreter, of the source of the compelli
charm by which the artist of genius captur

his public, and of the attitude of certain modern composers whose message to their interpreters takes the form of a categorical imperative. 'Look', they say, 'to your technique, intonation, tone volume and tone quality, dynamics, and phrasing; also, in the case of stringed instruments, to the indications which affect the timbre of the instrument employed—those which regulate, for instance, upon which string a passage is, or is not, to be played, &c. Above all, take note of the expressional indications provided, ranging from the grotesque to the sublime, from jocundity to despair: attend to all this with scrupulous care and we will do the rest. It is we, not you, who are the interpreters.'

These be brave words, but composers are apt to forget that the string quartet is played by four solo instruments, that it has no affinity whatever with orchestral music, during the performance of which an imperious gentleman known as a conductor is the dominating personality, and that the performer's individuality cannot be entirely suppressed without loss of the spontaneity which lends to interpretation its chiefest charm.

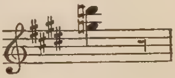
True interpretation will always be, to some extent, a reflection of the artist's own nature; and I have known more than one instance of a broad-minded composer who professed great interest in a performance of one of his works which diverged completely from his own conceptions; who was aware, in short, that there is such a thing as creative interpretation, and did not resent it. What a composer most ardently hopes for is that the interpreter's temperament may show some affinity with his own. Thus Joachim gave ideal interpretations of the music of Bach, Beethoven, and Brahms, not because of his cultivation of the spirit of objectivity, but because his nature happened to be akin to that of those great men.

EDITOR.]

INTONATION.

Performers at chamber concerts are frequently distressed by the allusions made in critical columns to their 'faulty intonation'. And yet, as I shall try to show, to play as nearly in tune as they commonly do is no small achievement, whilst to play perfectly in tune upon that perilous thirteen inches of string which runs from the bridge to the nut of a violin is a sheer impossibility. A violinist is, after all, a man, not a machine, and the days of miracles are past.

Think of the microtones of the violin, of the infinite number of subdivisions of the string, with which the violinist is called upon to deal. Admittedly, the 12-note scale presents no difficulty to the well-trained professional player, provided he is not nervous or indisposed, or, as in Joachim's case, in his last days slightly enfeebled by age (in that case anything may happen). But these twelve notes receive a very considerable addition by enharmonic modulation, to say nothing of the quarter tones introduced by certain modern composers. Modulation is, in fact, so incessant in some modern works that the player may chance to be called upon in the same page to play C natural, B sharp, and D double flat, the same note serving in very rapid runs for all three—out of tune, perhaps, but no more so than in a passage written for instruments with a tempered scale. In slow passages, on the other hand, there is time for the finger to do its work of adjustment to perfect intonation. Ascending the scale, further difficulties of intonation are encountered. In the high positions a strong vibrato will perceptibly alter the pitch, besides which the string itself is liable to flatten during the performance. Worse than all, some strings are themselves so false that perfect fifths are unattainable. What can be done, for instance, with a double stop like this, taken from the Debussy quartet, if the string is defective?



Faulty intonation is the only intonation possible in such a case.

I can imagine a vision so penetrating that to its possessor the smooth skin of a beautiful woman appears to the eye full of rugosities. May it not be possible for a listener to possess a sense of hearing similarly keen? How else to account for the following? A young violinist assures me that during one of the performances of a certain famous Quartet, who strike me as always playing exceptionally well in tune to crowded and adoring audiences, he was positively 'driven away' by their (to his ears) faulty intonation. Verily the critical faculty carried to excess may prove more of a curse than a blessing.

However, one must not ignore the existence of ultra-sensitive ears, nor forget that the complexities of equal temperament apply, to some extent, to stringed as well as keyed instruments. I have therefore thought well to include an article touching upon a subject in which both mathematics and intuition are involved (*v.* TEMPERAMENT). EDITOR.

IPPISCH, F., b. 1883, Viennese composer.

Serenade, str. quartet		Doblinger.
Trio, v, vla, vc	f sharp mi	,,

Ippisch studied at the Conservatorium in Vienna. His works show fine feeling, follow straight melodic lines, and are clear cut in instrumentation. The serenade was first performed at the Salzburg Musical Festival in 1925.

IPPOLITOV-IVANOV, MICHAEL MICHAELOVITCH, b. 1859, Russian composer and conductor, pupil of Rimsky-Korsakov.

Quartet, str, a mi	op. 13	Jurgenson,	1897.
Quartet, pf, v, vla, vc, A flat	„ 9	„	1898.
Sonata, pf, v, A	„ 8	Rahter,	1887.

Ippolitov-Ivanov, chiefly an operatic and vocal composer, has paid little attention to chamber music, his compositions in this genre being few in number. His early violin sonata is written in an unpretentious lyrical manner, but running through it is a strong vein of Russian folk-song. It was afterwards rearranged as a 'sinfonietta' for small orchestra, but was more popular in its first version. The intimate character of Ippolitov-Ivanov's creative work in general would have been more suited to the chamber spirit than the composer himself evidently imagined. His piano quartet, which appeared in 1895, displays the same style; it shows signs of polyphony, and is a purely melodic work, seductive in the pellucid simplicity of the musical thought, and without any claim to profundity or significance. It is just this unpretentiousness of style that tells to Ippolitov-Ivanov's advantage. The later string quartet adds nothing to the composer's characteristic features, except, perhaps, that the style shows the influence of Borodin, and, to some extent, of Tchaikovsky.

L. Sabaneiev.

[Ippolitov-Ivanov made a special study of the music of various Caucasian races.]

IRELAND, John, b. 1879, English composer, pupil of Stanford.

	Composed	
Phantasy trio, pf, v, vc, a mi (Cobbett prize)	1908	Augener.
2nd trio (one movt.), pf, v, vc, e mi and E	1917	„
Sonata, pf, v, d mi (Cobbett prize)	1909	„
Sonata, pf, v, a mi	1917	Winthrop Rogers.
Sonata, pf, vc, g mi	1923	Augener, 1924.

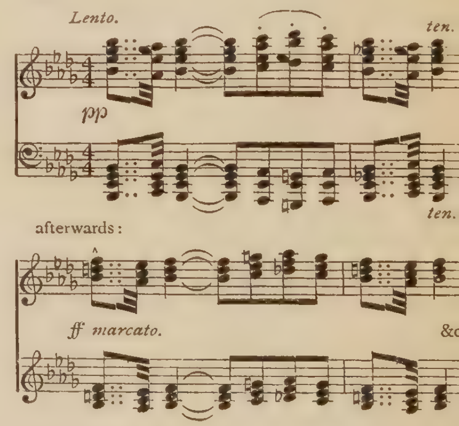
A trio (pf, cl (or v), vc) is under revision for publication.

Between 1901, when his studentship came to an end, and 1908, the year of his first published chamber work, Ireland was engaged upon a number of compositions which he subsequently withdrew and discarded, some as being immature, others because they no longer corresponded to his musical aims. Among the completed works of this period, chamber music was especially prominent, being represented by two string quartets, two violin sonatas, a trio for piano, violin, and 'cello, another for piano, clarinet, and 'cello, and a sextet for strings, clarinet, and horn.

In 1907 W. W. Cobbett announced the second of his phantasy competitions, inviting trios for piano, violin, and 'cello. John Ireland wrote one in A minor which was completed within the stipulated time in 1908, and was awarded the second prize. It was afterwards revised for publication, in which form it is the earliest of his works which he does not wish suppressed. Although it cannot be considered representative to-day, there is much in the writing of it that is characteristic. Its form is that of an extended sonata movement, the development section being represented by a meno mosso quasi andantino on cognate material, and the much curtailed recapitulation merging into a vivace coda. The feeling is classic-romantic, and, though themes recur in derivative form, unity is effected more by their psychological than by their textua

In 1908 W. W. Cobbett announced his third competition, the subject of which was not a phantasy, but a sonata for violin and piano Out of 134 works sent in, that of John Ireland in D minor was awarded the first prize. It was begun in the summer of 1908, and completed in the autumn of 1909, first published in 1911 and revised for a new edition in 1917, the composer taking advantage of the opportunity to remedy a certain diffuseness in the first movement, and generally profit by the intervening experience. It is in three movements: allegro leggiadro, romance, and rondo. The first is in more or less conventional sonata form, with the second subject in the relative major, and three subsidiary themes. The romance is mainly a long-drawn melody, intensified as it proceeds with a central episode in chords:

Ex. 1.



The material of this movement was sketched some years previously, but it has more i common with Ireland's later works, so that on may attribute the shape of the subject to the small stock of permanent traits which go t the make-up of a composer. It is therefor a little disconcerting to detect in it, as Dr. Eaglefield Hull has done, a pronounced resemblance to an important passage in *On Wenlock Edge*, equally characteristic of its composer, Vaughan Williams. The finale is in some respects the least satisfactory section, not so much for any lack of intrinsic merit, but because some of that merit must be ascribed to other influences. Ireland had not then completely found himself, and his preferences among his predecessors were still too clearly visible. Yet the Grieg flavour of the opening was destined to develop into the truly Ireland flavour of the corresponding section of the A minor sonata.

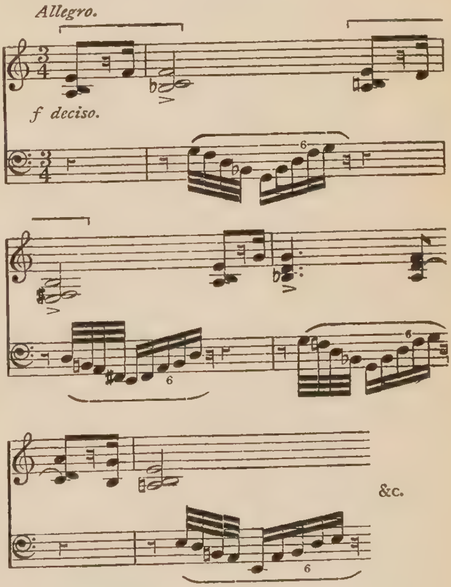
Between 1909 and 1913 there occurred a break in the composer's output, the next chamber work being a trio, written in 1914, for clarinet, 'cello, and piano, later rescored for violin, 'cello, and piano. This work, which is not to be confused with the later trio in the same key, but in one movement, has remained unpublished, but is now under revision for publication. It has a somewhat transitional character, not unlike that of the phantasy trio, but representing a later stage of transition. It seems to face both ways, for it has traits which might serve as connecting links with his period of struggle for freedom in self-expression and others which foreshadow the coming emancipation of the A minor sonata. Through its three movements runs a vein of connected inspiration which seems to reach its loftiest point in the introduction to the finale. In John Ireland a transition is never merely technical; it always represents the passage to a new point of view, and, in a mind so scrupulous, such passages are apt to be both stormy and full of interest.

Sonata in A minor. At this time the world-struggle occupied all minds. The events of those days were clamouring for musical expression, not indeed in their external aspect, but through the channel of deeper, then scarcely avowed, emotions which they aroused in the more sentient. For many, John Ireland's sonata in A minor for violin and piano, performed for the first time, March 6, 1917, by Albert Sammons and William Murdoch, was an expression of those emotions. It was as if the music had struck some latent sentiment that had been waiting for the sympathetic voice to make it articulate. Never in the annals of British chamber music was success so immediate. The press was practically unanimous, and within a short time every violinist was adding the sonata to his repertory. Until then publication had been regarded as a remote contingency for a chamber work, but on this occasion the composer had to decide between competing offers, and the first edition was entirely disposed of or on order before it was actually printed. Though the work may be placed in a more searching perspective to-day, there can be no doubt that its appearance had, at the time, a stimulating effect upon the whole prospects of British chamber music.

The sonata is in three movements, which one might term respectively dramatic, lyrical, and a relaxation of the previously prevailing tension. The first section, with its rugged vigour, strikes a serious note, but its gravity is strikingly free from elements of questioning or of even momentary despondency, and if one attribute more than others accounts for its having at once carried conviction, it is the quality of confidence. It is the music of a man who feels deeply but who is sustained by confidence, not necessarily in the outward shapings of destiny, but in that ultimate faithfulness of events which is the creed of men of good understanding. The slow movement, which maintains the same high level of sane idealism, is concerned with lyrical solace, and perhaps with elegiac pageantry. Even the humour of the last section gathers a flavour of the heroic from the context, like that of soldiers, gathered from their hardships and the grimness of their surroundings. The sonata came, in short, as a worthy expression of the times that gave it birth, and is one of the few works of art resulting from their underlying impulses.

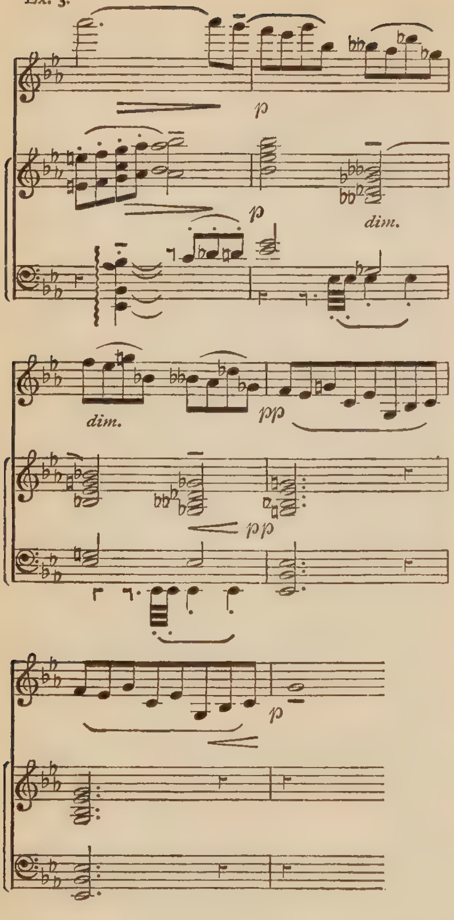
The first movement is an allegro, the formal freedom of which is more apparent than real, for its sternness admits of no laxity. Its character is fully expressed in the opening phrase entrusted to the piano:

Ex. 2.

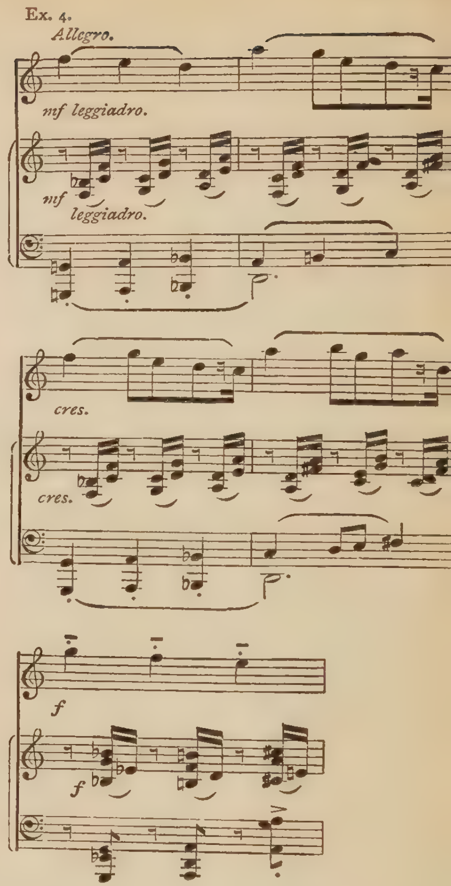


Some contrast is afforded by the first subsidiary, which makes an unusually early appearance:

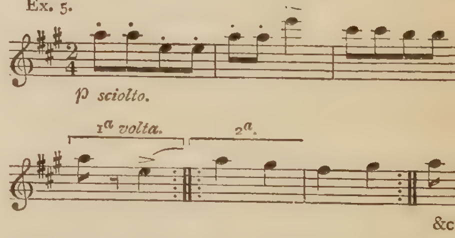
Ex. 3.



Ex. 4.



Ex. 5.

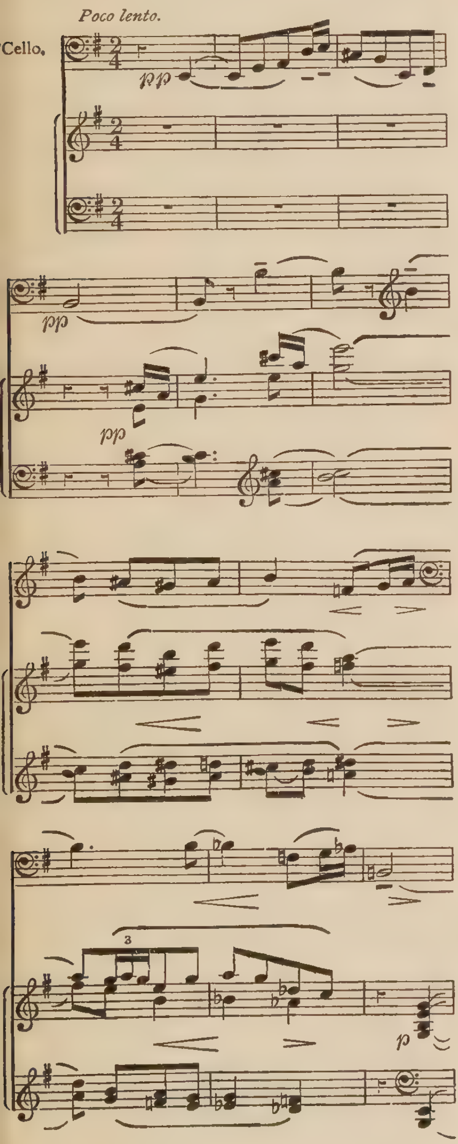


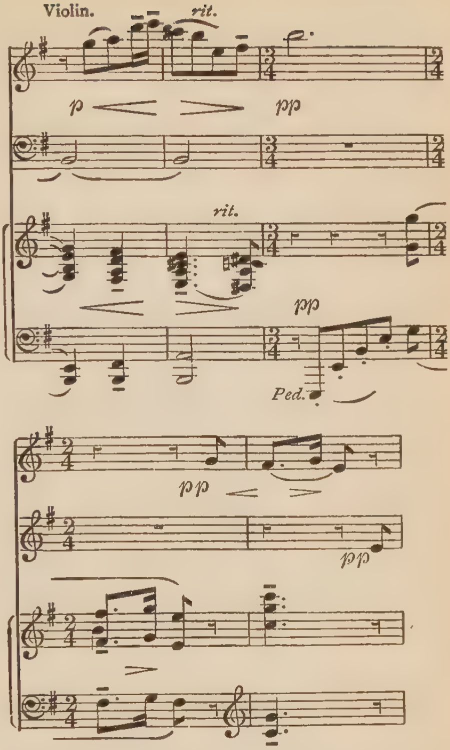
The lento is entirely lyrical. After a page of introductory matter, the theme of which recurs during the movement, there ensues a suave melody of classic purity over an evenly moving bass which conveys remotely the suggestion of a cortège. It is repeated in dialogue and followed by a brief reference to the opening theme, leading to Ex. 4. An episode in 12/8 time forms the middle section of this movement. The finale is almost entirely based upon a boisterous theme of unaffectedly popular type (Ex. 5).

The Trio in E minor, which belongs to the spring of that same year (1917), must not be confused with an earlier work mentioned above. It bears the impress of the grim contrast between the season and the wastage of war at the very springtime of life. Here the atmosphere is more martial than in the sonata, and one might suspect a glorification of the *panache*, did not a touch of bitter emphasis remind one of the tragic futility that has overtaken the prancing armies of the past. On feels an element of rancour in the psycholog of the work, yet it is not the morbid resentment of the weak, but the angry impatienc then felt by all who had not despaired o civilization. It is a poem of mixed emotion inspired by an attitude more critical, mor questioning, than that of the sonata, and expressing itself with more directness, though i terms into which one is free to read a note o arcasm. The form is simple: a strain of hematic material progressively metamorphosed in the manner of free variations. As examples may be quoted the opening bars Ex. 6) and a characteristic passage from the ndante section (Ex. 7).

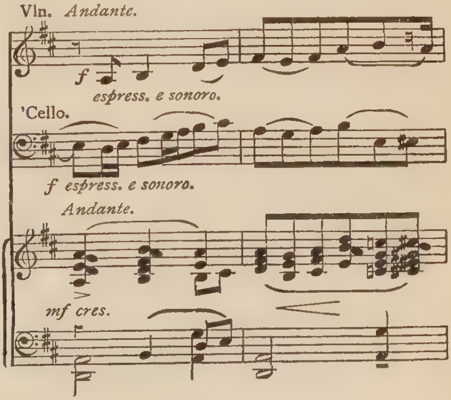
Six years were to elapse before Ireland wrote his next chamber work, the sonata in G minor or 'cello and piano which, though it bears no ndication, is understood to have been written for Beatrice Harrison, the well-known 'cellist. Although written in response to different impulses, this work reveals at least a formal resemblance to the second violin sonata, the chief differences being a still greater conciseness (that sonata being itself an advance upon its predecessor in this respect) and a closer connexion between the movements. The first and third are practically derived from a

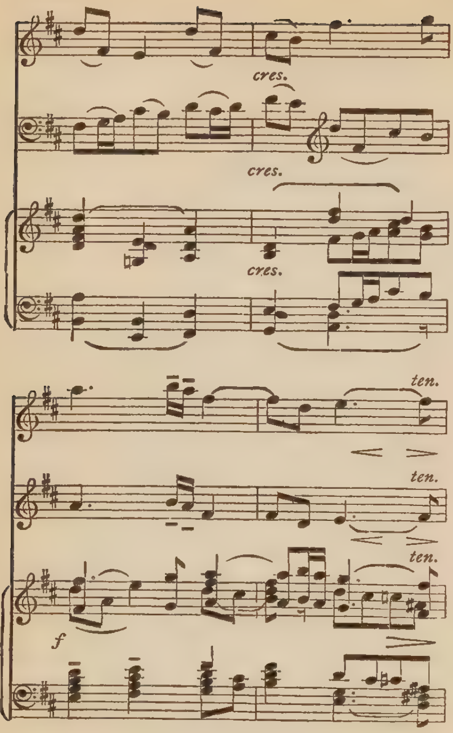
Ex. 6.


Poco lento.
'Cello,
pp
pp
pp
3
p


Violin.
rit.
p
pp
rit.
pp
Ped.
pp
pp

Ex. 7.

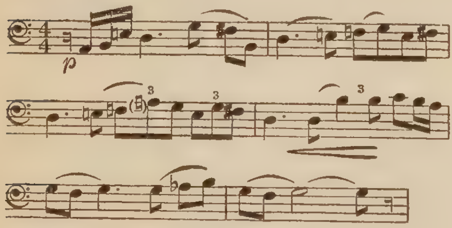

Vln. Andante.
f
espress. e sonoro.
'Cello.
f espress. e sonoro.
Andante.
mf cres.



common fund of thematic material, with which that of the slow movement also shows some affinity. Much of this material is summarized in the opening discourse of the 'cello—

Ex. 8.

Moderato e sostenuto.



but the melodic fragments are so exploited as to produce the impression of a wealth of new material. Though somewhat declamatory and even rhapsodic, this first movement (moderato) retains the spirit if not the exact form of a sonata allegro. The slow movement is lyrical, and conveys a suggestion of the elegiac, or it may be that the affinity between its chief melody and that which occupies the corresponding position in the violin sonata causes the spirit of the latter, by association, to invade it. The finale, which in some of Ireland's earlier works is the weakest section, shows no falling-off here. The work is to direct and too clear to call for detailed analysi but that only enhances its merit. Though has played as yet a comparatively less promi nent part in spreading its composer's fam there are many who regard it as equalling not surpassing the better-known violin sonat and therefore as his best chamber work.

Ireland writes with much deliberation an self-criticism, and is loth to let a work go fort until he is satisfied with every detail, which often a lengthy process. This is proof—if suc be needed—of his scrupulous artistic sincerit It also throws a sympathetic light upon wh is usually described as his 'ruggedness', whic is often mere artistic integrity and reluctan to make any concessions even remotely savour ing of the meretricious. Technically, he de rives, like all of Stanford's best pupils, direct from the sixteenth-century polyphonists, an though his page may sometimes present chromatic appearance, he is almost austere diatonic in principle. He has a characteristi inclination to employ the sharpened (Lydia fourth in the major key. A correspondin affection for the major sixth in the minor k probably arises from the fact that he develope harmonically at a time when the sixth w constantly being added to the common chor Such devices as the latter have, however, lon since been relegated to their right subordina function in his idiom. They do, neverthele impart a distinctly personal quality to his te ture, which is more easily recognizable than the case with most composers who have r tained the same allegiances. EDWIN EVAN

[The above article deals so exhaustively wit John Ireland's music, and with his association with my competitions, that it leaves me littl to say. But this British composer has expresse himself so generously to me on the subject o the stimulus these competitions afforded hi in early days to enter the lists as a compose of chamber music, that I cannot let the occa sion pass without my own personal tribute to h genius, and above all to the originality of though which swayed the judges in 1910 and induce them, after six months of patient ploddin through 134 MS. sonatas for piano and violi sent from all parts of the world where musi is cultivated, to award him the first priz The competitive field naturally holds Irelan no longer, and he stands as one of the mos prominent British composers of the prese day. I may add that Bronislaw Huberman includes this sonata in his repertory.

EDITOR

ITALIAN CHAMBER MUSIC.

A love for chamber music grows steadily i Italy from year to year. The creation of ne societies for its performance brings in its trai the establishment of a corresponding numbe of new combinations of instrumental playe such as Quartets and Trios. It is hence im possible to give reliable statistics of organizations which are spreading so rapidly, and are now to be found not only in large centres but in the suburbs of great cities, and even in villages. Not long ago in the smaller towns and villages a love of music was manifested only by the performances of brass bands which, originally good in quality, were improved by a healthy rivalry. To-day the public is becoming tired of a form of music which can only deal with transcriptions, and there is real demand for art in a purer form; and chamber music clearly provides the right solution of the problem. As soon as this is realized by a few enthusiasts, a pioneer amongst them assumes the responsibility for a first concert, importing the musicians from a neighbouring city. If this first concert is a success, a second follows. Later, a society may be founded with subscribers and guarantors, and, if the balance sheet shows a profit, a whole season will be contemplated, during which pianists, violinists, and quartet players will succeed one another before a public of initiated enthusiasts. The first concert societies in Italy naturally grew up in the chief centres, or in those smaller towns which, having great musical traditions of their own, had also the means to support them. With the spread of musical culture came the turn of the smaller centres, which also began to organize their seasons of concerts. Thus the activity grows to such an extent that in a short while it must surely spread to the remotest Italian municipalities. At present some four hundred organizations exist, every one of which already provides a season of chamber music in accordance with the means at its disposal, but is determined on constant improvement and on extending its activities. These organizations may be divided into three classes, according to their character and importance. To the first order belong the old societies of the great artistic centres—generally ancient academies or schools which have undertaken the giving of concerts. Such are, for example, the Academy of St. Cecilia and the Philharmonic Academy at Rome; the Società del Quartetto of Milan and Naples; the Philharmonic Society of Bologna; the Amici della Musica in Florence, Bari, Palermo, Catania; Pro Cultura and Gli Amici of Turin; the societies of Trieste, Venice, Genoa, to which should be added others in smaller towns which, nevertheless, engage first-class talent, such as the Concert Society of Siena, due to the munificence of Prince Chigi Saracini; the Concert Society of Parma, Pesaro, &c. These organizations, generously endowed and liberally supported, have a vast field of influence. They enlist the services of performers of world-wide reputation; they hear the greatest virtuosi, and are familiar with their feats. Hence the public is highly critical, but the programmes are usually classical and traditional, and modern art is very seldom represented. It may thus be said that these societies form, as it were, the senate of Italian musical life.

Perhaps more interesting is the class which includes societies the purpose of which is to bring the public in touch with music rather than with executants, and where, in spite of the general excellence of the performance, the aim is distinctly educative and cultural. To this class belong the Gruppi Universitari Musicali formed amongst university students. Eighteen such groups exist, the most important being that of the Università Popolare of Milan, which has its own Quartet, the excellent Poltronieri Quartet (which visited London in 1928), with a wide repertory; the Corporazione delle Nuove Musiche (founded and directed by the writer), which aims at making known new and ancient music, and gives concerts in Rome, Milan, and Palermo, occasionally visiting other Italian cities, as was done on the occasion of the performance of Schönberg's *Pierrot Lunaire*, and again when Stravinsky's *Noces* and Orazio Vecchi's *Anfiparnaso* were played. Other societies with similar aims are the Ladies' Lyceum clubs, instituted for concert-giving purposes, which specialize in contemporary music, as well as other educational clubs where chamber music is occasionally performed. The interests and sympathies of all these societies are wide, and their programmes include music of the most modern type. Frequently at their meetings new works are heard, young composers make their first public appearance and begin their artistic career. These are the societies whose influence is most profound, for their doors are open to all, and neither interest nor prejudice bars the way. They provide the greatest field for experiment, and the verdict is given by impartial and intelligent audiences. It may even be suggested that if the older societies have been induced to attempt anything new, this has been mainly owing to the example of the younger organizations devoted to a wholly educative purpose.

The third class is made up of all the other societies which, either because of their recent foundation, small resources, or lack of experience, have somewhat limited activities. These societies must choose their performers amongst local players, and the arrival of a single famous artist provides the sensation of the season. Their programmes are inevitably of a somewhat mixed character: a homely ballad by Tosti or Denza may follow a Beethoven sonata, and a celebrated artist may rub shoulders with an enthusiastic but inexperienced amateur. These modest bodies, nevertheless, fulfil a useful purpose, since they make it possible for performers to undertake extended concert tours; they create a love of chamber music where the art was still unknown, providing, moreover, by their endeavours, a guarantee of improved circumstances in the near future. The outlook is rendered all the more hopeful since the creation by the Fascist government of the OPERA NAZIONALE DOPOLAVORO, an organization the purpose of which is to provide games, travel, and information for workers in their leisure hours. It has given considerable prominence to music, and created new centres where concerts can be given, and has also combined its efforts with those of already existing societies to provide good concerts for the working classes at reduced prices. Thus a public which was recently ignorant of or indifferent to chamber music is being formed, and goes to swell the ranks of music-lovers.

The number of such organizations is increasing so rapidly that the day is not far off when interest in chamber music in Italy will no longer fear comparison with that in other countries. A. CASELLA.

[The founder of a successful chamber music organization in Rome was Luigi GULLÌ. The SOCIETÀ DEL QUINTETTO has made numerous tours on the Continent as well as in Italy. Among the Italian Organizations may be mentioned the VENETIAN QUARTET and the TRIO BUFALETTI: Federico Bufaletti (piano), Arrigo Serato (violin), and Arturo Bonucci ('cello), who have had the unique experience of making a tour of the South American ports upon an Italian steamer sent as an 'Exhibition boat'. Besides performing in the saloon of the steamer, the Trio also gave concerts in the more im portant of the towns visited. Since their retur a Trio has been formed (the TRIO ITALIAN in which the pianist Renzo Lorenzoni take the place of F. Bufaletti, professor at th Liceo musicale of Turin. This organizatio gives concerts in the principal Italian citie See also BASEVI. EDITOR

IVANOV-BORETSKY, b. 1875.

Trio, v, vla, vc	op. 8	Mus. Sect. State Pub Dept. 192

This composer is but little known, even i Russian musical circles. He has quite a num ber of compositions to his credit, many which were for a long time unpublished. H string trio is intentionally archaic and em nently simple musically, but in spite of this displays the composer's fine talent, his gift melody, and the unusual taste with which h has solved the difficult problem he has s himself—to provide a maximum of music content in so intimate a form and with an en semble possessed of such modest sonorit The trio is easy to play, and sounds well o the instruments. L. SABANEIE

IVIMEY, JOHN WILLIAM, b. 1868, Englis organist.

Trio, pf, v, vc, D	op. 1	Augener-Schot

J

JACOBI, FREDERICK, b. 1891, American composer, pupil of Paul Juon and Rubin Goldmark.

Quartet (on Indian themes), str, C	S.P.A.M., 1926.
Three preludes, pf, v	Composers' Music Corporation, 1926. (Agent, Carl Fischer, N.Y.)

Frederick Jacobi is known in Europe by his orchestral work, the *Eve of St. Agnes*. The string quartet is in three movements—allegro furioso, lento, presto ritmico, and is based throughout on Red Indian themes. Of his use of these themes Jacobi says: 'Though to our senses it may appear limited in its scope and lacking in emotional warmth, it has the supreme attribute of intense and thrilling vitality—a fundamental and barbaric energy.'

The themes employed in the last movement are part of the ritualistic dances of the Indians—rain dances, corn dances, and war dances, while that of the second movement is a love song, which was heard sung by a young Indian far from home to his distant love.

The quartet was given its first performance by the FLONZALEY QUARTET, and was played i 1926 at the Zürich festival of the Internation Society for Contemporary Music.

LEIGH HENR

JACQUIN, GOTTFRIED.

Sonata, pf, v, C	Hieber, 192

JADASSOHN, SALOMON, 1831–1902, Germa composer.

Serenade, fl, 2 v, vla, vc, cb, D	op.	80	Kistner.
Quartet, str, c mi	,,	10	Leuckart.
Quintet, pf, 2 v, vla, vc, c mi	,,	70	B. & H.
Quintet, pf, 2 v, vla, vc, F	,,	76	Kistner.
Quintet, pf, 2 v, vla, vc, g mi	,,	126	B. & H.
Quartet, pf, v, vla, vc, c mi	,,	77	Kistner.
Quartet, pf, v, vla, vc, G	,,	86	Kahnt.
,, ,, ,, ,, ,, a mi	,,	108	Siegel.
Trio, pf, v, vc, F	,,	16	,,
,, ,, ,, ,, E	,,	20	B. & H.

rio, pf, v, vc, c mi	op. 59	B. & H.
,, ,, ,, ,, c mi	,, 85	,,
onata, pf, v, g mi	,, 5	Hofmeister.
apriccio, pf, fl, d mi	,, 137	B. & H.

dassohn was much and deservedly esteemed a teacher in his day, but it must be ad-itted that there is in his own music more rface brilliancy than profundity.

ADIN, (1) Louis Emmanuel, 1768–1853, French composer.

étis gives a long list of Jadin's published hamber works for which he has a good word, ut says that he lacked the qualities which ake work endure.

(2) Hyacinthe, 1769–1800, French composer, brother of L. E. Jadin.

hree sets of three quartets, str	opp. 1, 2, 3	Michel Ozy, Paris.
hree quartets, str	op. 4	Pleyel, ,,
hree trios, v, vla, vc		M. Ozy, ,,
hree trios, 2 v, vc		,, ,,
onatas, pf, v, Books I, II		,, ,,
hree sonatas, pf, v, Book III		Janet, ,,

yacinthe Jadin was one of a distinguished amily of musicians.

Fétis writes of his string quartets that they re 'not sufficiently known', with which I con-ur. I have played three of his quartets (pub-shed by Pleyel in Paris) with much enjoy-ent. They are comparatively simple in tructure, and strongly influenced by the great asters of Jadin's own time. No. 2, which is o be republished by James Brown (S. & B.), s especially to be commended. This quartet nd the one which follows are in the conven-ional four movements, but, strange to say, o. 1 consists of two movements only, allegro oderato and rondo allegro.

Jadin was, in his time, best known as a rilliant pianist, which makes his success as writer for strings the more remarkable.

Editor.

ADOUL, Théodore, b. 1848, Belgian composer.

upil of Ledent at the Liége Conservatoire, adoul gained a medal for piano in 1867. In 885 he became the propagandist of the young ussian school, and gave first performances of orks by Borodin, Cui, Rimsky-Korsakov, alakirev, and Moussorgski. Aided by Countess ouise de Mercy Argenteau, he was a pioneer n making known the new tendencies of 'the ive', and consecrated his whole artistic career o this cause. He wrote several works, all show-ng Russian influence, including an unpublished string quartet in C minor, of which a piano arrangement of three movements is available (Veuve Peopold Muraille, Liége). This quartet is dedicated 'to the memory of Alexander Borodin', who had also dedicated a work to Jadoul (scherzo for orchestra).

Georges L.-J. Alexis.

JAFFÉ, Moritz, German nineteenth-century composer.

Quartet, str, C	Jungdeutscher-V., 1912.

There is a very short notice in *Pougin*.

JÄHNS, Friedrich Wilhelm, 1809–1888, German composer.

Trio, pf, v, vc, A	op. 10	A. Schlesinger.
Sonata, pf, v, A	,, 32	Haslinger, 1846.
Sonata, pf, vc, E	,, 33	,, ,,

Schumann's account of Jähns's trio (op. 10) in the *Gesammelte Schriften* is amusing. He speaks of a rhythm used by the composer which recalls the C minor symphony of Beethoven, and goes on to say 'but when we remember how many are yet unacquainted with this rhythmic figure, if we consider the composer's industry, and the flow, as well as the good contrary motion of the outer voices—always a sign of a cultivated musician—when we think of the endless French-Italian stolen plunder, scarcely worthy to serve as blotting-paper for works like this—then the first movement may be called good, worthy of praise, and deserving of place in any trio programme'. Editor.

JÁMBOR, Eugen von, 1853–1914, Hungarian composer.

Quartet, str, g mi	op. 55	André, 1898.
Trio, pf, v, vc, f mi	,, 24	,, 1890.
Suite, pf, v, B flat	,, 25	,, 1891.

JANÁČEK, Leoš, 1854–1928, Moravian composer.

	Composed	
Suite *Miádé* (*Youth*), fl, ob, cl, horn, fag, bass cl	1924	Hudební Matice.
Quartet, str, e mi	1923	,, ,,
Concertino, pf, 2 v, vla, cl, horn, fag	1925	,, ,,
Sonata, pf, v, d flat mi	1914	,, ,,

Janáček was educated in a monastery in Brünn, one of his masters being the Czech composer Křížkovsky. To trace his musical development it would be necessary to touch upon his operatic achievements, which are outside the scope of this book. Suffice it to say that his first opera only reached the National Theatre in Prague in 1916. In fact, it was only in his later years that he came into his own; and in this respect he stands out as a unique figure in musical history.

Although old in years, Janáček still wrote with the vigour of youth, and was entirely modern in style. Among his distinguishing qualities are formal precision and terseness of expression (as instanced in his abrupt closes); purity of tone-colour, each instrument being treated as a human voice without dependence upon the normal harmonic scheme; boldness and variety of rhythm, the result of a strong natural instinct strengthened by a lifelong study and careful record of the cadences of the human voice, animal sounds and nature; fondness for Slavonic folk-songs and dances; and, finally, a trick of harping on one short reiterated motif. These things bring him at times into line with the most advanced school, in spite of the fact that he never becomes atonal. His affinity with them is, however, natural and not acquired, since he wrote in this manner from the first.

Janáček's string quartet, one of his best works, aroused great interest at the international music festival in Venice, 1925, both on account of its youthful terseness and of its deep spiritual content. Certain of its themes are taken from an earlier unpublished trio. It was inspired by Tolstoy's *Kreutzer Sonata*, and ranges over the whole gamut of the emotions, the ceaseless agitation swelling to a yearning cry, and finally, in the last movement, to tragic despair. Every conceivable technical device is made use of. A most striking effect is achieved in the second movement, for instance, where the long trill, low down on the 'cello, supports the entries—*sul ponticello*—of the other instruments in turn, and another in the canonic stretto, in very quick time, of the third movement.

The violin sonata was written under the influence of the outbreak of the war, and reflects the fears and anxieties of that period. Here the abrupt and almost confusing changes of rhythm so typical of Janáček leave one breathless.

Totally different in character are the last two chamber works, which have achieved great success in the concert-room through the masterly treatment of the wind instruments and the fiery rhythms which distinguish them. Janáček wrote them with his mind dwelling on his youth spent in the country, and the musical expression is correspondingly fresh and youthful. 'I feel as if quite unsuspected new worlds were opening within me,' the seventy-two-year-old composer said, in 1926, to the present writer. Max Brod.

[A particularly informing article dealing with Janáček is found in *Grove*, 1928 edition. Editor.]

JANIEWICZ (or YANIEWICZ), Felix, 1762–1848, Polish violinist.

Gardiner writes (*Music and Friends*): 'I heard Yaniewicz play a quartet of Mozart. It was one of a set of three commencing with a 'cello solo. I was charmed by the breadth and scope of his play, never having heard anything so magnificent. As it was the first quartet of
Mozart's I had heard (like Gainsborough, w
on hearing Fisher play, insisted on purchasi
his oboe), I bought the book and brought
home with me.' Janiewicz published six tri
(2 v, vc), op. 5 (Imbault, Paris). Edito

**JANSA, Leopold, 1795–1875, Bohemi
violinist and composer.**

Jansa published thirteen string quartets
little value. There is an immense list of due
2 v, and v, vla, &c., in *Altmann*. They are
use for educational purposes. List of
quartets (with publishers) in *Vidal*.

JAQUES-DALCROZE. *v.* Dalcroze.

**JARNACH, Philipp, b. 1892, Franco-Spani
composer.**

		Composed	
Quintet, 2 v, 2 vla, vc, atonal	op. 10		Schlesinge 1920.
Quartet, str	,, 16	1923	Schott.
Sonata, pf, v, E	,, 9		Durand, 1915.
Sonatina, pf, fl, a mi	,, 12		Schlesinge 1920.

Jarnach, who is the son of a well-known Cat
lonian sculptor, was first educated at Ni
At fifteen years of age he studied the pia
with Risler and harmony with Lavignac
Paris. On the outbreak of war in 1914
moved to Switzerland, where he beca
acquainted in 1915 with Busoni, who co
pletely revolutionized his musical outlo
With this new point of view he resumed
studies. In 1918 he became professor
counterpoint at the Zürich Conservatoriu
and in 1921 migrated to Berlin, where
remained under Busoni's influence as pu
and friend until the latter died in 1925. A
mark of their intimate relations, it may
mentioned that to Jarnach was entrusted
task of completing the opera *Doktor Fau*
which Busoni left unfinished at his death.

Jarnach's career is thus divided into t
clearly defined periods by his pregnant meeti
with Busoni in Switzerland. There is, in fa
very little in common between the Jarna
who is still remembered in Paris and
Jarnach who resides in Berlin, and wh
name is invariably included by Germ
writers in any list of modern German co
posers. It is a curious circumstance that t
German nationalization of a Franco-Span
composer should have been accomplished
one who was himself, musically speaking
German-naturalized Italian.

The Jarnach of to-day has little regard
his Paris works. They include a violin sona
which, for all the composer may say, still
joys a certain repute and has had more th
one public performance in London. Its g
qualities are, however, somewhat superfic

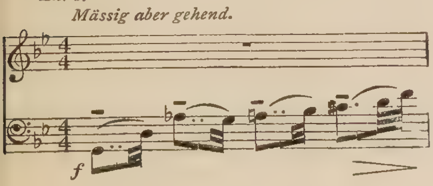
To the latter period belong two import

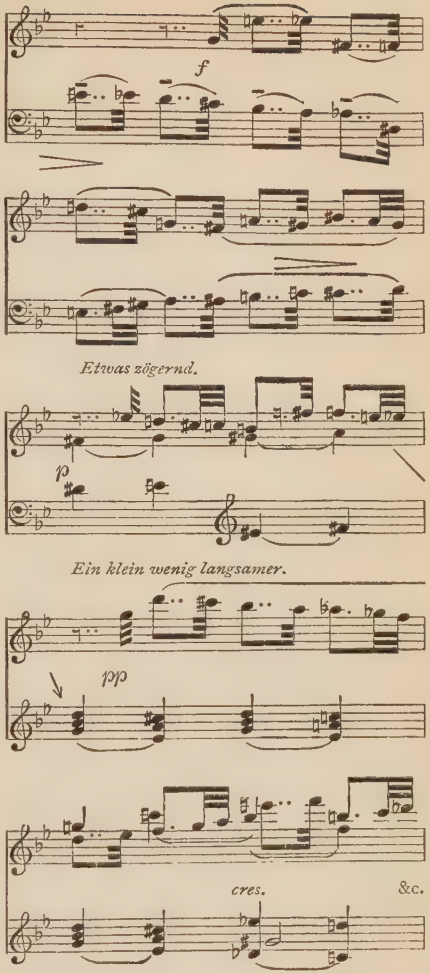
amber works, the string quintet, written hilst Jarnach was still studying with Busoni, ıd the string quartet, written when he had ased to be a pupil, but retained relations of ose friendship. In a letter which Busoni ldressed to the present writer on Nov. 17, 924, in the last year of his life, he refers to rnach as 'this clever man', and continues: The quintet was the last study he did under ıy direction, and is better than the following uartet, as far as I can judge'; but in this, of ourse, his standard was that of the applica- on of his own principles, which others, his upil included, were not compelled to regard s equivalent to the laws of the Medes and ersians.

Between these two works appeared the onatina for flute and piano, an attractive work n one movement, which is also available as romanza for violin and piano. Jarnach has ranged two sonatas after Giovanni Piatti for ute or violin with piano.

THE QUINTET shows Jarnach as having ithfully assimilated the severe neo-classicism f his teacher. The very look of some pages ggests a Bach score strangely modified by e passage of time. The form is that of a eme and variations preceded by a preamble. he variations are seven in number, entitled s follows: 1. Sinfonia; 2. Melodram; 3. Giga; . Aria; 5. Recitative and March; 6. Choral- orspiel; and 7. Finale, Double Fugue. The ork impresses with its earnestness and sin- erity, and its avoidance of all striving after ffect, whether by virtuosity or by the con- cious use of extreme devices. On the other and, one also feels that the impulse behind it s almost exclusively cerebral, equally devoid f humour and of emotional intensity of any ind. Unlike so many of his German con- ères, Jarnach has no fear of open spaces in is score, or of passages for one or two instru- ents. Most of the German works heard at ecent international festivals seem to require hat, if four instruments are employed, four nstruments shall make themselves heard in very bar. Apart from the dominant influence f Busoni, which implies that of Bach and eethoven, there is a suggestion of other in- uences, or, at least, admirations. The be- inning of the sinfonia, for instance, suggests hat Jarnach has imbibed the deep respect felt n Central Europe, but rarely elsewhere, for ustav Mahler. The second variation (Melo- ram) opens thus—

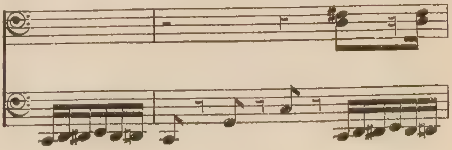
Ex. 1.

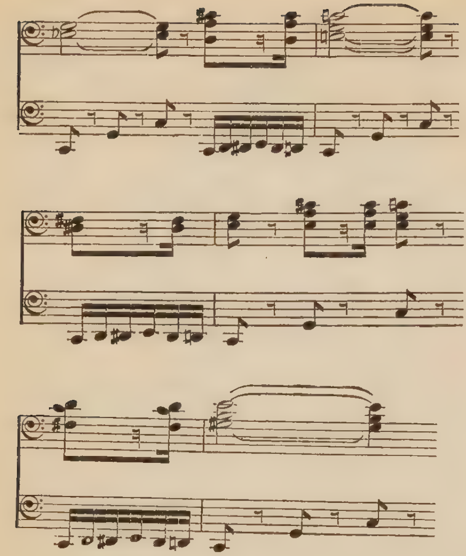




and clearly refers the listener to Busoni. The two following, Giga and Aria, are perhaps the most straightforward of all, and as spontaneous as any music can be in an idiom that owes so much to intense study. The Bach-like aria, in particular, reveals the true Jarnach, and is a noble movement. The fifth variation is again reminiscent of Mahler, especially in the march, which begins—

Ex. 2.

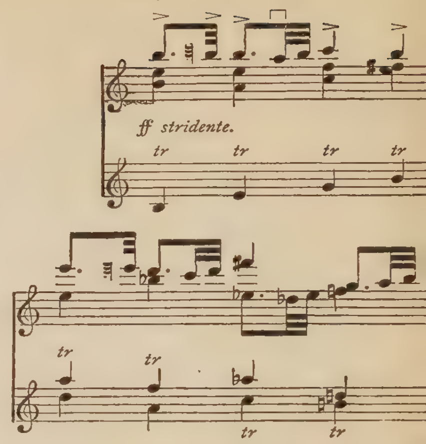




and in some of the harmonic diversions, which sound arid and forced. In the sixth variation (Choralvorspiel) appear more vividly than elsewhere traces of the study of Beethoven, and particularly of the posthumous quartets. The double fugue—strictly speaking, a fugue on two subjects—forms a conclusion that is alike effective and in character with the work as a whole. The quintet may have its moments of dryness, but they are integral features of a style that is based on musical plain living and high thinking, and the prevailing austerity is neither morbid nor affected, but a genuine trait in an uncommonly interesting musical personality, at a stage following upon a kind of Augustinian conversion and volte-face.

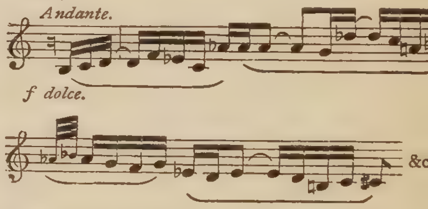
The Quartet retains most of these characteristics, but on the withdrawal from Busoni's tutorship Jarnach seems to have become both more conscious of himself and more susceptible to those influences which, for want of a better word, may be described as 'modern' —not that he gives way to them to any degree that would impair his somewhat rigorous probity, but simply that he no longer regards them as temptations to be feared and resisted. In the result, one comes much nearer to Jarnach's personality, which turns out to be less austere than the loyal disciple of Busoni would wish to be believed. In fact, the hearer begins to suspect that the arid moments, which recur here as in the quintet, are attributable less to Jarnach himself than to his musical history. The quartet is in two extended movements. The structure of the first is very complicated. Its substance is the treatment, in variation, of a group of themes of which the following are the most important:

Ex. 3.



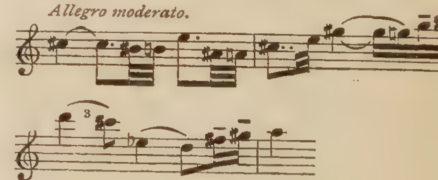
which occurs at the tenth bar, and in a mo
fied form becomes the basis of an importa
episode later on—

Ex. 4.



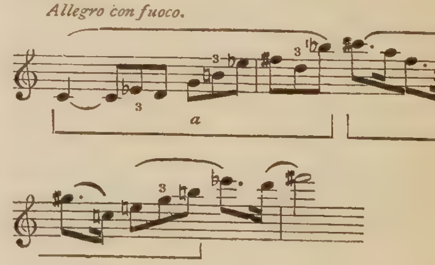
which follows almost immediately, and

Ex. 5.



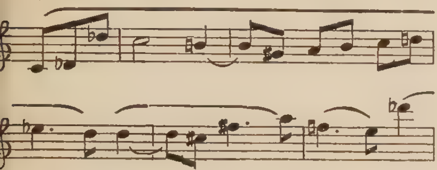
But variations are often contained one wit
another, or superimposed, and the then
constantly gather new accretions. The wh

Ex. 6.



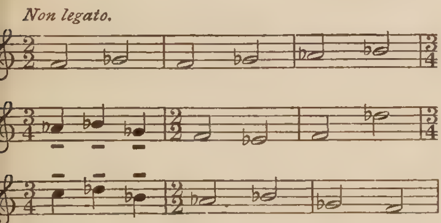
ay, however, be regarded as laid out in three road sections followed by a coda. The second movement is in sonata-rondo form, comprising vo animated sections separated by an adagio hich is in reality an independent slow movement. The first section has three themes: Ex. 6), its continuation—

Ex. 7.



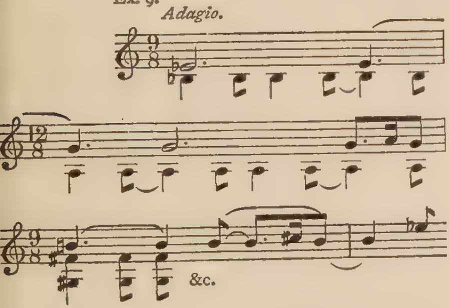
nd

Ex. 8.



The adagio opens thus:

Ex. 9.



The second animated section is less a resumption than a development of the first. The coda s formed of two successive strettos derived from the material of the rondo.

THE SONATINA for flute and piano (or romanza for violin and piano) consists of short movements linked together. First is a slow section, n which a cantabile for the solo instrument is supported by some rather involved chromatic part-writing for the piano. A cadenza-like recitativo is the link which leads to the con moto section in triple time. Here the harmonic colouring is just as rich, but applied in a less thick texture. After a brief episode which has the effect of a distant echo, the movement is resumed, and the music becomes more buoyant. Reminiscences of the recitative and of the echo-like episode lead to an abridged recapitulation of the opening. This is one of the most accessible of the works of Jarnach's later manner. The writing is severe, but does not subdue the composer's fantasy.

Jarnach's solo sonatas for violin lie outside the scope of this book, though the second, op. 13, is a work of considerable interest.

EDWIN EVANS.

JARNOWICK, J. M. [otherwise Giornovichj, Giovanni Marie], 1745–1804, violinist, Italian born, but of Croatian family.

Jarnowick was a famous player in his day, and a composer of talent. He wrote six string quartets, of which three were published in Paris. *Fétis* tells an amusing story of a contest between him and Viotti, in which the latter was the victor.

List of works with publishers in *Fétis* and *Vidal*.

JAZZ IN RELATION TO CHAMBER MUSIC.

To many, the association of the most intimate and exclusive type of music with one which, in spite of many originalities, has much banality in its popular forms, will appear little short of blasphemous. In determining the interior relationships of music, however, it is necessary to go beneath the surface appearances of types to their essential character, effect, and significance, and to rid the mind of bias and prejudice before investigating and comparing.

Beneath the surface conventions and customs attached to the popular forms known as ragtime and jazz are elements of deeper musical significance, derived from fundamental sources of musical expression, essentially part not only of the deepest nature of music, but also of the particular characteristics of chamber music. Every popular type is inevitably touched by the ways and the idiom of the herd-mind; its subtler turns and finer shades are distorted and debased by the musical equivalents of the common catchword and slang phrase, its purer spirit and substance adulterated by the gross elements of the vulgar mentality. Historic experience, however, teaches the danger of despising popular types; these have their potentialities equally with their crudities. The folklore of the world, no matter how obscurely, is the basic source of all art.

Chamber music and jazz are connected by means of folk characteristics. Behind each is the dominant factor of ensemble, with its idea of the separate individuality of each instrument, while the question of individual timbres and tone colours is more explicitly evident than in the group instrumental combinations of the orchestra. Beneath such features of ensemble lie deeply hidden elements of folk consciousness, folk practice, and folk tradition. Just as the social combination of voices taking up a melody enunciated by one (or by several in unison) produced the catch, or round—the origin of the intimate polyphonic forms of vocal chamber ensemble, the madrigal and glee; just as the reiterated figures and measures of the dance songs of folk practice produced the set ensemble of social dancing, with its interesting musical progeny, the suite, followed by the symphony: so jazz has evolved its own particular ensemble, corresponding in many ways to that of the various chamber types, though differing in instrumentation, in design, and largely in the effects aimed at. Jazz, above all, revives the spontaneous natural art of improvization. Each instrument having its distinctive contribution and function, jazz is therefore, like chamber music, essentially a polyphonic and not a harmonic art. Here, of course, it is directly related to the essential character of chamber music of the accepted types. Both alike consist primarily of the counterpoise and individualized combination of distinctive instruments, with their different timbres and rhythmic interplay. Once, therefore, the initial phase of popular social improvisation developed into the definite style of jazz composition, as represented by the best work of Irving Berlin, Zez Confrey, George Gershwin, Jerome Kern, and Youmans, and the definite jazz-ensemble emerged with Paul Whiteman, Jack Hylton, and their like, the eventual approach of jazz and chamber music was inevitable, even in the evolved art forms.

The polyphony of accepted chamber music has mainly run along melodic, or thematic, lines; that of jazz is definitely a matter of rhythm, despite the special effects of tone colour which this popular type has revealed or originated. In this respect, ragtime and jazz bring a powerful potential stimulus to music in general. The concentrated tendency towards musical symmetry, as manifest in the periods and phrase balance of academic music, has tended, to some extent, to produce musical monotony, and to render certain types of music arythmic; and without rhythmic variety, music loses its most spontaneous and virile element. The popular, untutored origins of jazz led to the natural and spontaneous employment of an improvised counterpoint, both of instrumental timbres and of rhythmic figurations. Whereas academic music may be said to have been dominated by a curvilinear conception, jazz, arising from more primitive impulses in popular feeling, is essentially angular. It brings to music fresh, or renascent, principles of angular design similar to those introduced into graphic art through the scrutiny of primitive carving and painting. Convention will always regard askance any reversion to things primitive; but in states of over-sophistication, or where expression has become stereotyped and debilitated by subsistence on its own nature, such reversion is often necessary to re-infuse fresh energy. To those whose historic perspective reveals the comparatively short duration of the so-called
Western civilization in the life of the hum
race, it is also a moot point whether su
periodic reversion necessarily implies a
real retrogression, even temporarily. T
principles from which Western academici
has evolved its peculiar ideas of art-desi
have produced the Western art of Leonardo
Vinci, of Michelangelo, of Raphael, Rube
Giotto, Mantegna, and their like. But t
principle of asymmetry and angularity, whi
are unknown to Western academic art, p
duced the monuments of Assyria, the pyrami
of Egypt, the Ajanta frescoes of India, t
ancient Aztec monuments, the impressi
totem-designs of the Redskin, the fetish fo
work of Africa, the imaginative decorative
of China, Java, and Japan.

The force of the jazz stimulus in music
and especially in music designed for chamb
performance—goes beyond argument, ho
ever, and is clearly manifest in effect. Coin
dent with the revival of interest in the pu
classicism of the seventeenth and eighteen
centuries in music—a period essentia
dominated by social interest in and practice
music, with a consequent imaginative impet
towards variety in the instrumental combin
tions of chamber music, as particularly e
denced in the 'consorts of musicke' whi
culminated in the *Brandenburg* concertos
Bach and the divertimenti of Mozart—ca
the new variety of individualized instrumen
tion in jazz. Both led to fuller investigation
tone characteristics, separately and in combin
tion, and to an acuter sense of instrumen
identity than had been evident in the age of t
grand orchestra, which culminated in t
massive group-instrumentation of Wag
and Strauss.

The first effect of jazz was upon preval
conceptions of instrumental tone-balance, to
contrast, and employment of timbre. H
pungency was the first characteristic to emer
for mass-emotion and popular sensation tu
for self-expression particularly to the dyna
and to the terse and snappy—often to sh
onomatopoeia. Underlying popular feeli
there is, almost invariably, a latent sense
humour, merry or ironic, and often the eff
is both of the nature of burlesque and of t
more reflective quality which is termed come
Here, spiritually, jazz once more coincid
with the reawakening spirit of intimate mi
in chamber music, a spirit which is implicit
such titles as the eighteenth-century divertis
ment or divertimento, and is typified by su
masters of musical wit and humour as Couper
Pergolesi, Logroscino, Domenico Scarla
Daquin, Haydn, and Mozart. The time w
ripe for a revival of humour in music, wh
had declined from the emotional inspiration
the great classics to a pretentious sensationali
on the one hand and an effete sentimental
on the other.

The first objective of a sense of humour always the popular type. So, in music, there is always an implicit comedy touch in the adoption of the lighter popular forms to more august environment. The Tudor masters recognized this, with their charming variations for virginals and 'chests of viols', as did Scarlatti and Couperin, Haydn and Mozart, in their use of light, popular forms. So, to-day, a growing tendency is manifest, not only to assimilate jazz timbres to the chamber orchestra, and its rhythmic pungencies to chamber music generally, but also to adopt deliberately the contemporary popular dance forms of ragtime, one-step, fox-trot, and 'Blues', in chamber music forms. Sometimes this is done for humorous purposes; increasingly, however, it arises from a desire to exploit the aesthetic possibilities of modern dance design. Superficial sentiment may be outraged by this; but it should not be forgotten that the scherzo is a recognized musical form, intended as a jest; still less that Beethoven himself, most philosophic of composers, employed the popular German dance measures of his time and country in scherzo form; that many burlescas of the seventeenth-century tradition of Corelli and Scarlatti are Italian popular airs, mainly Sicilian or Neapolitan; that the great Tudor masters did not scorn street songs as themes, for humorous purposes or otherwise; and that two high musical forms—the suite and the symphony—owe their existence to the sequential linking together of popular air and dance forms, from the time of even so profound a contrapuntist as Sweelinck.

Of such employments to date, America apart, where the negro associations of the Southern States and the negro derivation of jazz have given both the formal and spiritual characteristics of jazz especial significances, jazz elements have appealed most immediately to the races of Mediterranean Europe, especially to the contemporary composers of France and Italy. The late Erik Satie, employing ragtime in ballet, as Debussy had employed it in piano music with the *Golliwog's Cake-Walk*, opened a way which has led to several distinctive French chamber works. One of the most genially humorous of these is the *Rapsodie nègre* for voice and chamber orchestra—flute, clarinet, piano, and string quartet—of Francis Poulenc, a pupil of Satie and strongly influenced by Debussy. This work, while directly derived in spirit and substance from jazz, is less an adaptation of jazz form to chamber music than some other works. Permeated with the most popular features of negro character, filtered through a delightfully boyish sense of fun and tone colour, the *Rapsodie nègre* is to be regarded as a humorous essay which brings the chamber concert and the music hall closer than ever before. The burlesque tendency is frankly avowed in the amusing Interlude, with its pseudo-African chant ascribed to a poet designated *Makoko Kangourou*. It represents the popular conception incorporate in jazz employed in chamber music for art-comedy purposes, fulfilling the conception of Jean Cocteau which takes the airs of vaudeville, streets, and popular gatherings as 'the folk music of to-day'.

Another French composer, Darius Milhaud—like Poulenc originally a member of 'Les Six', which was sponsored by the ever youthful Satie—employs jazz elements with less boyish mischievousness than Poulenc, but with more sense of their abstract formal values. Milhaud's adoption of jazz, aboriginal, and syncopated features in several of his chamber works and quartets is a direct use of these as earlier composers employed contemporary folk forms; while in his chamber ballet, *Le Bœuf sur le Toit*, he seeks the picturesque effect of jazz rhythm by way of local colouring for his pseudo-American comedy theme.

The work of Poulenc, Milhaud, and Auric—who has given us the fox-trot for chamber orchestra, *Adieu, New York*—represents the twentieth-century French revolt from the decadent preciosity of the 'nineties towards what the late Guillaume Apollinaire termed 'the healthy vulgarization of art'. With Arthur Honegger, the first to break from the grouping of the 'Six', the use of jazz elements has a more philosophic significance. He views these as symbols of an age of mechanical progress with its resultant moods, and it is with an under-current of drama, as expressed in the rhythmic angularity of jazz, that he uses it in his sonata, and in occasional phases of his individualistic chamber works.

In Italy, Alfredo Casella is the most markedly responsive to the stimulus of jazz influences and most explicit in his adoption of jazz forms, as in the fox-trot of his quartet for strings and in his use of ragtime rhythms in several other chamber compositions.

Germany as yet—rather self-conscious of its classical musical prestige—reacts spasmodically to jazz elements, and then mainly in an ironic sense permeated by post-war pessimism. The most notable in employing jazz in modern chamber music in Germany is Paul Hindemith, as he is the epitome of the negation, irony, and satirical derision which jazz signifies to the Teutonic mind. Hindemith's *Kammermusik*, op. 24, no. 1, reveals this mordant strain. It recurs again intensively in the deliberately acrid measures of his suite, with its ironic March, Shimmy, Boston, and Ragtime. The *Kammermusik* is entitled '1921', the suite '1922', which reveals the philosophic undercurrent and implicit pessimistic criticism of the music, the finale of the *Kammermusik* being an appallingly emphasized stylization of the most blatant elements of the popular fox-trot.

With the Russian, Igor Stravinsky, ragtime and jazz become sources of purely abstract innovations in musical tone-pattern and rhythmic design, as in the dances from the chamber mime-drama, *L'Histoire du Soldat*, in the amusing dance-sequence, *Tango-Valse-Ragtime*, and most explicitly in the *Ragtime* for eleven instruments. Here, for the first time, jazz emerges in chamber music as an angular factor in decorative design—a decoration probably disconcerting to those accustomed to smoother types, but as symptomatic of our epoch as the corresponding elements in the poster designs of artists such as McKnight Kauffer.

In Great Britain the national conservatism and a certain self-conscious sentiment towards Victorian ideals did not conduce to the easy entry of jazz into any kind of concert music. Nevertheless, there are plain evidences of the more pungent features of jazz instrumentation in the chamber works of Bliss (the concerto for tenor, piano, and percussion, *Rout* for voice and chamber orchestra, &c.), while the later works for chamber combinations by Goossens (those following on American visits especially, such as the *Fantasie*) present syncopated features closely related to jazz types.

America, as is natural, has gone farthest in evolving compositions which approximate to new jazz forms in chamber music. The quartets of Frederic Jacobi, in addition to Red Indian syncopation, also suggest ragtime and jazz, while John Alden Carpenter prepared the way for his jazz-ballet, *Krazy Kat*, and its later progeny, *Skyscrapers*, by several smaller chamber works with jazz features. Louis Gruenberg it was, however, who definitely blended jazz syncopation, jazz rhythmic design, jazz timbres, and what may justly be termed the spirit of new jazz poetry and drama in *The Daniel Jazz*. This is a setting of a syncopated poem by Vachell Lindsay for tenor and chamber orchestra. Here, as in the *Polychromes*, which derive from Mexican, South American, and Southern States syncopated types, Gruenberg does not so much adopt or adapt accepted popular jazz forms as develop therefrom entirely fresh forms of more abstract nature, broadened into richer and more epic fresco-form. Of kindred impulse and similar effect is Emerson Whithorne's *Saturday's Child*, for soprano, tenor, and chamber orchestra, a setting of a poem by the negro poetess, Countee Cullen, which presents, however, not the almost ritualistic feeling derived by negro spiritual and plantation song from African chant, but rather the more poignant sentiment of the negro in transplantation and tribulation in America amongst more everyday influences.

However the immediate contacts of jazz and chamber music may continue, develop, or come to an end, so far as the use of explicitly popular jazz forms in concert music goes, jazz has left its permanent mark on music in general and on chamber music in particular. That it must progress beyond present types is self-evident, and many will find in this fact support for their belief in the insignificance of jazz itself. The more the subject is investigated, however, the more deeply does the conviction grow that jazz has been a powerful rejuvenating influence in contemporary music, and that it is more especially a potential means of evoking a more human spirit in chamber music than has been evident therein for some time past; furthermore, one may hope for a revival of those genial lighter forms and more elastic instrumental combinations which were so fascinating a feature of that branch of the art in its classic zenith. Leigh Henry.

[Since the above article was written, a remarkable success has been scored by Ernst KŘENEK (*q.v.*) in the jazz opera, *Jonny spielt auf* (Johnny strikes up), and by George Edwards, not him of Gaiety fame, but a Russian-American, in a jazz operetta produced in Vienna. (*v. Chesterian*, March, 1928.) Editor.]

JEMAIN, J.

Sonata, pf, vc, c mi	op. 20	Durand, 1903.

JEMNITZ, Alexander, b. 1890, Hungarian composer.

Trio, v, vla, vc	op. 21	Kistner & Siegel, 1925.
Serenade, v, vla, vc	,, 24	U.E., 1928.
Trio, fl, v, vla	,, 19	Zimmermann, 1924.
,, fl, ob, cl	,, 20	,, 1928.
Duo-sonata, vla, vc	,, 25	Schott, 1927.
Three sonatas, pf, v	opp. 10, 14, 22	Kistner & Siegel 1925–6.
Sonata, pf, vc	op. 17	Tischer & Jagenberg, 1922.

MS. works include duo-sonata for saxophone and banjo, op. 27, and a quartet for four trumpets.

Dr. Otto Gombosi, in the Budapest musica journal, *Crescendo*, writes of Jemnitz's Serenade trio, op. 24, as one of the best chambe works which have claimed the attention o Hungarian critics in recent times—a work i three movements of marked originality slightly tinged with oriental feeling, and givin proof of exceptional contrapuntal skill. It first performance was at the Donaueschinge Festival in 1925. Others of his works hav been played at the International Festival o Modern Music in Frankfort.

Jemnitz's sonata for the very unusual combination of viola and 'cello calls for a brie comment. It is a valuable addition to the repertory, but unfortunately—perhaps inevitably— very difficult to play, the viola being naturall much used in the high positions. This mean a constant change of clef, sometimes in awk ward spots. The work is in other ways techni cally difficult, and must only be placed i the hands of highly competent artists.

Edito

JENKINS, Cyril, b. 1885, Welsh composer.

Elegiac Poem, str. quartet	Curwen.

JENNER, Gustav, 1865–1920, German composer, pupil of Brahms.

Sonata, pf, cl, G	op. 5	B. & H.
Sonata, pf, v, a mi	,, 8	Süddeutscher Musikverlag.

The chamber works of this composer, who, on the recommendation of Brahms, was appointed musical director to the University of Marburg, are highly thought of by serious musicians. Many of them are still unpublished. Among his MSS. are three string quartets, one of which was recently played by the Rosé Quartet of Vienna. The clarinet sonata was played at the 'Pops' by Mühlfeld and Fanny Davies.

Editor.

JENSEN, Gustav, 1843–1895, Prussian violinist, pupil of Joachim.

Quartet, str, d mi	op. 11	Rühle.
Trio, pf, v, vc, b mi	,, 4	B. & H.
Phantasiestücke, pf, v, vla	,, 26	Augener; Schott.
Suite, pf, v, D	,, 3	Schott.
Sonata (pastorale), pf, v, D	,, 7	Rühle.
Sonata, pf, v, G	,, 14	Peters.
Modern suite, pf, v, A	,, 24	Wernthal.
3rd suite, pf, v, a mi	,, 25	Augener; Schott.
(Prize) sonata, pf, vc, g mi	,, 12	Peters.
Sonata, pf, vc, a mi	,, 26	Augener; Schott.

Chamber music occupies a large place in Jensen's creative work. His sense of form and complete technical equipment enabled him to produce numerous excellent works. They are not always on the same level, but he atones for defects of form by wealth of feeling and invention.

The Piano Trio, an early 'Sturm und Drang' production, shows an absence of restraint, and ambition impels the young composer to overload his music with an excessive use of counterpoint. With regard to form, too, the proper balance is not always maintained, and what is subsidiary is often given undue prominence at the expense of the more essential. Thus, already in the first movement, the modulation is incessant and sometimes misplaced; moreover, it introduces a new motif which has no place in the further course of the movement. The adagio is better balanced, and displays the composer's melodic gift to advantage. In the finale, however, Jensen makes the same mistake as in the first movement, the less mportant parts being unduly extended and given over-elaborate harmonic treatment. The development is rather too long, and is hardly equal to that of the first movement, and there s, too, a sort of second development towards he close. Nevertheless, this work is decidedly interesting, and affords clear proof of the composer's talent.

The String Quartet may be regarded as Jensen's best chamber work, and already shows a clearer and riper artistic sense. Particular praise is due to the treatment of the parts; he aims at an independence as complete as possible, leaving them to pursue their different paths, without descending to contrapuntal artificiality. Very attractive sound effects are thus achieved, and the tone picture gains in variety of colouring. The subjects are well contrasted and show inventive power, and the development has plenty of variety in its combinations. The final stretto is particularly effective, and assures the success of the movement. The adagio molto espressivo is full of deep melancholy, expressed chiefly in syncopations of the principal theme. The melodic progression is extremely fluent, and the harmonies full of vivid colouring. Jensen has here revealed great wealth of feeling in a concise form. The scherzo is not without a certain piquant charm, both rhythmic and melodic; it opens with an introduction of two bars, after which the whimsical first subject comes tripping joyously in, and its cheery humour pervades the entire movement. The last movement is weaker, but it is superficially effective.

The 'Cello Sonata, op. 12, is in three movements. The first begins with a vigorous first subject, announced by 'cello and piano in unison, the former continuing the theme alone to an accompaniment of broken chords. The second subject also shows happy invention, but the form here leaves something to be desired, and though this movement makes a good impression, there is a need of greater rhythmic variety. The andante cantabile is rather weaker, although the principal theme is very expressive, and the whole movement is full of melody. The finale is most effective, with its fresh, animated rhythm, which hurries forward more and more tempestuously to its culmination in the final stretto.

In his chamber music Jensen proves himself a master of craftsmanship. This quality is, perhaps, too prominent in most of his works, though it never degenerates into dryness, from which his healthy, sensuous disposition saves him. His romantic nature leads him to make free use of all means of musical expression for colouristic purposes, and sometimes induces him to neglect considerations of form in favour of contents. The influence of Mendelssohn and Schumann is unmistakable.

Rudolf Felber.

[Gustav Jensen edited a series of old chamber works as *Klassische Violinmusik*. This consists of sonatas for violin, and trio-sonatas (Augener, 1889; Schott, 1911), by celebrated masters of the seventeenth and eighteenth centuries. His trio, *Phantasiestücke*, has been played at South Place. Editor.]

JENSEN, Ludvig Irgens, Norwegian composer.

Sonata, pf, v	Norsk. Musikförlag.

Shows sureness in technical construction and form.

JENTSCH, Max, 1855–1918, German composer.

Quartet, str, f sharp mi	op. 49	B. & H.,	1899.
Quintet, pf, 2 v, vla, vc, G	,, 50	,,	1899.
Sonata, pf, v, c mi	,, 23	Junne,	1905.
,, ,, ,, A	,, 59	,,	1910.

His compositions are somewhat orchestral in style, but he was an accomplished contrapuntist, and his works show imagination and deep feeling. There is also a quartet in F minor (*phantastisch*), much played at the chamber music evenings of August Duesburg in Vienna (Helm).

JEŘABEK, Josef.

Quartet, pf, v, vla, vc, d mi	op. 12	Hainauer, 1909.

JEWISH COMPOSERS.

I have heard from the lips of innumerable musicians, some themselves of Hebrew race, a statement the truth of which is open to doubt. They have suggested that the Jewish musician shines as an executant, but not as a creative artist. This constant repetition of sayings that are, so to speak, in the air, is, if I might venture to say so, the outcome of intellectual laziness. They save the trouble of thinking. No one doubts the truth of the first of the above statements; most music-lovers are aware that the world's finest executants are almost all of Jewish descent (their names would fill this page). But the second, true perhaps a century ago in regard to music, has gradually become falsified by the successive appearance, among those who have passed away, of Mendelssohn, Meyerbeer, Halévy, Goldmark, Rubinstein, Mahler, and Max Bruch,[1] to say nothing of the composers of operetta (including Offenbach), and in the present day of Schönberg, Ernest Bloch, Milhaud, Dukas, Alexander and Grigory Krein, Gniessin, Rozovsky, Zolotarev, Milner, Mossolov, Castelnuovo-Tedesco, Engel, Achron, Ertel, Shitomizsky, Feinberg, Julie Weisberg,[2] Saminsky, and Veprik, all consciously Hebraic in aspiration. There are also certain Jewish composers who are of opinion that race is best left out of consideration when art is discussed, and who elect not to be known to the world as Hebraic. I quarrel with no man's convictions, but may express the hope that in the fullness of time a Jewish writer, gifted with the historical sense, will arise, who is able to treat the whole subject so convincingly that every Jewish composer will be moved to claim the distinction of belonging to a musical army which flies a racial banner of its own. As for myself, I am but an amateur, an Anglo-Saxon, and therefore a lover of fair play, one who favours frank hearty acknowledgement of what the musical world owes to Jewish composers, to whom the first chance of entering the lists untrammelled was only conceded a century ago. The attention of readers interested in national Hebrew creative work is directed to the article on Alexander Krein by my contributor, L. Sabaneiev, author of a brochure entitled *Die Nationale Jüdische Schul in der Musik* published by the Universa Edition, Vienna. In this he points out tha modern Jewish nationalism in music ha sprung from Russian soil, which has housed until recently, some 90 per cent. of the Jewish race, and that the religious Jewish melo is the essence of the national spirit. Sinc writing the above I have received from th Bloch Publishing Co., New York, a book entitled *Famous Musicians of a Wandering Race* by Odal Saleski. The author (an eminen 'cellist and chamber music player) writes i his preface to a series of biographical sketches 'The composer musician of Jewish origin coul achieve much greater results in his work if h were to identify himself more closely with th genius of his race.' He penetrates deeper int the family history of composers than any othe writer has done, and on account of a Jewis strain of blood includes the names of Bize and Saint-Saëns.

Edito

JIŘÁK, K. Boleslav, b. 1891, Bohemia composer, pupil of Novak and J. B. Fœrste

		Composed	
Quartet (one movt.), str, c mi	op. 9	1915	Hudební Matice.
Divertimento, v, vla, vc	,, 28	1925	U.E.
Sonata, pf, v	,, 20	1920	,,
Sonata (one movt.), pf, v	,, 26	1925	Simrock.

After conducting the opera at Hambur Jiřák became professor at the Prague Conservatorium. His output as a composer is ve considerable. Although his music is clear linked with that of his predecessors by t nature of its melody and harmony as by i traditional forms, it at once strikes an ind vidual note by reason of its embittered forc fulness, irony, and concentration on essentia Sentimentality, romantic outbursts and moo are all practically unknown to this objecti personality, whose tastes incline to the classic The polyphonic web, of which Jiřák mak constant use, always sounds natural, and l immense technical equipment is never us to obscure the clearness of the outline. Af an intermediate period, during which he followed the old masters even more closely than in the beginning, he underwent a radical change, and in the last few years has come out definitely as one of the advanced school. The distinguishing qualities of his music are peculiarly fitted to meet the demands of the anti-romantics, and he is now among the most representative of contemporary Czech composers, having reached maturity in the course of his strenuous efforts to find new expression for his ideas.

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[1] Disraeli, in *Coningsby*, includes Rossini.

[2] Daughter-in-law of Rimsky-Korsakov, who, though not Jewish, was 'one of the most important inspirers of the Jewish national school' (L.S.).

The string quartet is remarkable for its conciseness of form, and for its convincing combination of defiance with melancholy and courageous resignation.

Although it is unusual in this Cyclopedia to discuss MS. works, yet a note may be added on the string sextet, op. 14, written in 1916–17, which has the remarkable features of an alto solo to words from a Chinese poem (third movement) and a finale in slow time.

Václav Štěpán.

JIRÁNEK, Alois, b. 1858, Bohemian pianist.

Trio, pf, v, vc, d mi	op. 11	F. A. Urbánek, 1896.
Sonata, pf, v, a mi		M. Urbánek, 1905.

Jiránek's violin sonata, which is not devoid of charm, belongs to the teaching repertory of Ševčík, the famous violin pedagogue, who gives it to pupils whose technique is in the intermediate stage.

JOACHIM, Albrecht (Prince of Prussia).

3rd suite, pf, vc	Hofmeister, 1904.

One of the few royal composers, a cousin of the ex-Emperor Wilhelm II of Germany.

JOACHIM, Joseph, 1831–1907, the greatest of all exponents of classical music. The purity and grandeur of his style, his complete insight into the greatest music, and his technical mastery were unsurpassed, and the nobility of his nature showed itself in his playing as in his life. What made his ensemble playing unique was his power of moulding his phrases, and impressing upon his associates the form he had chosen; his modifications of time were the slightest possible, hardly approaching what would be called 'rubato' but tending in that direction. While the other instruments were exercising the same privilege, he followed them with a faithfulness that suggested self-abnegation, and nothing was more remarkable than the way the leader of the quartet would at times retreat into the background. In theatrical phrase, he knew precisely when to come into the limelight, and when to retire.

Joachim's lifelong intimacy with Brahms strongly influenced the works of both.

As a composer Joachim reached a very high point of excellence, and though the number of his compositions is regrettably small, they are intensely interesting to thoughtful musicians; his *Hungarian Concerto* remains a monument of technical difficulty and characteristic fire and originality. It is impossible to give in words any idea of what his playing was like: it may have lacked the luscious quality of one player, or the acrobatic agility of another; but as interpreting the inmost thoughts of the composer it was a revelation constantly renewed. In this connexion the allegation that he did not always play in tune may be dealt with. For the most part, this charge came from those who, accustomed to the piano, were able to detect a difference in his intonation, the truth being that Joachim played in 'just intonation', which is sacrificed in modern keyboard instruments in order that they may play in all keys. Unfortunately, in later life the little finger of the left hand became weak and occasionally failed in very high notes, but this can hardly be said to invalidate the statement, vouched for by the great acoustician, Helmholtz, that he played more justly in tune than almost any other violinist.

Perhaps his greatest achievement was the formation of the Joachim Quartet, an organization which (with a few changes of personnel from time to time), from 1869 until his death, showed the world the fairest secrets of ensemble. In particular, the later quartets of Beethoven have never received so perfect an exposition as under his leadership; in the revival of interest in Bach, too, Joachim played a very important part. From 1844 until within a short time of his death he was a regular visitor to England, and had he not come, spring in London would have been a dreary season to musicians. Mention may be made of the biography by Andreas Moser (1898; English translation, 1901); of a short monograph by the present writer in *Living Masters of Music* (1905); of three volumes of letters (1911–13), a selection from which was published in England in 1914; and of a complete treatise on his own method, in which he collaborated with A. Moser.

J. A. Fuller-Maitland.

JOACHIM QUARTET, 1869–1907.

In Moser's excellent *Life of Joachim* he quotes a letter from Radecke, a member of the Laub Quartet (1856–1862), in which the claim is made for that famous organization that it paved the way in Berlin for the revelations of the Joachim Quartet. When Laub left for Moscow there was a gap in the musical life of that city which was filled seven years later (1869), when Joachim founded the Quartet since known by his name, with his pupil Ernst Schiever (1869–1871), Heinrich de Ahna (1871–1892), and Wilhelm Müller of the younger Müller Quartet (1869–1879). Schiever resigned after the second winter season, de Ahna taking second violin and Edward Rappoldi (1871–1877) viola. Then, when the latter was called to Dresden, his place was filled by Emanuel Wirth (1877–1907), occasionally (when suffering from eye trouble) replaced by Karl Klingler.

In 1879 Müller's place was taken by Robert Hausmann (1879–1907); and in 1892 Johann Kruse (1892–1897), who had previously officiated as second violin during de Ahna's long illness, became a regular member, and was in his turn replaced by Carl Halir (1897–1907). Thus it will be seen that Halir, Wirth, and Hausmann retained their position till the end, visiting London with the Quartet in 1900, on which occasion an influential Committee organized a series of concerts at St. James's Hall (1900–1904). In this acoustically perfect hall, the platform was placed in the centre. Two series of concerts followed at Bechstein (now Wigmore) Hall (1905), and in the year following, Queen's Hall was put in requisition for concerts of Brahms's chamber music. Joachim, it may be mentioned, was not at all happy when playing in so large an auditorium. In 1907 he was prevented by serious illness from leading the series, Halir taking his place with Klingler as second violin, and this proved to be the closing chapter in the history of the most perfect organization of the kind the world has yet seen.

From first to last, the performances were superlative in quality and attended by students and professors of music as well as by amateurs, some of whom retained the same seats for thirty years. In a happy phrase Moser relates that the dynamic equality with which they blended the four voices was astounding, and places the Cavatina in the great B flat quartet at the summit of Joachim's art of interpretation.

I listened in my youth to another and scarcely less remarkable 'Joachim Quartet', at the London 'Pops'. The 'cellist, Piatti, was admittedly the greatest then living, Ludwig Straus a violist of singular elegance of style, though producing less tone than Wirth, and Louis Ries a second violin who at least was steady as a rock. These were the men Joachim led to victory, an artistic victory almost without parallel in musical history, for he may be said to have opened the eyes of English musicians to the truth that chamber music, so far from being a remote, almost esoteric art, is an art of universal appeal among real lovers of music. He succeeded in dispelling the illusion that the music of a string quartet is 'dry', and paved the way for the chamber concerts for the people now given in increasing number every year both in England and America. In short, he was a nation's teacher. In my humble self I find confirmation of this view, and moreover I speak with the certainty that hundreds of other amateurs had in those days a similar experience. Although I never took a lesson from him in my life, he was as truly my teacher as if I had taken hundreds of the conventional kind. I rarely missed a 'Pop', and usually, by waiting at the doors of St. James's Hall, secured a seat on the platform. Had I heard him leading his Quartet in a room I could hardly have been better able to study his methods, so that the following words may not be without interest.

First of all, his bowing. It was a miracle of lightness, yet he produced at will an enormous tone. I am told by one who was an intimate friend of Joachim that he regularly practised *sons filés*, and even had the patience during practice hours to draw the bow slowly from end to end, at a distance of an inch or two from the string. This probably gave him his command of the bow, and enabled him to take passages which most violinists play with divided bowing, without changing, and without loss of power, if so phrased by the composer.

The qualities of tone he produced on his Strad (he always played on a Strad of the best period) were remarkable. I use the word 'qualities' in the plural because he knew the secret of varying the tone quality in harmony with the sentiment of the music. I never understood how he did this; it was one of the mysteries of personality. But it was no achieved by climbing to the top of the lowe strings. He preferred, for example, the fran and lovely freshness of the E string of a Stra violin to notes played in the high positions of the A.

In which composer's music was he hear to best advantage? That is a question must leave to others to answer. He wa strongly individual, and if he appeared to giv 'objective' interpretations of works by grea masters, it was because he was of even birt (*ebenbürtig*) with them and associated hi thoughts with theirs on intellectually equa terms. The creative quality may surely b developed as strongly in an executant as in composer. Thus he was heard at his best in th music of Bach, Beethoven, and Brahms, bu he was also wonderful in Haydn (his stron sense of humour helped him here), and not les so when rendering the music of his persona and beloved friends Mendelssohn and Schumann. Here was a human added to th musical interest of his interpretations. He wa versatile, but it is no reproach to say that h was not an eclectic. He cared for no music bu the very best, and I, who confess to bein myself an eclectic, should be at one with hi if I possessed his qualities of mind and sou 'Everyman' and 'Superman' play very differen rôles in life.

I think that the finest and justest criticis ever pronounced on Joachim was from th mouth of a Frenchman. He said 'votre jeu e si chaud et si sage en même temps'. The words should be taken to heart by those wh imagine that because Joachim taught at th Berlin Hochschule he was academic and co Gounod was right. He was warm and temper mental, with spontaneous impulses, trustin always to the inspiration of the moment, b controlled always by good taste, by a wonderf sense of style, and an almost uncanny mastery of the art of rubato playing.

Young people, and middle-aged people who heard Joachim when he was long past his prime, may doubt my judgement, if not my veracity. If they refuse to listen to me they may perhaps heed the words of Henri Wieniawski, one of the world's most famous virtuosi, who is reported to have said, 'Joachim is the greatest of us all'. In the matter of sheer technique he was surpassed by many, indeed by Wieniawski himself, but as an interpreter of chamber music he was the supreme master.

Never was a career more clearly defined than Joachim's. He started in early youth with lofty ideals which he lived up to till the end of his days. He loved the art in which he excelled with a pure disinterestedness which has no parallel among executants of his calibre. He declined numerous lucrative offers to tour as a soloist, and was never known to accept a fee for playing in private assemblies. In short, there was a unity of purpose in all he did which gave him a commanding place in the history of chamber music. EDITOR.

JOHANSEN, David Monrad, b. 1888, Norwegian composer.

Sonata, pf, v, A	Norsk. Musikförlag.

A lyrical work in three movements, with Norwegian melodic tendencies and good technical construction.

JOHNSON, Bartholomew, 1710–1814, English 'cellist.

Although Johnson belonged to the rank and file of musicians, the following incident is worthy of record: 'In 1810 he completed his hundredth year, which was celebrated by a Jubilee dinner at Scarborough. . . . About 10 o'clock at night the good old man bore a part in a quartet, performing on the violoncello the bass to a minuet which he himself had composed sixty years before' (Wasielewski).

This beats the record of the French violinist Boucher, who gave a successful concert in Paris at the age of 89 (*Vidal*). EDITOR.

JONES, Richard, English violinist, eighteenth century.

Sonata, v, fig. bass (pf), a mi (A. Moffat, *Meisterschule* 12)	Simrock.

This superb sonata, frequently played by Émile Sauret, does not properly belong to the scheme of this book, but I desire to draw the attention of violinists to a work so well suited for a chamber concert. The arrangement is admirably done by Alfred Moffat, to whom the musical world owes so much for his untiring labours in the cause of old music. EDITOR.

JONGEN, Joseph, b. 1873, Belgian composer.

1st quartet, str, c mi	op. 3	Muraille (Liége).
2nd quartet, str, A	op. 50	Chester.
3rd ,, str, D	,, 67	Senart.
Two serenades:		
Sérénade tendre str. quartet *Sérénade triste* G, f sharp mi	,, 61	Chester.
Quartet, pf, v, vla, vc, E flat	,, 23	Durand.
Trio, pf, v, vla, f sharp mi	,, 30	Durand.
,, pf, v, vc, b mi	,, 10	Pfister.
1st sonata, pf, v, D	,, 27	Schott.
2nd ,, pf, v, E	,, 34	Durand.
Sonata, pf, vc	,, 39	Durand.

Joseph Jongen, like César Franck, of whom he is a spiritual heir, was born at Liége.

His whole period of study was passed at the Conservatoire of Liége, where he taught harmony from 1901 to 1920. In the latter year he was appointed professor of fugue and counterpoint at the Brussels Conservatoire, of which he became principal in succession to Léon Dubois (October 1, 1925).

From the outset of his career Jongen has shown his predilection for absolute music, to which he has remained faithful. His first attempt at composition, in 1893, was a string quartet. This consists of three movements, and has never been completed. But in the following year he published his first quartet, op. 3, for which he was awarded the annual prize of the Royal Academy of Belgium.

The chamber works of his first period (1893–1905) are purely classical in form, i.e. the different parts are constructed on two themes with the traditional development. They include, besides the quartet, a trio for piano, violin, and 'cello; the piano quartet in E flat in four movements (one a scherzo), written in 1902; and the first violin sonata.

It was the piano quartet, played for the first time in Paris (Société Nationale), which established Jongen's reputation as a chamber composer. This work, which is in cyclic form, shows the spiritual kinship between the young composer and the master of the *Béatitudes*, in affinity of race and environment, and in the whole atmosphere of this period so strongly influenced by Franck. But there are also evident the distinguishing qualities of the pupil's temperament—restraint, thoughtfulness, concentrated emotion, and a sort of inner repugnance to over-exuberant display. His is a nature remarkable for its harmonious unity, for delicacy of feeling, dignity, and perfect taste in the sentiment and in the manner of expressing it.

Possessed, as he is, of an assured self-control, all Jongen's work is free from errors of taste, and his ideas never outstrip the powers of the instruments chosen. The somewhat lengthy developments of his early work give way later to a juster sense of proportion. The composer has noted, with unerring judgement, in the works of the advanced school such things as might be suited to his own style and which might help to renew his inspiration and widen his creative outlook. And here, again, his most recent works show his interest in the evolution of contemporary art, and, at the same time, the strength and persistence of his original individuality.

After 1905 Jongen's emancipation from the classicism of the Franckist school becomes evident. In his trio, op. 30, for piano, violin, and viola, the actual musical material is transformed equally with the form and the style. This trio consists of a prelude with two subjects, which is independent of the rest of the work, and an interlude leading to the theme and variations in free form, of which variations the last, more fully developed, forms the finale.

This work will always be accounted one of the composer's happiest inspirations, as much in the ingenuity of the tonal treatment as in the freshness and plasticity of the melodic ideas, and in the wealth of imagination displayed in the colouring and rhythms of the variations. It was followed, in 1909, by the second violin sonata, and in 1911–12 by the 'cello sonata. In this last, as in the second string quartet, op. 50, finished in 1916—twenty-two years after the early quartet—the form is freer, the colouring, as it were, clearer, the tonal atmosphere more translucent and lighter, and one notes that the development is more concise, with fewer secondary episodes. It is a work of the first order, both in soundness of technique and in flexibility of writing, as well as in the spontaneity of the ideas, and the refinement of its emotion. It was written in England, where he and his family were refugees during the German occupation of Belgium; he remained there until the armistice, composing, and making himself known as organist and pianist, notably in the Quartet formed with his compatriots Désiré Defauw (violin) and Émile Doehard ('cello), and the great English violist, Lionel Tertis.

In 1918 he published *Two serenades for string quartet: Sérénade tendre*, *Sérénade triste*, which, in form, in style, and in colouring, mark the definitive break with the Franckist tradition. They show clever and ingenious fancy, and abound in original tonal combinations.

The third string quartet, op. 67, has been considered a retrograde step towards classicism. This is correct, if one judges simply by the nature of the movements—allegro, scherzando, moderato, molto vivo—but entirely incorrect (according to the composer) from the purely musical point of view. This quartet is in cyclic form, the principal theme serving as a basis for all four movements; but it is treated with the utmost freedom both in development and in the range of expression.

The following works are still in MS., but a short description is given in the hope that they will shortly be published.

In 1922 Jongen wrote his first chamber work for wind instruments, namely the rhapsody, op. 70, for piano, flute, oboe, clarinet, horn, and bassoon, which consists of movements of different types linked together without a break. A slow introduction leads to a Habañera, and this again to a kind of dance, followed by a conversational episode between the wind instruments, and a finale, polyphonic and full of movement. This vigorous work has a remarkable wealth of tone colour and of rhythm.

Another masterly work is the *Concert à Cinq*, op. 71, for flute, violin, viola, 'cello, and harp, which is in three independent movements, the first, in quick time, being by far the most important. A meditative 'lento', a grave and serene musing, as it were, breathes deep poetic feeling; the final 'dance', in ternary rhythm, is full of 'vim'. This *Concert à Cinq* must be reckoned among the most refined and most spontaneous productions of this distinguished Walloon musician.

This advance is maintained in the four-movement sonata for flute and piano, op. 77, and in a *Suite de pièces*, op. 80, for flute, 'cello, and harp, just finished by the composer and not yet performed.

The foregoing considerations give an idea of the great importance of Jongen's work in the literature of chamber music. He is undoubtedly the first Belgian master of contemporary absolute music, and his work and reputation have long been established outside his own country. GEORGES SYSTERMANS

[It is impossible to over-estimate the value of Jongen's lovely trio. It is the first important contribution since Mozart to the repertory for violin, viola, and piano, and demonstrates convincingly the effectiveness of the combination. It was first played, with much success at a South Place concert by the composer (at the piano), with Désiré Defauw and Raymond Jeremy.

The piano quartet is especially remarkable for the sustained beauty of its themes, but concert-givers are shy of including it in their programmes on account of its extreme length.
EDITOR.

JORDAN, SVERRE, b. 1889, Norwegian pianist

Sonata, pf, v, g mi op. 16 Norsk. Musikförlag, 1920

A work in three movements, influenced by Grieg both in form and content.

JORET, P.

1st sonata, pf, v Rouhier, 1908

JOTEYKO, THADDÄUS (TADEUSZ), b. 1872
Polish composer (born Ukraine), pupil of Gevaert and Noskovski.

2nd quartet, str, atonal Senart

JOURNALISM, MUSICAL.

In the course of my editorial labours I have had occasion to consult many old magazines and periodicals, and have been struck by the inferiority of the old-time musical journalism to that of to-day. Many able writers were of course at work, but one cannot help noticing that editors did not scruple to employ the merest hacks to write recensions of the music of great masters. I remember, for instance, to have read a critique in an old number of the *Harmonicon* upon the first performance of Beethoven's A major quartet, no. 5, in which the violinist's method of shifting his fingers was commented on, but not a word was said of the music; and of what calibre must have been the critic who wrote in the *Musical World* (1836): 'Beethoven's quartet (op. 130) is not, as stated, the last of his quartet compositions. We are in possession of two others, both very fine, and infinitely better than the really flighty one in B flat'!! Even in Germany some strange things appeared in print at this period. On the occasion of the first performance of Beethoven's three early and comparatively simple violin sonatas, op. 12, in 1799, they were thus spoken of in the *Allgemeine Musik-Zeitung*:

> 'A mass of learned things, without method; no nature, no song; a forest in which every one is arrested, at every step, by hostile thickets from which one issues exhausted, without pleasure; a heaping up of difficulties on difficulties till one's patience gives out. If Beethoven would deny himself, and enter into the paths of nature, he might, with his talent and his love for work, produce many excellent things.'

In Victorian days the classics (including Mendelssohn) were quite safe in the hands of he London critics, Chorley, Davison, Bennett, all very capable men, but unyielding to the nfluence of new ideas. Even Edward Hansick, the accomplished author of *Vom Musikaisch Schönen*, was not free from prejudice. In he present day there is found in the leading periodicals of every country so broad an outook upon the art that every new composer with eal talent has a chance of favourable conideration. More than that, writers are to be ound in the leading English dailies and weekies, and in reviews of the type of *Music and Letters* and the New York *Musical Quarterly*, who take high literary rank. A doubly fortuate circumstance, for in what is known as iterature', chamber music is at present lmost entirely ignored, awaiting the coming f a poet or romanticist possessed of enthuiasm for and knowledge of the art, who will urn for a moment from wine, women, and oses to a subject no less inspiring. When this s done, the portal will be opened into a realm f enchantment hitherto unexplored. I find it ifficult to recall a passage which illustrates my meaning, but the following, taken from ompton Mackenzie's *Guy and Pauline*, may serve. Space will not allow me to quote the assage in full, but I remember that the stener to three sisters performing a piece of hamber music saw 'how clearly in the united effect of the three sisters was written the beauty of their lives. He could almost see every hour of their girlhood passing in orderly pattern, as the divine Hours dance along a Grecian frieze. There was neither passion nor sentiment in the music; there was neither sorrow nor regret. It was heartless in its limpid beauty; it was remote as a cloud against the sunrise; cold as water was it, and uncommunicable as a dream; yet in solitude, when he reconjured the sound afterwards, it returned to his memory like fire.'

These words echo with fidelity the aspirations of a Debussy towards music without passion or sentiment, music returning to the memory like fire. EDITOR.

JOURNEAU, MAURICE, b. 1898, French composer, pupil of Max d'Ollone.

Sonata, pf, v, A	op. 6	Senart.

JOZEFOWICZ, MICH.

Sonata, pf, v, d mi	op. 12	Gebethner & W., 1903.

JULLIEN, RENÉ, b. 1878, French 'cellist, pupil of Fauré and Camille Erlanger.

Four novellettes, str. quartet	op. 17	Simrock, 1914.
Quintet, pf, 2 v, vla, vc, b mi	,, 7 (21)	Hamelle.
Sonata, pf, vc, E flat	,, 30	Senart.
Allégro de concert, cb, with pf	,, 31	Leduc.

A piano quartet (op. 15), piano trio (both MS.), and some smaller works (Eschig, Hamelle).

Jullien's quintet was originally numbered op. 21, but was later renumbered as op. 7, the composer having discarded several of his earlier works. It consists of four movements: allegro assai—allegro vivace (on a theme of Schumann)—andante poco adagio—allegro vivo. It is a youthful work, and does not represent the present tendencies of the composer.

The 'cello sonata was written for the virtuoso Bernard Pallain, who has played it in London, Brussels, and elsewhere. It follows classical models, and, though not cyclic, the theme of the opening allegro appears in combination with that of the finale, which is in the form of a Breton popular song. There are four movements: allegro con brio (in thoroughly classic style)—adagio—intermezzo in the form of a scherzo (allegro molto)—allegro non troppo, preceded by a short introduction.

The novellettes consist of a prelude, 'alla Spagnola', sicilienne, scherzo. The MS. piano quartet has been performed at the Société Nationale, but the composer is unwilling to publish it until he has had time to make considerable alterations.

Jullien is professor of the 'cello, and has been a member of the Luquin Quartet (four years) and the Lejeune Quartet (eight years). The latter organization gave a series of concerts on the history of the string quartet in each country (Russian, Czech, English, French, German, Spanish), and introduced many works for the first time. Among English works, first performances were given of compositions by Bridge and Balfour Gardiner.

M. DRAKE-BROCKMAN.

JUNCK, BENEDETTO, 1852–1905, Italian composer, of Alsatian origin.

		Composed	
Quartet, str, E	op. 6	1886	Ricordi.
Sonata, pf, v, G	,, 4	1884	,,
,, ,, ,, D	,, 5	1885	,,

Junck was originally an amateur who began his musical studies at the age of twenty-two.

JUNG, AUG., b. 1871, blind composer.

Quartet, str, G	op. 11	Tischer & Jagenberg, 1914.
Sonata, pf, v, b mi	,, 2	Hainauer, 1906.

A gifted musician who stands high in the ranks of composers suffering from loss of sight.

JUNGMANN, LOUIS, 1832–1892, German pianist, pupil of Liszt.

Trio-suite, fl, v, vla, a mi	op. 21	R. & E., 1871.

JUON, PAUL, b. 1872, Russian composer.

Three quartets, str, D, a mi, C	opp. 5, 29, 67	Schlesinger.
Divertimento, cl, 2 vla, D	op. 34	,,
Octet, pf, v, vla, ob, cl, horn, fag, B flat (also as septet, pf, 2 v, 2 vla, 2 vc)	,, 27	,,
Sextet, pf, 2 v, vla, 2 vc, c mi	,, 22	,,
Divertimento, pf, fl, ob, cl, horn, fag, F	,, 51	,,
Quintet, pf, v, 2 vla, vc (or 2 v, vla, vc), d mi	,, 33	,,
Quintet, pf, 2 v, vla, vc, F	,, 44	,,
Rhapsody, pf, v, vla, vc, d mi	,, 37	,,
Quartet, pf, v, vla, vc, G	,, 50	,,
Trio, pf, v, vc, a mi	,, 17	,,
Trio-caprice, pf, v, vc, D	,, 39	,,
Trio, pf, v, vc, g mi	,, 60	Zimmermann.
Litanie, pf, v, vc	,, 70	Leuckart.
Sonata, pf, v, A	,, 7	Schlesinger.
,, ,, ,, F	,, 69	Leuckart.
,, pf, vla, D	,, 15	Schlesinger.
,, pf, vc, a mi	,, 54	,,
,, pf, fl, d mi	,, 78	Zimmermann.
,, pf, cl (or vla)	,, 82	Schlesinger.

Besides the above, Juon has written:

Two trios (*Silhouettes*), pf, 2 v (or pf, v, vla), opp. 9, 43, and a set of small pieces (*Trio-Miniaturen*), pf, v, vc (both publ. Schlesinger).

There are also numerous small pieces for violin and piano, opp. 19, 28, 36, 52, 64, 72; and for 'cello and piano, op. 8.

Juon's family originally came from the Swiss Canton of Grisons, but had long been settled in Russia, where his father occupied a high official position.

Paul Juon studied first at the Moscow Conservatorium under Taneiev and Arensky; afterwards at the Berlin Hochschule under Bargiel, returning later to the same establishment to take up a professorship. His musicianship has thus a dual origin, German and Russian, which is plainly evident in most of his compositions.

In some respects a comparison with Medtner suggests itself. Both composers studied at Moscow, where the tendency of the time was eclectic and cosmopolitan, in contrast to the nationalism of the Petrograd group. Moreover, both have a non-Russian strain in their ancestry. Yet the Russian element, scarcely discernible in Medtner, who has only recently left Russia, is prominent in Juon, who has spent the greater part of his life in Berlin. The relation in which the two elements stand to each other is interesting. In the natural evolution of a musical mind, it is obvious that melodic susceptibilities are awakened first, and the desire for technical development comes later. Juon's youth was Russian; his themes, and particularly his rhythms, are Russian; his later studies are German; his craftsmanship is German. He is, for instance, much attracted to variation-form, and he constantly selects a theme that cries aloud its Slavonic origin as a vehicle of variations in the traditional German manner. Even in his later works this racial strain not only refuses to be submerged, but it does not always consent to blend with the Teutonic, and one is sometimes conscious of a certain tension between divergent impulses, with sudden transitions which may perhaps impair the unity of his style, but offer compensation in a kind of nervousness of allure which averts any suggestion of heaviness. In the main, however, Juon is a German composer haunted by Slavonic visions and memories, possibly also by an early admiration for Tchaikovsky, but otherwise loyal in his allegiance to the German classical tradition, and particularly to that phase of it which is dominated by Brahms. His list of chamber works verges, for a modern composer, on the formidable.

THE STRING QUARTETS. Of the three string quartets included in the above list, the first is only published in parts. It is an attractive work, showing a mature conception of the quartet style combined with originality of outlook. The second is much more emancipated. It has a remarkable slow movement of declamatory character, a fragment of which serves again as introduction to the finale. Much of it is of the nature of a polyphonic recitative, and it demands the most perfect ensemble. The last two movements are decidedly Slavonic in their choice of material, the third with even a tinge of the Oriental influence discernible in some aspects of Russian music. The work terminates with a short but effective fugue. The third string quartet has the modern restlessness of tonality. One is not too often reminded of the principal key. But in other respects it is more straightforward than the second, and on the whole easier to play. It is a broad, spacious work, very characteristic of the composer's ripest method.

THE SONATAS. The list includes six sonatas with piano, of which the first, for violin and piano, op. 7, was the earliest work by Juon to become widely known, for it was played on tour, with much success, by César Thomson. The middle movement is a relatively simple, unadventurous example of the composer's predilection for variation form. Its successor, he viola sonata, op. 15, also attracted much attention at the time it was written, which was somewhat in advance of the flood of viola iterature which has in recent times made the appearance of a viola sonata less of an event n itself. It is also the more attractive work of he two, despite the oppressiveness of the Brahms influence, which was particularly assertive in Juon's work about that time. The cello sonata belongs to a later period, when he composer's fancy was for spare, and someimes quasi-modal, harmonies with frequent use of open fifths. It is an attractive work, and hould be better known. Of the later sonatas, hat for clarinet (or viola), op. 82, which is the most recent, is in a form resembling that of the phantasies of which so many have been written n England on the incentive of W. W. Cobbett; hat is to say, its slow movement and scherzo re embedded, without a break, between the xposition and resumption of the main allegro. This also is a characteristic work which deserves attention. The clarinet idiom is not o prominent but that viola players will find he music congenial to their instrument. uon has not yet joined the composers who maintain that each instrument should speak different musical language.

THE CONCERTED WORKS WITH PIANO fall nto three groups, of which the second consists f the caprice and rhapsody written under the nfluence of the novel *Gösta Berling* by the Swedish authoress, Selma Lagerlöf. These wo works marked a definite break with the arlier manner of treating these forms. The most important work of this early group is he sextet for piano and strings, in which the pparently disjunct influences, Brahmsian and lavonic, together with the affection for ariation form, combine to produce a work of triking power. The affinity with Brahms's minor quintet is at once apparent. As if to accentuate it, Juon, like Brahms, has issued he same work independently as a sonata for two pianos. The Slavonic strain is, however, much more prominent than in Brahms, the exotic, quasi-Hungarian element emerging in the finale. The variations are perhaps the best of the many sets that Juon wrote during this stage. They are eight in number, grouped to form three continuous movements, of which the second and third are a minuet and trio, and an intermezzo; but, though the work has thus five movements, it is so closely knit that it gives no feeling of undue length.

Though the composer seems determined that we shall not for a moment forget his admiration for Brahms, his own personality emerges, one might say, in spite of himself. In the end one is compelled to shelve the question of originality, and regard it on its merits as a fine piece of chamber music. It completely puts in the shade the first trio, op. 17, a work remarkable for the homogeneity of its thematic material, and possessing many attractions, notably an adagio of a refreshing lyrical simplicity.

The two piano quintets come immediately before and after the *Gösta Berling* phase, and may therefore be compared to show the break of style. The first, op. 33, is for the unusual combination of piano, violin, two violas, and 'cello, and has some stylistic affinity with the sextet, but the Brahms influence ceases to occupy the foreground after the opening allegro. There follows an adagio, the middle section of which is a piece of declamatory polyphony belonging to the same order of ideas as that occurring in the corresponding movement of the A minor string quartet, Juon's last preceding chamber work. The place of the scherzo is taken by a quasi-valse of rather unusual type, and the finale is based upon a Russian folk-song which has some musical history behind it, for, though Tchaikovsky does not mention the fact, he has used it in the andantino marciale of his second (Little-Russian) symphony, which is in reality the wedding march from the last act of the early opera *Undine*, the score of which he destroyed, leaving only this and one other fragment. In Juon's quintet this folk-tune further disturbs the unity of style already shaken by the valse, with the result that some like the first two movements, and some the last two, according to their individual tendencies, but the unusual sonority resulting from the use of two violas is in itself an attractive quality, particularly in the adagio.

The first of the two *Gösta Berling* works is the rhapsody for piano quartet, which, however, bears no indication on the title-page to indicate the source of its inspiration. Perhaps the composer was none too wishful to have it regarded as programme music, or he may have considered the description 'rhapsody' sufficient, as it prepares one for a certain unbridled quality of the musical emotion. It is in three movements, of which the second, an allegretto in 5/4, presents a quieter contrast. The rhapsody was quickly followed by its better-known companion work, the trio-caprice, which is inscribed with a direct reference to Selma Lagerlöf's novel. It was introduced at the Munich Festival of the German Musikverein, June 5, 1908, by the Russian Trio, to whom it is dedicated. This Trio consisted then of Vera Maurina, Michael Press, and Josef Press, to whom Juon soon afterwards dedicated his 'cello sonata. The trio-caprice had an immediate success, followed by numerous performances throughout Central Europe. It is in four movements, of which the second and third are linked, the whole playing twenty-seven minutes. In Germany it is still regarded as one of Juon's most personal utterances, and it abounds with points of melodic or rhythmic interest. How far it expresses the characterization of the novel it would require intimate acquaintance with the latter to decide, but it seems to have, on the whole, less of the nature of programme music than the rhapsody.

On the rebound from this adventure in highly coloured tone-painting, the composer wrote the second of his two piano quintets, which inaugurates the period of open harmonies, mainly diatonic and modal, mentioned above in reference to the later sonatas. To this later phase the second quintet, op. 44, stands in the same relation as the sextet, op. 22, to the earlier. It is at once the most personal and the most satisfying of his maturer chamber works. There would seem to be a subjective trend of underlying thought, for the last movement bears the inscription, 'Also sprach Simplizissimus', and the indication risoluto, irato e con impeto. The whole work has the stamp of one in which the composer had something to say which had to be said, and this gives it a very definite character. It was followed by the second piano quartet, op. 50 (the rhapsody being counted as no. 1), which was introduced at the Danzig festival of the Musikverein, May 30, 1912, Michael and Josef Press again taking part, with H. Kutschka and Leonid Kreutzer. This work has more of the national strain than its neighbours. Of the four movements, the first is impulsively Slavonic; the second, a scherzo, is entitled *Zitternde Herzen* and makes free use of a characteristic series of fifths; the third is an elegy 'von herbem Schmerz erfüllt', impregnated with that form of melancholy which is attributed by Westerners to the Russian plain; and the fourth a wild dance in 5/4 time. Two trios complete the list: the third, op. 60 (counting the trio-caprice as no. 2), and the fourth, a tone-poem entitled *Litanie*, op. 70, imbued with a deep religious feeling tending almost to austerity, a mode of expression to which some of Juon's later harmonic characteristics are specially conducive.

EDWIN EVANS.

[I was interested but not surprised to learn from Mr. Evans's article that César Thomson played Juon's early sonata in A major with so much success. Though the opening movement, in which the influence of Brahms is felt, is far too long and spun out, the theme with variations is full of the careless rapture of a youthful writer, written in a mood never quite recaptured in after-life. The romantic charm of the air and of the variations, effectively written for both instruments, is much enhanced by the introduction, in the course of the fifth variation, of a fresh theme (romance, andante) impregnated with the racial melancholy which Russian composers know so well how to translate into terms of arresting beauty. This movement, selected as a separate number, is sure of its effect, but I do not counsel performance of the sonata in its entirety. The finale, however, tinkles along rather prettily, an unusual feature in the printing of it being that two distinct versions of the closing bars are given, one of which presumably formed the close of the work in the original edition.

The *Silhouettes* I have found a most attractive addition to the scanty repertory for violin, viola, and piano, but the trio-caprice will not please every music-lover. It is like the famous 'pine-apple' church in Moscow, barôque, bizarre, pleasing to some and distasteful to others. George Grüner has written a critical study of this clever work (Schlesinger).

EDITOR.]

JURASSOWSKY, ALEX.

Sonata (*Dramatic*), pf, vc, c mi	op. 3	Jurgenson, 1912.

K

KAAN de ALBÉST, Heinrich von, 1852–1926, Czechoslovakian composer and director of the Prague Conservatorium.

Trio (Prize-work), pf, v, vc, g mi	op. 29	Eulenburg, 1897.
Sonata, pf, vc, e mi	,, 9	Schwers & Kaake, 1890.

KAHL, Jos. Oskar.

Trio, pf, v, vc, f mi	op. 3	Hug, 1914.
Sonata, pf, v, A		Peters, 1903.

KAHN, Robert, b. 1865, German composer, pupil of Rheinberger and Brahms.

Quartet, str, A	op. 8	B. & B.
,, ,, a mi	,, 60	,,
Quintet, pf, v, cl, horn, vc (or pf, 2 v, vla, vc), c mi	,, 54	,,
Quartet, pf, v, vla, vc, b mi	,, 14	Leuckart.
,, ,, ,, ,, ,, a mi	,, 30	,,
,, ,, ,, ,, ,, c mi	,, 41	Dreililien.
Trio, pf, v, vc, E	,, 19	Leuckart.
,, ,, ,, ,, E flat	,, 33	,,
,, ,, ,, ,, c mi	,, 35	Simrock.
,, ,, ,, ,, e mi	,, 72	,,
Trio, pf, cl (or v), vc, g mi	,, 45	Schlesinger.
Serenade, pf, ob, horn, f mi	,, 73	Simrock.
Sonata, pf, v, g mi	,, 5	B. & B.
,, ,, ,, a mi	,, 26	Leuckart.
,, ,, ,, E	,, 50	B. & B.
Suite ,, ,,	,, 69	,,
Sonata, pf, vc, F	,, 37	Dreililien.
,, ,, ,, d mi	,, 56	B. & B.

Apart from his numerous vocal compositions, Kahn's output consists mainly of chamber music, which has been his chief medium of exression. His fine eclecticism, far from stamping im as a disciple of the strict classical or the omantic school, leads him towards those modernists who do not inscribe 'ugliness' on heir banner, and clearly shows that his aim s to write works of distinctive form with noble melodies—an aim that he has usually achieved. From gloomy, unreal, or confused ideas he is ar removed. He is obviously at his best when ealing with subjects such as passion (or even ruculence), serene sunlight, joy, grace, or miability. His form is invariably excellent, nd his works compare advantageously in this espect with those of many of his contempoaries. His best works are those in which the iano is employed.

The quintet, op. 54, for instance, is full of nterest, and affords a really good example of he composer's warmth and nobility of sentiment.

The Second Piano Quartet, op. 30, is unsually fresh and fascinating, and the rich store f ideas is employed with perfect mastery of form, yet the fine technique is never obtrusively evident. Those who wish to know and to like Kahn should try this quartet, which has the added virtue of being entirely unsentimental. The energetic first movement opens straightaway with the splendid first subject, which makes an instant appeal, whilst the ingenious coda, in which the second subject appears in fugue, is worthy of note. In the second movement, a larghetto section, which begins with the principal melody on the strings alone, is very cleverly combined with a scherzo, the latter appearing twice while the larghetto comes in three times in all. The following allegretto grazioso is, in essence, a fragrant intermezzo with an energetic and powerful second subject. The finale, vivace ma non troppo, attracts attention by its rhythmical brightness and by the charming nature of its second subject.

The Third Piano Quartet, op. 41, has much to recommend it. The broad first movement, allegro molto moderato, is particularly imposing; the main theme is contrasted with a mild, conciliatory melody: in respect of rhythm, too, the movement is far from commonplace. The main section of the following vivace con brio includes a gay hunting-scene, while the quasi-Hungarian middle part has a suggestion of dance festivities. A solemn calm reigns in the andante sostenuto, which has an exquisite middle part, and leads straight into the finale, allegro molto. This is an exceptionally lively movement in the style of a dance, with a particularly attractive second subject, and a third which is rhythmically striking. The first movement of this quartet is broadly constructed; the others, however, are extremely concise; there is not one superfluous bar, for each has its significance.

The Piano Trios also deserve notice. The first, op. 19, is a wholly poetic work, bathed in pleasant euphony, and dates obviously from the time when the composer was an avowed romanticist and a follower of Mendelssohn. The second trio, op. 35, may be regarded as a model of concise, compact form. There are ingenious ideas in the elusive, spectral scherzo. The finale, a powerful, rushing movement, works up to several fine climaxes. In the fourth trio, op. 45, the clarinet is employed with very good effect. Very charming is what may be described as an intermezzo, allegretto quasi andantino, a graceful trifle lightly touched in, but sounding a sterner note in the minor middle section, which also serves as coda. The fifth trio, op. 72, a five movement work, is a cheerful, idyllic composition, and, like the others, sounds extremely well.

The Third Violin Sonata, op. 50, is one of the best works of the type written since Brahms.

This is intimate and refined, but essentially healthy music, cleverly worked out; it has beauty of sound and distinction. Most important is the short first movement; here an andante sostenuto is twice relieved by a presto, but returns again at the end; it also appears in the finale.

'Cellists will welcome the two 'cello sonatas, even though Kahn, in common with most other composers, has not always succeeded in giving the stringed instrument its due.

Considered in detail, the two string quartets contain much that is delicate and tasteful; they can hardly be regarded, however, as exemplary specimens of their kind.

Wilhelm Altmann.

[Kahn's violin sonata, op. 5, was played in 1896 at the 'Pops'.]

KALAFATI, B., Russian composer.

Quintet, pf, 2 v, vla, vc, G	op. 11	Belaiev, 1909.

KALETSCH, Otto.

Trio, pf, v, vc, F	op. 4	Lorch (Marburg), 1890.

KALKBRENNER, Friedrich Wilh. Michael, 1788–1849, famous German pianist.

Works include:

Septet, pf, ob, cl, horn, fag, vc, cb, A	op. 132	B. & H.
Quintet, pf, cl, horn, vc, cb, or pf, v, vla, vc, cb, a mi	,, 81	B. & H.
Quartet, pf, v, vla, vc, D	,, 2	Hofmeister.
Quartet, pf, v, vla, vc, E	,, 176	Schlesinger.
Trio, pf, v, vc, A flat	,, 149	B. & H.; Ricordi.
Trio, pf, fl (or v), vc, B flat	,, 39	B. & H.

Kalkbrenner lived most of his life in Paris. There is an amusing account of his relations with Chopin, and of his prowess as an improviser, in *Grove*.

A MS. sextet by Kalkbrenner was performed in 1815 at an old Philharmonic Society's concert.

Editor.

KALLENBERG, Siegfried Garibaldi, b. 1867, German composer.

Kallenberg has written a string quintet and quartet, two piano trios, and a violin sonata in B minor. All these works are as yet unpublished, but their importance is evident from the fact that there exists in Munich a so-called 'Kallenberg Society' whose intention, no doubt, is to publish them, if they have not already done so. In *Dent* they are spoken of as 'containing early evidences of the German expressionist school'.

Editor.

KALLIWODA, Johann Wenzeslaus, 1801–1866, Bohemian violinist.

Works include:

Three quartets, str, G, A, G	opp. 61, 62, 90	Peters.
Three trios, pf, v, vc, f mi, D, E flat	opp. 121, 130, 200	,, 1842, 1844, and 1855.

and a duettino, pf, v (Peters).

Besides the above, there is a mass of duets for 2 v, and some for v and vla, given by *Altmann*. In my younger days Kalliwoda's symphonies were much played by amateur orchestras, but his chamber music is little known. His rank is that of an excellent composer of salon music, with a charming gift of melody, well instanced by his much-played nocturnes for viola. As an artist he was much respected by Schumann, who dedicated his intermezzo, op. 4, to him.

Editor.

KALLSTENIUS, Edvin, b. 1881, Swedish composer.

Sonata, pf, v, e mi	op. 7	Hansen, 1911.

Other works in MS.

Kallstenius has a curious, somewhat dry style, showing some affinity to that of Reger.

KAMINSKI, Heinrich, b. 1886, German composer, pupil of Juon.

Quintet, cl, horn, v, vla, vc (or 2 v, 2 vla, vc), f sharp mi		U.E., 1917.
Quartet, str, F		,, 1922.
,, pf, v, vla, vc	op. 1^{b}	,,

Kaminski used opus numbers only for his earliest works.

'A musician of the Neo-Bach "Gothic" stamp, and one of the most important musicians in Germany' (*Dent*). Riemann also describes Kaminski as a gifted composer. Three *Geistliche Lieder*, for voice, violin, and clarinet, were performed at the Salzburg (1924) festival of the Society for Contemporary Music, and, since then, at the Contemporary Music Centre in London.

KAMMEL, Anton, *c.* 1740–before 1788, Bohemian violinist, pupil of Tartini.

Twenty-four string quartets, opp. 4, 8, 14, 20 (Sieber, Paris), some with alternative flute or oboe, are given in *Vidal*, as well as thirty trios for two violins and 'cello (Sieber, La Chevaudière, &c.). A long list of works is given in *Fétis* and *Riemann*, including piano trios and many duets for two violins. He came to England, and became a member of the king's band.

Some notes on his violin duets are given below.

Six duets, op. 2 (Welcker, 1770). In these duets we find already examples of complete modern sonata form; six duets, op. 5 (*c.* 1770), of moderate difficulty; six duets, op. 15 (John reston, 1785), four of which are for two olins, and two for violin and viola; six vertimenti, op. 17 (*c.* 1785), for two violins violin and viola, consist of two short move-ents each, for the use of young pupils.

E. VAN DER STRAETEN.

ÄMPF (KAEMPF), KARL, b. 1874, German composer.

onata, pf, v, e mi	op. 23	Kahnt, 1904.
onata (*Pathetic*), pf, vc, b flat mi	,, 62	Eos, 1920.

ANITZ, ERNEST, b. 1894, Austrian composer.

onata, pf, v	op. 10	U.E.

here is also a string quartet, op. 2.

ARBULKA, J., Bohemian composer.

uite, pf, v	op. 29	M. Urbánek, 1909.

AREL, RUDOLF, b. 1880, Czech composer, pupil of Dvořák (his last).

uartet, str, E flat	op. 12	Simrock, 1921.
uartet (two movts.), pf, v, vla, vc, E flat	,, 22	Foersterova spolecnost.
onata, pf, v, d mi	,, 17	Simrock, 1913.

arel, who is at present a professor at the ague Conservatorium, is best known by his amber works. Basing his work on an ex-ustive study of the masters, he has evolved nodern idiom of his own which he grafts on the classical instrumental forms. In this spect he has much in common with Bruckner so in his tendency to work on a large scale) d with Reger, while more recently he has me under the influence of the moderns. om his sojourn in Russia he acquired the use the ancient church modes. There is nothing pressionistic in his music, which is de-ledly more epic than lyrical in character. certain harshness pervades it, indeed, hough one may often detect the hidden ssion underlying his massive themes.

Karel's adagios, in which he advances along lines laid down by Beethoven and Bruck-, are distinguished by great depth and are ually the finest movements of the works in ich they occur. Slav rhythms prevail in his erzos, where the humour is lacking in spon-eity. Karel's themes tend to be very broad, his harmonies elaborate. He has particular ll in writing variations, his plan being to work his theme in a succession of development tions, so that he finds it easy to combine ata or rondo with variation form.

The violin sonata in D minor may be said have made his reputation. This exceed-ly musical work is rendered particularly eresting by the almost continuous three-t polyphony, which is supplemented only ringly by chords on the piano. The string rtet presents some interesting features. one movement is in broad sonata form, into the development of which an adagio is inserted with subjects thematically identical with those of the exposition. The piano quartet has only two movements: chorale (andante) and scherzo, the other movements having been lost in the Bolshevik revolution, which overtook Karel while a professor at Rostov.

RICHARD VESELÝ.

KARG-ELERT, SIEGFRIED, b. 1879, Bavarian composer.

Quintet, ob, 2 cl, horn, fag, c mi	op. 30	Kahnt, *c.* 1900.
Trio, ob, cl, cor angl, d mi	,, 49	Merseburger, 1905.
Sonata, pf, vc, A	,, 71	Simon, 1909.
Duo, pf, fl, B flat	,, 121	Zimmermann, 1922.
Suite pointillistique, pf, fl	,, 135	,, 1920.

Karg-Elert is a prolific composer and an interesting musical personality, still in the course of evolution. His latest compositions clearly show that he is seeking new means of expression, with tendencies towards the atonal school.

THE QUINTET for wind instruments is concise in character. The first movement contains interesting details, and pleasing effects are produced by the characteristic treatment of the individual instruments. The short second movement forms a calm intermezzo of great intensity of expression; here clarinet, oboe, and horn in succession have emotional phrases slowly growing in power and then gradually decreasing to a soft and delicate close. The robust rondo finale is full of exuberant humour. The bassoon leads off with a trill and several staccato notes, and the remaining instruments enter with abrupt figures, this type of rhythm being retained for the greater part of the movement. The middle section is more emotional, and here the various instruments are able to express themselves characteristically in sustained notes. Nor does the trio, op. 49, discover any revolutionary tendencies. It is a suite in the old style, in four movements—introduction, double fugue, sarabande, and a lively finale with a peaceful middle section.

THE 'CELLO SONATA. This difficult sonata, however, is much more complex in structure than the earlier works, a change of artistic views being plainly visible. The first movement opens with a vigorous theme on the 'cello, the second subject, which is far inferior to the first, being shared by the two instruments. The development is excellent, and the wealth of combinations frequently surprising. The brilliant close, maestoso, is particularly effective. The adagissimo, which follows, has a piano part full of technical difficulties, and may be described as a veritable revelry of sound. The whole work inspires respect by the avoidance of all triviality.

Karg-Elert is not primarily a chamber composer, but all he has written in that sphere is on a high plane of artistic excellence.

RUDOLF FELBER.

[Though not himself an organist, Karg-Elert is best known in England as a master of the technical side of organ composition.]

KARNOVITCH, G.

1st quartet, str, g mi	op. 1	Belaiev, 1916.

KÄSSMAYER, MORITZ, 1831–1884, Austrian violinist; chiefly remembered as a musical humorist.

Quintet, 2 v, 2 vla, vc, A	op. 8	B. & B., 1859.
1st quartet, str, G		Cranz, 1853.
2nd „ „ c mi	„ 6	„ 1857.
3rd „ „ D		B. & B.,
4th „ „ F	„ 28	Schlesinger, 1874.
5th „ „ d mi		„ 1880.

Also thirteen humorous settings in counterpoint for string quartet of folk-songs of various nations:—H. 1–13—all published by Schlesinger, 1870–1885.

One similar setting, v, vla, vc	op. 40	Schlesinger, 1855.

KATTNIG, RUDOLF.

2nd quartet, pf, v, vla, vc, e mi	op. 4	U.E.

KAUDER, HUGO, b. 1888, Moravian composer.

Quartet, str, c mi	U.E., 1922.
Trio, pf, ob (or v), vla	„

'He does not belong to the modern group of innovators. In his works we find resignation, economy of effects, and deep melancholy. He is a self-taught musician.' (*Dent.*)

KAUF, FRANZ.

Sonata, pf, v, d mi	op. 12	Cieplik, 1919.

and two short works for string quartet and string quintet (with double-bass) respectively (Cieplik).

KAUFFMANN, FRITZ, b. 1855, German composer.

Quintet, fl, ob, cl, horn, fag, E flat	op. 40	Heinrichshofen, 1905.
Quartet, str, G	„ 14	Augustin, 1888.
Serenade, str. quartet, G	„ 51	Heinrichshofen, 1910.
Trio, pf, v, vc, c mi	„ 9	B. & B., 1881.
Trio, pf, v, vc, E flat	„ 20	Augustin, 1887.

Kauffmann is chiefly known as a composer in the larger forms. The serenade is a suite consisting of seven short movements.

KAUN, HUGO, b. 1863, German composer.

Octet, 2 v, vla, vc, cb, cl, horn, fag, F		R. Kaun.
Quintet, 2 v, vla, 2 vc, f sharp mi	op. 28	„
Quartet, str, F	„ 40	B. & H.; R. Kaun.
„ „ D	„ 41	„ „
„ „ c mi	„ 74	Leuckart.
„ „ a mi	„ 114	Hainauer.
Trio, pf, v, vc, B flat	„ 32	B. & H.
„ „ „ „ c mi	„ 58	Kahnt.
Sonata, pf, v, vc, d mi	„ 82	Heinrichshofen.

N.B. The string quintet is published as a pf. quintet (pf, 2 v, vla, vc), op. 39, in F minor.

Kaun has attempted nearly every branch of musical composition, and has produced works of value in each. Over 120 of his larger works have been printed, including some very successful chamber music, which compares favourably for the most part with that of his contemporaries.

THE OCTET is clearly too big for the ordinary musical household; but it is difficult to see why it so seldom appears on a concert programme, for it is well written, and combines euphony with dramatic force. It consists of a single, long, and finely constructed movement with frequent changes of rhythm. To the listener it seems as if the composer had put into it his inmost feelings experienced during a troubled life.

THE STRING QUINTET, published as op. 28, is also far too little known, though as op. 39, with piano, it is firmly established in popular favour. The two middle movements are particularly successful, and it is full of fine and passionate melody.

Particular attention should be drawn to the four string quartets. Of the fourth, op. 114, only the parts are available, but the other three may be studied in score. Nos. 1 and 2 depart from tradition in outward form.

THE FIRST QUARTET, op. 40, begins with an allegro movement (bewegt und mit Begeisterung), merging, after only a short pause, into a solemn funeral march in D minor, which commemorates the heroic death of the captain of the shipwrecked *Elbe*, who was an intimate friend of the composer. The march is frequently interrupted by interludes, one of which, in the major key, comes like a transfigured greeting from over the border to the mourners, whom it seeks in some measure to console. This movement recalls Schubert in its depth of feeling. It closes this very effective quartet, which is suited for amateurs.

THE SECOND QUARTET, op. 41, begins with a fugue in moderate tempo (mit innigster Empfindung), which is skilful, often daring in its effects, yet invariably euphonious. A very effective scherzo (sehr lebhaft mit innerlicher Freude) constitutes the second movement; the humorous main section glides merrily along its lengthy course; the middle section calls for great delicacy of feeling and expression. The work closes with an adagio (ruhig, ernst) glowing with deep emotion.

The Third String Quartet, op. 74, shows the composer's serious side. The construction of the movements and the development of the subjects are alike admirable, while the music itself holds the attention throughout. The first movement (sehr lebhaft, energisch) is dramatically conceived, and would not be out of place in a symphony. Very good ensemble players are needed here. The slow movement (sehr ruhig, innig) has a very expressive main subject, and a kind of funeral march. The return of the main subject is marked by agitation in the accompaniment, but a short coda brings the movement to a clear and quiet ending. In the slow minuet the old form and the modern spirit are happily combined. In the finale, which is in C major, Kaun's ingenuity appears at its best in variations on a simple and very taking theme. A nearer acquaintance with this quartet is well worth while, even though many will prefer the fourth.

The two Piano Trios are much played. A period of eight or nine years separates them, and the composer's development during that period of self-criticism has left its traces. The first, op. 32, in three movements, is carefully thought out, and, at the same time, fresh and cleverly designed; the other, op. 58, is in one big, boisterous, symphonic movement; it is dramatic, highly passionate, and often harsh.

Kaun's power of self-criticism is shown by his having withdrawn from publication a violin sonata, written about 1890. He has replaced this sonata with his op. 82, a serious, interesting work, noteworthy for its extreme compactness. This work requires good players. He speaks in harsher tones here than elsewhere in his chamber music. The first movement in particular (nicht zu schnell, mit grossem Ausdruck) does not reveal its majestic beauty on first hearing. In the humorous scherzo, one wishes that the charming middle part had been more developed. The fervour of the slow movement (ruhig, innig) has a soothing effect; this movement has also a somewhat quicker middle part in B minor; and there is delicacy and charm in the melodious rondo-finale (ziemlich bewegt). Wilhelm Altmann.

KAYSER, Heinrich Ernst, 1815–1888, German composer.

Three trios, pf, 2 v, C, G, D	op. 72	Cranz, 1886.
Four sonatas, pf, v, G, a mi, F, C	„ 33	„ 1868.

Most of Kayser's work is teaching material. It includes trios for piano and two violins, &c. For list *vide Altmann*.

KEARNE, S. Lindsay, contemporary English composer.

Miniature suite, str. quartet Schott.

KELLER, Ludwig, German composer.

Sonata, pf, vc, a mi	op. 85	Oertel, 1911.

KELLERMANN, Hellmuth, b. 1891, Bavarian composer.

Sonata, pf, v, c mi	op. 9	Schott, 1922.

KELLEY. *v.* Stillman-Kelley.

KELLY, Frederick Septimus, 1881–1916, Australian composer.

His sonata for piano and violin in G was performed by Jelly d'Aranyi and Leonard Borwick on Dec. 3, 1919, at a concert given by the Classical Concert Society. He lost his life in the war.

KELTERBORN, Louis, b. 1891, Swiss composer, born in America.

Quartet, str, c mi	Pohl-Wohnlich (Bâle), 1916.
Sonata, pf, vc, A	Pohl-Wohnlich (Bâle), 1915.

and a sonatina for piano and violin (Pohl).

Kelterborn's chamber music, although in classical form, has strong romantic tendencies, and is especially remarkable for its melodious quality and fullness of tone. The 'cello sonata is a work of some importance, but the string quartet (played by the Gewandhaus Quartet, Leipzig) is his most mature work. It is in four movements, all very finely constructed, the adagio with its lovely viola solo, and the exuberant presto being specially worthy of mention. Frederick Hay.

KEMPFF, Wilhelm, b. 1895, German composer.

Quartet, pf, fl, v, vc	op. 15	Simrock.

A smoothly written, technically competent work.

KERSBERGEN, Jan Willem, b. 1857, Dutch composer.

Quartet, pf, v, vla, vc, C	op. 6	R. & E., 1907.
Sonata, pf, v, d mi	„ 4	Noske, 1901.

KES, Willem, b. 1856, Dutch violinist, pupil of Ferd. David.

Sonata, pf, v, f mi	op. 4	Peters, 1884.

KIEL, Friedrich, 1821–1885, German composer of the classic school.

Two quartets, str, a mi, E flat	op. 53	Simrock.
Quintet, pf, 2 v, vla, vc, A	„ 75	B. & B.
Quintet, pf, 2 v, vla, vc, c mi	„ 76	„
Quartet, pf, v, vla, vc, a mi	„ 43	Simrock.
Quartet, pf, v, vla, vc, E	„ 44	„
„ „ „ „ „ G	„ 50	„

1st trio, pf, v, vc, D	op. 3	Peters.
2nd ,, ,, ,, ,, A	,, 22	Simrock.
3rd ,, ,, ,, ,, E flat	,, 24	B. & B.
4th ,, ,, ,, ,, c sharp mi	,, 33	Peters.
5th trio, pf, v, vc, G	,, 34	Simrock.
6th ,, ,, ,, ,, A	,, 65	B. & B.
7th ,, ,, ,, ,, g mi		
Sonata, pf, v, d mi	,, 16	Schlesinger.
Two sonatas, pf, v, d mi, F	,, 35	Simrock.
Sonata, pf, v, e mi	,, 51	,,
,, pf, vla (v or vc), g mi	,, 67	B. & B.
Sonata, pf, vc, a mi	,, 52	Simrock.

Smaller compositions include waltzes (two sets), for string quartet, opp. 73, 78 (B. & B.); *Deutsche Reigen*, op. 54 (Simrock), and a little suite (Challier), both for pf and v.

Owing to his exceptional modesty, Kiel did not in his lifetime receive the consideration that he deserved as a composer. The one man (Joachim) whose mission it might have been to bring Kiel forward was primarily devoted to Brahms, whose greatness Kiel also revered. It is, however, quite a mistake to look upon Kiel as a mere disciple of Beethoven and Schubert, although his emulation of these masters and their influence upon his art are undeniable. He produced a number of distinguished chamber works, which, with regard to form and finish of style, need fear no comparison. Above all he is a melodist, though his slow movements are not without depth; on the other hand, he has a fund of humour on which to draw for his finales. In the course of a long life, the present writer has made a special study of Kiel's chamber music, finding in it a never-failing source of delight. That these works should have remained comparatively unknown in amateur circles is probably due to the high price of the original editions.

Most of Kiel's chamber music includes the piano, but he never employed a wind instrument. The only works without piano are two string quartets, which will be discussed first. It is scandalously unjust that these two quartets, published in 1869 in parts only, should be as good as forgotten. Though by no means easy to play, they are not beyond the scope of experienced amateurs.

THE FIRST QUARTET is palpably the godchild of Beethoven's great quartet in the same key; this is evident in the first movement and in the march-like introduction to the finale. The former, however, suffers somewhat from lack of contrast between the intrinsically beautiful main themes. The whole movement, which is conceived in elegiac mood, is followed by a graceful and very charming Ländler. The adagio strikes a prevailing note of dignified repose, and there is a passionate middle section which affords a particularly fine instance of the composer's inventive genius. The finale, which is preceded by the short introduction already mentioned, is one of Kiel's happiest inspirations; the first subject, in the nature of a tarantella, is contrasted with a splendid cantabile theme.

THE SECOND QUARTET opens with some strongly rhythmic themes, the first of which overflows with vigour. The larghetto reaches a high level in respect of clarity and depth of feeling, and the scherzo-like third movement has a theme of sharply defined rhythm, which contrasts well with the swift lightness of the middle part. In the finale the treatment of the themes, which are in the main gay and essentially plastic, is particularly effective.

THE TWO PIANO QUINTETS are to be warmly recommended. The first, which is in five movements, opens with an exquisite melody, played by viola and 'cello in unison. The second theme is also pleasing, but the piano has much superfluous passage work in the development section. In the rather long drawn-out second movement, the strings are unaccompanied at first, the attractive main theme being developed fugally. The second subject is distinguished by its effective rhythm, while the trio is built up on a pastoral theme, with a melodious little middle section in 2/4 time. This trio is repeated after the return of the main section, the coda being formed out of the second theme of that section. The adagio contains some very fine melodic material, mostly assigned to the piano. Next comes a minuet, in which the piano has the main section to itself. There are two trios: the first depends entirely upon vigorous rhythm for its effect; the second upon a flow of lovely melody, although the passage work in the piano part is over-florid. In the last movement, a rondo, Kiel's own peculiar wholesome humour is the predominating element, alternating with gems of melody. Schubert's spirit breathes in this vigorously rhythmic movement.

THE SECOND PIANO QUINTET opens mysteriously with a prelude out of which the main theme emerges gradually, until its full strength is revealed. A brilliant coda, developed from the main theme, leads direct into the arioso, which contains an ingratiating main theme and a melodious and distinctive middle section. The principal theme of the following movement, a gay, capricious intermezzo (presto assai), is introduced by the strings alone, and there is an engaging trio. There are other captivating features in this valuable work, notably the second theme of the playful rondo.

THE PIANO QUARTETS. The first of these is, perhaps, the best; it is tinged with pathos, but overflows with fine melodic material. The first movement opens in the manner of a legend, and soon works up into a more passionate mood; an exquisite second subject then brings the desired calm. There is striking beauty in the adagio, which is melodious and richly embellished. The scherzo, which follows, has an unusual rhythm and a canonically developed second theme, while the trio is notable for its fine melody. The finale begins merrily enough; the second theme, of Schubertian character, is quite delightful in itself and in its instrumental setting.

THE SECOND PIANO QUARTET opens with a lovely air in the first movement, but in the development section the rhythmic figure of two semiquavers and a quaver is so fully exploited that one is glad when the recapitulation is reached. The remainder of the work depicts varying emotions, and closes with a fiery presto.

THE THIRD PIANO QUARTET is superficially less effective, but is of interest to musicians. The mood is serious, but it is not allowed to become an obsession.

THE PIANO TRIOS, seven in number, are to be recommended. The first, op. 3, is an inspiriting work, excellent for the home circle. There is in this work some charming ensemble writing, and it is at times characterized by lightheartedness and healthy humour.

Amongst the characteristic movements to be found in the second trio, op. 22, is an intermezzo, which establishes Kiel's mastery of canonic form; the bantering style of the main section shows some similarity with Beethoven's violin sonata, op. 12, no. 2. As in op. 3, a slow middle movement is lacking. The finale goes its way in cheerful mood, and may be regarded as a parallel movement to the finale of Beethoven's piano trio, op. 70, no. 1.

THE THIRD TRIO, op. 24, opens rather quietly, unisono, but displays strength in the fugal portion which follows. The scherzo is at first slightly brusque, but the trio is gentler, and there is a melodious and rather extended coda. Once more there is no slow movement, properly so called, but, as before, the last movement begins with a slow introduction. This gives an impression of melancholy, and the start of the finale comes as a relief.

THE FOURTH TRIO, op. 33, which has had a wide circulation, is influenced by Beethoven, particularly in the first movement. The first ubject is gloomy—almost uncanny—while the ubsidiary theme linked with it is consoling and propitiatory, and the second main theme is very vigorous. Both the main themes are cleverly worked together into the coda, and he movement ends—as it began—in gloom. The allegro vivace, which does duty for a cherzo, is much brighter, but leads into a very tern adagio, quasi recitativo, which in turn s followed by an andante of gentle charm, with three variations of great musical interest. The finale opens tempestuously and pursues ts course, gay and insouciant, and eventually rings the work to a successful close.

THE FIFTH TRIO, op. 34, is a far more lovable ork; the most important feature is a par-cularly attractive andante quasi allegretto, sort of intermezzo with a middle section in he relative minor.

THE TWO TRIOS, op. 65, are very fine works, particularly the first, in A major. The first movement opens with a lovely air for the 'cello, with which is associated a second, markedly rhythmic theme. Then comes the intermezzo, which is full of humour, and sounds well in spite of its contrapuntal ingenuity. The largo is quite short, and opens with a kind of expressive recitative for the 'cello, which has throughout a prominent part to play. It leads straight into the finale, which may be described as a hunting piece, with an ingratiating second theme.

No. 2, in G minor, also contains some pleasant and effective tone pictures in the composer's distinctive manner, but calls for no detailed analysis.

THE VIOLIN SONATAS. The first of these opens *ff*, on a note of almost mournful solemnity, which dissolves in tenderness when the violin voices its plaintive motif. Then, however, the mood changes to one of passionate agitation, only dispelled by the appearance of the melodious second subject. Great emotional heights are reached during the contest between the two themes, which are splendidly worked out. There is delicate humour in the allegretto con moto, which lends it a peculiar charm, while the bright trio which follows affords an example of the composer's predilection for canonic form. The adagio is solemn, and yet intimately appealing, but later there is considerable agitation, induced chiefly by the curious figures used in the piano accompaniment. The finale opens in mysterious fashion, but the movement grows more cheerful, and the work ends happily in D major.

THE TWO SONATAS, op. 35. The first of these has a broadly designed first movement of emotional character, which is a model of concise sonata form, possibly the finest that Kiel has written. The other three movements, however, are hardly up to this level. The minuet is in folk-song style, and the siciliano, with its ritornello, is followed by some excellent variations, the second of which is a real bravura piece. The third, a sostenuto variation in D major, is partly in canon, and leads direct into the bright, lively finale, which ends in the major mode. The companion sonata opens with a very attractive theme, instinct with unaffected feeling. There is a perfectly charming vivace scherzando with a trio, and the finale consists of a set of delightful variations on the folk-song *Three horsemen rode out through the gates of the town.*

The fourth sonata, op. 51, like the first, is admirably constructed, and the treatment of the motifs is no less admirable.

The *Little Suite* for piano and violin (op. 77, 1881) is intended primarily for the use of young players, but the viola sonata (which can also be played by violin or 'cello) is a really magnificent work. The first movement opens with a short theme which returns again at the end, and also appears at the close of the finale. The scherzo has a most graceful opening, and a more sustained middle section which is melancholy and emotional; then a short andante leads into the rondo finale, which opens with a merry hunting song. Then comes a really exquisite melody, which, in essence, is a passionate recitative of some length; but, with the return to the major mode, the gaiety of the main theme predominates. The stringed instrument is treated with great skill, and is never overwhelmed by the somewhat elaborate piano part.

THE 'CELLO SONATA is the last work to be considered. It has the none too common merit that the correct balance between the instruments is preserved; and further, it is of real importance and musical worth.

Space will not permit a full discussion of this interesting work, but it may be said that all Brahms lovers will inevitably also find interest in Kiel's music.

WILHELM ALTMANN.

[As may be gathered from Dr. Altmann's article, Kiel's works are for the most part serious in conception. His musical nature, however, had another and a lighter side, which, I confess, has charmed me in an equal degree. His waltzes for string quartet form a blend of gaiety and sentimentality which is more Austrian than German; and the same may be said of his *Deutsche Reigen* for piano and violin, to which I turn always with pleasure.

One of Kiel's piano quartets has been given at the South Place concerts. EDITOR.]

KIENZL, WILHELM, b. 1857, Austrian composer.

Quartet, str, b flat mi	op. 22	R. & E., 1881.
,, ,, c mi	,, 99	B. & B., 1920.
Trio, pf, v, vc, f mi	,, 13	R. & E., 1880.

A glance at Kienzl's chamber music reveals his operatic leanings, for his habit of prefixing a motto to each chamber composition (in his latest work even to every movement) betrays his programmatic tendencies. His piano trio, for example, bears the motto 'Living is striving'. It has neither originality nor artistic value to recommend it, and can be passed over.

THE FIRST STRING QUARTET shows much greater technical maturity. Hamerling's words, beginning 'Armes Herz, so lockt dich keine Hoffnung mehr?' (Poor heart, does hope no longer lure thee?), are placed as motto at the head of this composition. In accordance with the sense of these words, the composer seeks to describe man's struggle with adverse fate, which he finally conquers by perseverance, and thus the anxious question of the motto is answered optimistically. A recitative of two bars, intended to suggest the query of the motto, serves as introduction to the first movement, allegro moderato, which displays fresh inventiveness. The minuet and trio are merely ordinary, but the adagio which follows betrays genuine emotion, tinged with melancholy. In the vigorous finale, in B flat major, energy and hope revive, and pessimistic doubts are dispelled. This brilliantly written movement possesses pleasing melodic qualities, and proves doubly delightful after the preceding mood of depression.

THE SECOND STRING QUARTET, a thoroughly ripe work, is still more markedly programme music. The motto at the head of it is from his own pen, and sings the praises of Vienna, which has become his second home. Parts of the vigorous first subject of the first movement (allegro energico) are heard in a short introductory adagio. The second subject and the development display no originality, being conceived quite in the Beethoven manner. A short adagio suggests painful memories of former days, but the scherzo which follows is bright with native melodies. At first, only a note here and there is heard, as from some distant Alp; these gradually assume rhythmic shape, and finally unite into a merry country dance, which dies away softly and gives place to the trio. The strongest impression is produced by the finale. According to the motto, this movement is meant to be a glorification of Vienna, the city of mirth and brilliance. The 'cello, second violin, and viola give the signal for the start, as it were; then the first violin leads off with a theme of swaying rhythm and genuine Viennese colouring, a remark which, indeed, applies to the entire movement.

Kienzl's works are attractive because of their simple, natural feeling, freshness of invention and rhythm, and clarity of form. In his chamber music there is no attempt to surprise by peculiarities of any kind, nor to be original at any cost. He does not even try to propound new problems, desiring only to act unaffectedly on the emotions, and to delight the ear by pleasing melodic and harmonic effects.

RUDOLF FELBER.

KING, OLIVER A., b. 1855, English pianist.

Sonata, pf, v, d mi	op. 40	Novello.

KIRCHNER, THEODOR, 1823–1903, Saxon composer.

Quartet, str, G	op. 20	Hofmeister, 1874.
Quartet, pf, v, vla, vc, c mi	,, 84	,, 1888.
Serenade, pf, v, vc, E	—	,, 1879.

For a number of smaller pieces for string quartet or piano trio, *vide Altmann*. *Grove* describes him as one of the most gifted disciples of Schumann. 'Though sheltered under Schumann's cloak, many minor points of style and diction are Kirchner's own, and decidedly clever. At best, his pieces are delicate and tender, frequently vigorous, now and then humorous and fantastic, at worst . . . somewha sentimental. They are always carefully finished and well shapen, never redundant, rarely commonplace.' (*Grove.*)

KITTL, Jan Bedřich, 1806–1868, Bohemian composer, director of the Prague Conservatorium 1843–1868.

Septet, pf, fl, ob, cl, horn, fag, cb, E flat	op. 25	Kistner, 1846.

KLASSERT, Martin.

Trio, pf, v, vc, F	op. 35	Schott, 1901.

KLAUWELL, Otto Adolf, 1851–1917, German composer, pupil of Reinecke.

Trio, pf, v, vc, g mi	op. 20	R. & E., 1880.
Sonata, pf, v, c mi	,, 6	Kahnt, 1874.

Klauwell studied mathematics at the University, and took up music later (1872). His work *Beethoven and the Variation-form* (1901) might be of interest to students of the master's quartets.

KLEFFEL, Arno, 1840–1913, German composer, conductor of opera.

Quartet, str, g mi	op. 25	Simon, 1878.

A solidly written but monotonous work.

KLEIN, Bruno Oskar, 1856–1911, Hanoverian composer.

Sonata, pf, v, G	op. 10	Hofmeister, 1887.
,, ,, ,, b mi	,, 31	Simrock, 1908.
Suite, pf, vc	,, 28	,, ,,

KLEIN, Carl August, Baron von, b. 1794.

Trio, pf, v, vc	op. 5	Schott.
Sonata, pf, v, F	,, 27	,,
,, ,, ,, E flat	—	,,

Klein wrote a number of quartets which were severely criticized in various German papers; but he was encouraged by a letter written to him by Beethoven congratulating him on these very quartets. Seven of them were published. The above works are still obtainable from Schott.

KLEIN, Walter, b. 1882, Austrian composer.

Songs with str. quartet	B. & H.
Sonata, pf, v	Klein.

Like so many famous musicians, e.g. Schumann, Klein began as a law student. 'His works are very artistic and sound in technique.' *Dent.)*

KLEMPERER, Otto, b. 1885, German composer and conductor.

Quintet, pf, 2 v, vla, vc	Mathot, 1911.

KLENGEL, August Alexander, 1783–1852, Saxon pianist, pupil of Clementi.

Trio, pf, v, vc, c mi	op. 36	B. & H.

August Klengel's music was highly spoken of y Hauptmann. He visited London, playing a piano quintet of his own (still in MS.) at a concert of the Philharmonic Society.

Editor.

KLENGEL, (1) Paul, b. 1854, German violinist and pianist.

Serenade, v, vla, d mi	op. 45	B. & H., 1911.
1st suite, pf, v, d mi	,, 38	,, 1909.
2nd suite, pf, v, b mi	,, 40	,, 1909.

Paul Klengel has done good work for Simrock and Breitkopf as editor of various sonatas and pieces by the old masters. His style of composition has affinity with that of his brother Julius.

Hugo Leichtentritt.

[I have frequently played the above-mentioned suites, and find them an attractive addition to the violinist's repertory. Paul Klengel has made an excellent arrangement of Brahms's clarinet quintet for piano and violin.

Editor.]

(2) **Julius**, b. 1859, German 'cellist, younger brother of Paul.

Sextet, 2 v, 2 vla, 2 vc	op. 60	B. & H.
Quartet, str, g mi	,, 21	,,
,, ,, A	,, 34	,,
Suite, 2 vc (or vc, cb), d mi	,, 22	,,
Trio, pf, v, vc, D	,, 25	,,
Suite, pf, vc, e mi	,, 1	,,
,, ,, ,, a mi	,, 40	,,
,, ,, ,, d mi	,, 52	,,
Sonata, pf, vc, b mi	,, 23	,,
Suite, organ, vc, d mi	,, 54	,,

For other smaller works—children's trios and sonatinas, pf, vc, *vide Altmann*; also B. & H.'s recent catalogues.

One of the most eminent 'cellists of Germany, for many years principal of the Gewandhaus orchestra. He has not only written extensively for his instrument, but has also been ambitious as a composer of chamber music. In his trios, quartets, sonatas, &c., the hand of a very skilful, cultivated musician is to be recognized. He writes in the characteristic 'Leipzig style' of about 1880–1900, mingling classical and romantic traits derived from the older masters with a slight touch of modern colour.

Hugo Leichtentritt.

The father of the above, Julius, b. *c.* 1830, was the composer of a trio for pf, v, and vc, in E flat, op. 1, and two sonatas for pf and v in c minor, d minor, opp. 2 and 3, all published by B. & H., 1862.

KLETZKI, Paul, b. 1900, Polish composer, pupil of the Berlin Hochschule.

Two quartets, str, a mi, c mi	opp. 1, 13	Simrock, *c.* 1925.
Trio, pf, v, vc, D	op. 16	,, ,,
Sonata, pf, v, D	,, 12	,, ,,

Kletzki's compositions are modern, without showing the radical tendencies of Schönberg and Stravinsky. One might call his style a continuation of Brahms with more advanced harmonic developments. Kletzki's remarkable and strong talent has been generally acknowledged in Germany. The character of his music is more German than Polish.

HUGO LEICHTENTRITT.

[Messrs. Simrock send me a sheaf of very favourable notices written by leading German critics upon Kletzki's chamber music. The first quartet appears to be a promising op. 1: strong and impassioned, with characteristic themes suitable for development; and a second movement, in aria form, which is somewhat involved. In the quartet, op. 13, a blend of the old and new manner of writing is to be observed, the latter being the most prominent; there is, further, a touch of austerity in the musical thought, the adagio being especially fine. *Die Musik* considers that the trio, op. 16, gives evidence of improved technique, but notes that the piano part is orchestrally conceived. There is charm in the mood of the scherzo, a warmly felt adagio and a fascinating finale. EDITOR.]

KLEVEN, ARVID, b. 1900, Norwegian flautist.

Sonata, pf, v op. 10 Hansen (Copenhagen).

A work belonging to the impressionist school.

KLINGLER, KARL, German composer and quartet leader.

Quartet, str, f mi		Klingler (Berlin), *c.* 1900.
1st sonata, pf, v, d mi	op. 5	R. & E., 1900.
2nd ,, ,, ,, C		Klingler.
Sonata, pf, v, d mi		Simrock, 1909.
,, pf, vc, a mi		,, 1911.

The 'cello sonata, which forms a satisfactory addition to a limited repertory, is orthodox, yet not devoid of originality. The scherzo, the slow movement, and the finale are played without a break.

Klingler had the good fortune to inherit one of Joachim's Strad violins. EDITOR.

KLOSE, FRIEDRICH, b. 1862, German-born Swiss composer, pupil of Bruckner.

Quartet, str, E flat Peters, 1911.

This composer astonished the musical world in 1911 by producing a string quartet with the quaint dedication: 'A tribute to His Severity the German Schoolmaster in four instalments.' In spite of this programme-like announcement, however, he diverges considerably from what the dry pedagogue and defender of strict form regards as correct—or at least desirable—in this unusually lengthy work, which presents many difficult problems to the most practised ensemble players. The truth is that this quartet is written in too learned a fashion; melodic invention is less in evidence than the endeavour to secure skilled treatment of the ideas. The middle parts are too often overloaded with incidental material, and are also written too much in piano style. The composer can scarcely be said to have conquered new worlds in music, even from the point of view of harmony. Particular interest attaches to the rhythmic treatment of certain phrases. The four movements are interconnected; the thematic threads which bind them are most clearly seen in the finale. The first movement, moderato, is broadly designed, and has a well marked main theme suitable for development, for which frequent rubato is necessary. The slow movement opens with an adagio ma non troppo, leading to a happily inspired andante, very simple in style. The scherzo has an agitating effect, on account of a persistent demisemiquaver figure and the extraordinarily rapid alternation between pizzicato and arco. The middle section is rhythmically interesting. The finale, however, is the most important movement, despite its fragmentary construction—a defect evident also in the first two movements. It departs from tradition in that it is written mainly in slow tempo. It opens moderato, and, hidden away in the ensuing andante giocondo con moto, there is an exquisite melody. In the score are written in explanation the following lines from Schiller:

> Let thy heart's still shrine become thy refuge
>   When the wind of life blows loud and strong;
> Look for freedom's dwelling but in dreamland,
>   Look for beauty's blossom but in song.

WILHELM ALTMANN.

KLUGHARDT, AUGUST FRIEDRICH MARTIN, 1847–1902, German composer.

Quintet, 2 v, vla, 2 vc, g mi	op. 62	Eulenburg, 1894.
Quintet, fl, ob, cl, horn, fag, C	,, 79	Zimmermann, 1901.
Quartet, str, F	,, 42	B. & B., 1883.
,, ,, D	,, 61	Eulenburg, 1898.
Quintet, pf, 2 v, vla, vc, g mi	,, 43	,, 1884.
Trio, pf, v, vc, B flat	,, 47	B. & B., 1886.
Trio, pf, ob, vla (*Phantasiestücke* after Lenau's *Schilflieder*)	,, 28	Schuberth, 1878.

Klughardt also wrote a string sextet, a piano quartet, and a nonet for strings and wind.

At the time when his oratorio, *The Destruction of Jerusalem*, was being performed in many places, Klughardt excited a good deal of interest; now, little is heard either of the oratorio or of his orchestral compositions, once held in fair estimation.

The only one of his various chamber works that appears with any frequency is the *Phantasiestücke* for piano, oboe, and viola, a work of considerable refinement and charm. Speaking generally, it is felt that the composer lacks imaginative power, although he possesses knowledge, ingenuity in construction, and a good ear for tone-colour. Many of his works may, not unfairly, be labelled as Capellmeister music. For instance, in the piano quintet the main theme of the first movement, played in octaves by the strings unisono in the introductory lento, and the chorale-like subsidiary theme are both quite expressive; the second theme, too, has charm, and yet one never really warms to this movement—and still less to the adagio, which is little more than good drawing-room music. There is more originality in the third movement, which is rather an intermezzo than a scherzo, and the middle section makes a direct appeal. In this movement the stringed instruments are at times effectively used without the piano. Weakest of all is the partly fugal finale, in which barrenness of invention is too apparent, yet this movement also sounds well.

The Wind Quintet, op. 79, should be of special interest to wind instrument societies. The individual instruments are handled with admirable skill, the possibilities of the clarinet and horn, in particular, being well realized. The musical side of the work is also admirable and perfectly clear. Yet again one looks in vain for broad, original ideas which would make a lasting impression; in all four movements the music is of the agreeable, entertaining order. The composer's natural humour shows itself in the first movement, in the scherzo-like allegro vivace, and still more in the rapid last movement, which is preceded by a short introductory adagio. The tastefully conceived andante grazioso—a minuet in fact, though not so entitled—may be regarded as the most effective movement. It is perhaps not quite fair to neglect Klughardt, even though he seems a dwarf in stature when compared with Brahms. Wilhelm Altmann.

KNEISEL, Franz, 1865–1926, violinist of Roumanian birth, pupil of Grün, and founder of the Kneisel Quartet, recognized as the pioneer organization of its kind in the U.S.A.

His earliest experience of ensemble playing was in the class of Hellmesberger at the Vienna Conservatorium (1879). He sailed for America at the age of twenty, to take up the position of concert-master to the Boston Symphony Orchestra, a post he held till 1903, when, at the instigation of Colonel Higginson, a patron of music in America, he devoted his energies exclusively to the leadership of the Quartet which bears his name.

His first concert, however, was given earlier, in the latter part of 1885. During the first season the supplementary members were: Emmanuel Fiedler, Louis Svecenski, and Fritz Giese. For four seasons thereafter Otto Roth was second violin, the other original members remaining; and then for three seasons Anton Hekking was the 'cellist, without changes in the higher parts. Alwin Schroeder became the 'cellist in 1891, and no other changes occurred for nine seasons, after which Karl Ondriček was second violin for one season and Julius Theodorowicz for five. Since the beginning of the season of 1907, Julius Roentgen has been second violin, and Willem Willeke 'cellist. Svecenski, therefore, was uninterruptedly Kneisel's associate on the viola from the inception of the organization.

The above notes, which I owe to the courtesy of Mrs. Herter Norton, were drawn up by Frederick Kneisel co-operating with his father, Franz Kneisel. The same lady writes as follows in that excellent periodical, *The Violinist:*

> 'Who knows what the work of pioneering meant in so high and delicate an art as that of the string quartet? Travelling over a vast new land, playing in small towns as yet new and uncultured, in Western engineering camps, in coal-mine settlements, the Kneisels opened a door where quartets of to-day have but to enter. And always with the same high ideals and artistic standards which made it possible for them to play the last quartets of Beethoven in the homes of a few New York music-lovers—quartets which Kneisel would not perform until long years had ripened them in the high perfection of his understanding, and which he only afterwards performed in public.'

During a short visit to America in 1921, I had the advantage myself of a long conversation with Franz Kneisel, and can confirm what Mrs. Norton writes about his intimate knowledge of Beethoven's last quartets. His point of view united that of the expert and the enthusiast. Unfortunately, his genius did not take a literary turn, and he has, so far as I know, left no record behind of the adventures of his soul among the masterpieces of chamber music. But there is reason to think that his numerous pupils will carry on the artistic traditions which he represented and which have 'struck roots deep into American life'.

He was head of the String Department at the Institute of Musical Art in New York, and had made a great name as a teacher of the violin. I heard two of his most talented pupils play in New York, and, to my surprise, found that they both possessed a virtuoso technique. Kneisel was himself identified with ensemble playing, an art apart, but his mastery of technique was so complete that he was able to train his pupils for solo as well as for ensemble playing. Such versatility in violin teaching is almost unique. Editor.

KNIPPER, Lev., contemporary Russian composer.

Two poems by Esenin, voice, str. quartet	Mus. Sect. State Publ. Dept., 1925.

The work of this young musician, who belongs to the extreme left wing of present-day Russian composers, is mainly influenced by Stravinsky, Hindemith, and (partly) Schönberg. It bears the impress of great taste, a fine mastery, a subtle mind, and much ingenuity, but at the same time one observes in it comparatively little inner temperament, more intellectuality than inspiration, and a tendency to put creative problems in a rational form. Knipper is more particularly prominent as a fine and ingenious colourist, an indefatigable seeker of new orchestral colours and combinations. In this respect he comes very near to the Stravinsky of *Le Sacre du Printemps*. His harmonic world is remarkable for its extravagance; he works with the most intricate and fantastic tonal combinations. He writes chiefly for the orchestra, to which his colouristic talent attracts him, but he has also written a good deal of piano, and more especially vocal, music. So far, his connexion with the chamber style has been unimportant. It is natural that his contributions to it should consist of two settings of poems by the Russian poet Esenin, for voice with string quartet accompaniment.

L. Sabaneiev.

KNORR, Iwan, 1853–1916, Russian composer, pupil of Reinecke.

Quartet, pf, v, vla, vc, E flat op. 3 B. & H., 1887.

Knorr submitted an early composition to Brahms, who gave so favourable a judgement on it that he was appointed principal teacher of composition at the Frankfort Conservatorium, on Brahms's recommendation. He has trained many English pupils who have since earned distinction.

KNUDSEN, Niels, Danish composer.

Sonata, pf, vc, c mi op. 8 Hansen, 1919.

KOCH, Friedrich E., b. 1862, German composer.

Phantasiestücke, pf, v, vc op. 20 R. & E., 1902.

Koch also wrote a string trio, op. 9, which was awarded the Mendelssohn prize.

KOCH, Herm. Ernst, German composer.

Partita, pf, v, vc, G op. 4 Leuckart, 1911.

This composer is possessed by the spirit of the old masters. His trio will be prized by chamber music players looking for music of a straightforward kind. The partita consists of prelude, air, minuet, saraband, and gigue.

KODÁLY, Zoltán, b. 1882, Hungarian composer.

	Composed	
1st quartet, str, c mi, op. 2	1908–10	Rozsavölgyi, 1910; U.E., 1922.
2nd quartet, str, D, op. 10	1918	,, 1921.
Serenade, 2 v, vla, F, op. 12	1920	,, ,,
Duet, v, vc, atonal, op. 7	1914	,, 1922.
Sonata, pf, vc, atonal, op. 4.	1909–10	,, ,,

Kodály received his musical education at the Budapest school of music, where, since 1907, he has been professor of composition. He and Bartók are the originators and leading spirits of the new music in Hungary. From 1910 onward, his chamber music has been played in many countries. In 1905 he began to collect the folk-songs of his native land, and, with Bartók, did valuable pioneer work in the way of scientific publications, which eventually led to the founding of a society for Hungarian folk music.

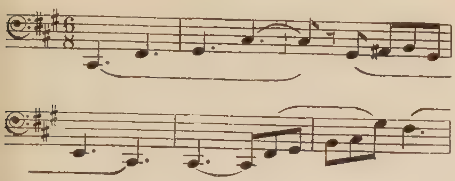
It is almost impossible to deal with Kodály's chamber works from a collective standpoint. Each one presents some particular problem, and each appears to belong to a separate category, although they undoubtedly have some things in common—as, for instance, their national character, Kodály's own very personal note, a certain epic quality, a wealth of melody and colour—with a tendency to the diatonic in his melodic structure—together with a plastic intensity of expression, absolute control of tone values, and the evidence of a monumental formative and imaginative power. But within this common framework, almost every composition strikes out new paths and possesses a quite individual significance as regards form and content.

Kodály's handling of instruments, which in his earliest studies was influenced by the romantics and Debussy, soon took on a personal stamp and became an invaluable ally in the expression of his peculiarly rich and varied idiom. The instruments may almost be said to have different functions in each work. They are treated now as soloists, now as complementary and equalized parts, and now as individuals speaking in monologues or dialogues; or, again, one instrument is often made the vehicle for an abstract melody, and as such threads its way through the intricate web of agitated polyphonic passages or hovers in the twilight of a transcendental vision. Thus, incredible demands are made upon the instrument as such: it must be able to constitute a world in itself, to express everything; and yet it is always and only its soul, its essence, that the composer seeks to reveal. He first obtains a comprehensive grasp of its legitimate possibilities, its individual character and value, and then proceeds to make the fullest demands on it. A tendency to limit the size of the instrumental apparatus is noticeable. His duos and his unusual trio combinations are not to be regarded as experiments, but as the inevitable and only possible mediums for the expression of a new musical language.

A particular place in the literature of the new music should be given to Kodály's slow movements with their unique intensity and lyrical fervour. Some of these strike an unaccustomed note in the 'instrumental speaking-voice' adopted, and form a group apart.

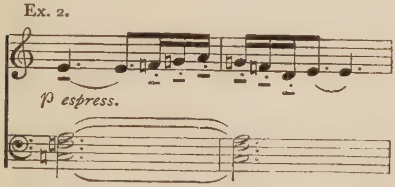
The Sonata for 'cello and piano is dramatic, and deals with warring passions. There are two movements. The first, adagio, bears the inscription 'Fantasia'. A broad opening theme is given to the 'cello—

Ex. 1.



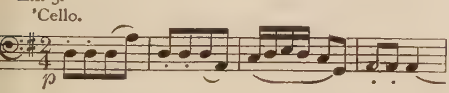
to which the piano replies with a second motif, full of foreboding:

Ex. 2.



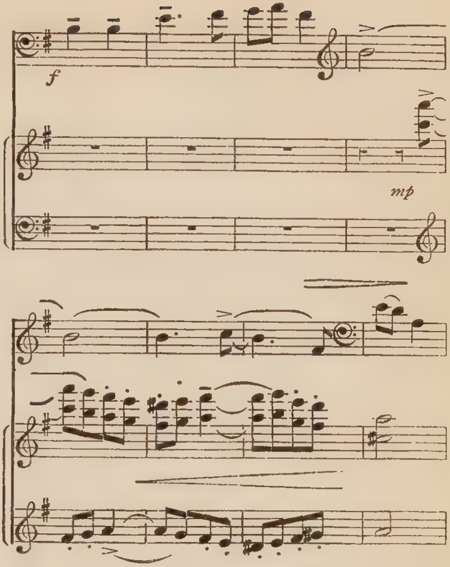
The melody now soars upward to a phrase taken from the second motif, and sinks to rest again. An agitated middle section follows, in which the passionate, strongly accented theme appears first in the piano part against a gloomy background of passage work on the 'cello; the instruments then exchange rôles, reaching a climax in the più agitato. The emotional duo is now at an end, and harsh, broken parlando phrases lead back to the tragic opening theme. The recapitulation begins with the second section of the opening, after which some arpeggio passages of delicate charm and a 'cello solo prepare the way for the first motif. At the very end, the introductory phrase of the piano is heard once more. In the second movement, allegro con spirito, a dance in sonata form, boisterous folk rhythms alternate with complicated temperamental climaxes. The main theme—

Ex. 3.



strikes the true folk-dance note. The motif is then played with by the piano, until, in somewhat modified form, it reappears in full strength, in G major. A short bridge passage eads to the second theme (Ex. 4), which at first akes the form of a dialogue between the two nstruments, finally coming to a stand with an abridged version of the first theme, in D major, after working up to a violent climax. The development introduces a series of combinations of motifs which presently lead to a new melodic motif formed from the second subject. The recapitulation which follows

Ex. 4.

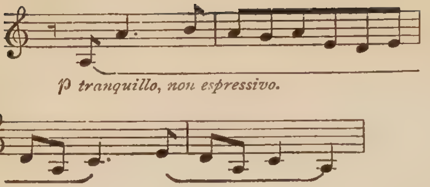


consists of unusually fragmentary sections in which presto and poco rubato chiefly alternate. The last climax culminates in the closing motif, after which the jubilation dies down, and the adagio theme of the first movement is brought back to serve as coda. Once more the transfigured melody is heard, above a procession of plaintive chords, and the dreamy piano theme (Ex. 2) again appears, to be taken over at last by the 'cello; while, blended with the closing F sharp of the theme, is the final G major chord.

The Duo for Violin and 'Cello is the first modern example of this combination, once so popular, since its gradual disappearance, though many others have now followed Kodály's lead. With Kodály the inter-relation of the two instruments is based on perfect equality; each is the natural complement of the other, and everything is made to subserve a single principle, that of obtaining the ideal tone colour and form in an ensemble made up of two contrasting and yet parallel elements.

In this work, more than perhaps in any other chamber piece, Kodály's heroic note is effectively sounded. The main theme of the first movement (allegro serioso) is at once suggestive of epic struggles. A sudden shifting of key appears as a new means of extending the theme. The second theme of the first movement (Ex. 5) is picked up, passed on, and thematically developed by this means. A contrast is introduced in the short, terse motif of the last theme in the exposition. In the development, the material of the second theme is first exploited, but with the rhythm of the first adapted to it. New motifs also spring

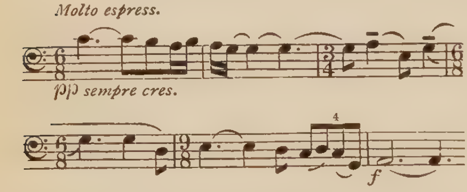
Ex. 5.



up here and there. A melodic line of considerable length detaches itself from the second theme and is taken up by each instrument in turn. The music increases in violence, and fanfare-like motifs appear, leading finally to the recapitulation, the climax of which is formed by the appearance of the opening theme, in somewhat altered form, against a background of turbulent 'cello passages. An impetuous 'cello solo then leads to the second theme, drawn out into a broad and plaintive farewell air, foreshadowing the melodic style of the second movement; when this is taken up by the 'cello, the violin enters with a passage in thirds.

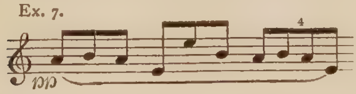
The slow movement (in A) is one of Kodály's finest and most elaborate adagios. It opens with a singing 'cello theme—

Ex. 6.



which is full of suppressed passion. The violin then accompanies it with a broad, even-flowing melody of an ornate character—

Ex. 7.

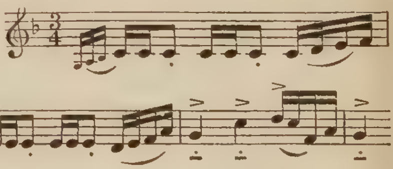


after which the rôles are exchanged and the violin soars up with the theme into the highest register. The scene now changes. The rumbling of an approaching storm is conjured up by a tremolo on the 'cello, while the violin responds with harsh cries, speaking almost with a human voice in the chromatic octaves of the parlando and the vehement leaps over wide intervals. At last the melody falls from the heights, and then begins an agitated dialogue, which at one point takes the form of a vigorous unisono, parlando-phrases with reiterated notes alternating with stormy passages. But reconciliation and a return to calm are in sight, for already there hovers a dreamy ornamented melody; this will be recognized by the hearer as the accompanying motif of the opening, and it leads into the recapitulation. The plaintive accompanying melody (in D minor) first appears on the violin, and the main theme follows on the 'cello. It then passes to the violin, increasing steadily in emotional intensity, and sinks finally into the depths, accompanied by pizzicato broken chords and harmonics on the 'cello. There is one more vehement climax of despair, after which the music dies away in broken sobs. As the last echo fades, the mood changes to one of profound melancholy, and the movement ends with the transfigured 'cello theme, soft and far away.

The third movement (maestoso e largamente, ma non troppo lento) begins with a general survey of the themes (including the first of the adagio) in an introduction which opens quietly in the manner of a free improvisation and closes with a parlando passage. The last movement is a presto in which quick motifs whirl past, obviously of folk-dance origin, though less dance-like in character than, for instance, the last movement of the 'cello sonata. The heroic strain dominates even this feverish helter-skelter, and there is again a suggestion of fanfares in the themes. Presently a quieter second subject soars upward, and the tumult reaches its climax and subsides. The trio (poco meno mosso) introduces a pleasant dance motif, which is taken up and extended; on repetition it appears in a distorted, syncopated form. The return to tempo primo brings back the rapid, frenzied dance, with the motif transformed, and a fantastic game then develops. In the trio, the theme staggers in crazy rubato above the steady rhythm of the 'cello chords. A final stretto then revives the tumult and brings the work to a close.

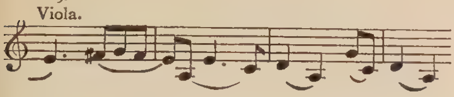
THE TRIO-SERENADE for two violins and viola also stands alone in the new chamber music on account of the extremely rare combination of instruments; for Dvořák's op. 74 is in no sense a model for it, and is, in fact, a work unknown to Kodály. From a structural point of view the work is important for its concentrated form and masterly precision and finish. The opening theme of the first movement (allegramente) transports the listener into an atmosphere of pleasant activity and ceremonial:

Ex. 8.



This theme appears in the dominant—or rather in a mixolydian strain—by way of preparing us for F major. Soon, however, the music is firmly established in that key, and a short transition then leads to the second theme:

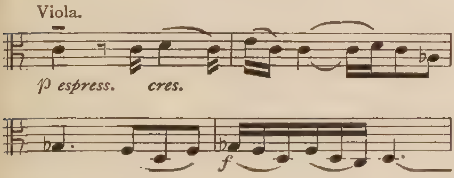
Ex. 9.



The melody is given first to the viola, with an odd pizzicato accompaniment on the violins, but is soon taken over by the latter and expanded into a broad, dreamy song in octaves. The mood is captured and retained by the end-theme which follows (A major) in a few purely diatonic progressions. A long, high A on the viola closes the exposition and inaugurates the development. The second violin is given an ostinato bass in the rhythm of the opening, while the viola soars upward in a new melody, full of rapturous intensity. The first violin then imitates it, and the two voices mingle and work up to a short but vigorous climax which ushers in the recapitulation in D flat major. There is no repetition. The viola straightway announces the inspired second theme (in F major), which, as before, is taken over and developed by the two violins. The gently moving end-theme closes—like the exposition —with a brief upward lift.

The second movement (lento, ma non troppo) deserves a place of honour in modern chamber music. It consists of a strange parlando dialogue, worked out between the instruments. The viola opens the discussion with a characteristic speaking theme, full of suppressed fire—

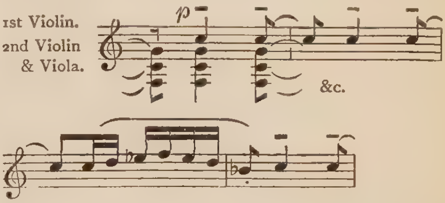
Ex. 10.



and is accompanied by a mystic tremolo of a seventh on the muted second violin. The first violin replies with soft laughter (ridendo), afterwards imitating the viola phrase. The first voice takes on more and more of a warning note, pressing urgently for attention, and gradually the indifference of the other melts into deep emotion, while the second violin, as if intent on conjuring up past pleasures, chimes in with the ceremonial theme of the first movement. The indifferent one, overwhelmed by the recollection, now plays the melting second theme as a solo (Ex. 9). The end of the melody loses itself in a passionate, broken passage, and the second violin, which has provided the background for this lovers' talk, returns to its soft tremolo. It is now the turn of the first violin to sing the stern opening theme, at which the viola appears to mock. The request becomes more insistent, and ends in bitter despair. But this time the viola takes over the calm and radiant melody, and the movement closes in an almost inaudible sigh.

The third movement (vivo) is bursting with energy and dry sparkling humour. Here, again, the natural boisterousness of the folk dance provides the inspiration. After a short and tempestuous introductory passage, in which the two violins play in sixths and the second violin and viola in fourths, a sort of bagpipe tune appears over a bass of reiterated syncopated chords in mixolydian F:

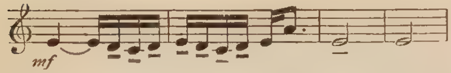
Ex. 11.



The melody is then worked up in a whimsical and independent way, to be succeeded by a rushing semiquaver motif, played in fourths by first violin and viola. The climax is reached in a passage of sudden fury; and the proud and fiery second theme then appears, supported by a rhythmical chord accompaniment, lightly emphasized. The theme is next given to the second violin, and afterwards alternates between the two instruments, until it becomes merged in the tumult of the thudding semiquaver figure with which the movement ends. The middle section introduces a pleasant, rocking melody (A minor), full of tender feeling, to which the second violin and viola play a uniform pizzicato accompaniment—a veritable midsummer night's dream. The answer is heard first on the viola, and the melody is carried forward by the second violin. A kind of after-dance, formed from the motif in the introduction, leads impetuously to the angry, syncopated end-theme. The actual development brings in a new, capricious motif, first on the second violin, then in octaves on the second violin and viola, the first violin meanwhile playing pizzicato until in turn it takes over the melody. With an accelerando comes a new theme, which leads, almost imperceptibly, to a powerful stretto, and thence dashes, by way of the introduction, into the recapitulation in D major. A tearing semiquaver passage leads up to the climax; the second theme is announced by the viola, and led through the parts as in the exposition, but comes to an early close in the syncopated end-theme. In the final rallentando, a short connecting motif in the end-theme provides a new and intensely serious motif, out of which the coda springs.

The second violin then plays this melody from the coda (andante poco rubato):

Ex. 12.
2nd Violin.

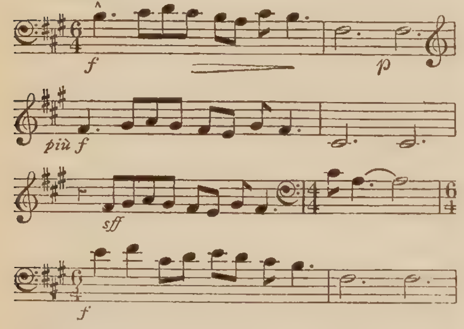


Viola and second violin continue the melody, which suddenly breaks off, when the fiery stretto begins and works up to the brilliant climax with which the movement ends.

The String Quartets. These are strangely wide apart in form and content. The first glitters with the buoyancy of youth; the other is rather based on a tragic conception of man in conflict with the world. A common feature exists, however, in the almost mysterious inner connexion between the individual motifs in each. Op. 2 is in four movements; each one in a different form, and each form completely mastered. Op. 10 has three movements only; here, form and structure have been remodelled and improved in the interests of the new thought and material, which are elevated to transcendental spheres.

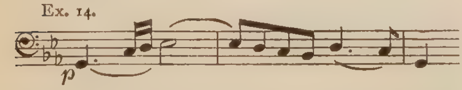
The First Quartet has the first two movements constructed on a single theme. This theme, the motto of the work, is a Hungarian folk-song, which appears first on the 'cello in the fervent introduction—

Ex. 13.
'Cello.



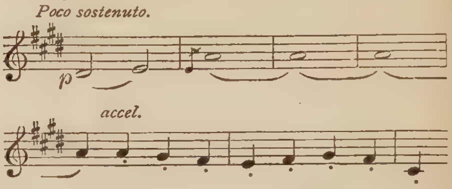
whilst above the melody, the upper voices are heard. At last the final cadence is caught up in imitation by the first violin, then by the two middle parts, in a sighing *p*, and the introduction fades away on a soft chord, haltingly repeated. Then follows the real main theme of the allegro, in which there appears the first variant of this leit-motif in heroic mould. Once more the 'cello has the word:

Ex. 14.



Starting from this theme the movement unravels itself, while the motif—together with the leadership—is entrusted to each of the instruments in turn. A modulation to E major follows, and, after a short pause, the second variant of the main theme appears as the second subject, this time in dreamy lyrical vein:

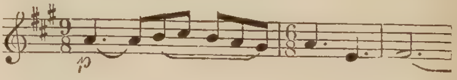
Ex. 15.



The colouring now becomes brighter. A short transition develops the second theme, and leads to the tender, yearning end-motif (in E). The development harks back to the main motif for its material, and the movement grows more dramatic, the instruments being treated as soloists in a polyphonic web, or paired in agitated duets. But now the second theme holds the field; there is an alternation of monody and polyphony, and finally the end-theme joins in and leads to the recapitulation, which begins with feverish energy. Only the principal features of the main theme are repeated (by 'cello and viola), and after an abbreviated transition—over a pedal bass—the second theme appears, at first in little rubato sections, the drawn-out opening being given to the two upper instruments, and the accelerated second half to the lower two in pizzicato. The next section is marked by great agitation, and is peculiarly characteristic of this work. After many false starts it embarks on an accelerando, which carries it triumphantly through the first heroic motif and on into the introduction, which returns in a passion of ecstasy. After its entry on the 'cello and the mighty unisono which follows, the melody is carried to a finish by the viola. Even the hesitations at the end of the introduction are repeated here. The coda, which is interrupted by spasmodic flashes of the main theme, now hurries the movement to an end.

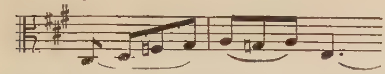
The second movement (lento assai, tranquillo, A major) is, chronologically speaking, the first of Kodály's broadly conceived slow movements. Its lyrical development is spread out in terraces, so to speak—a style which became typical of the composer's later work. After a short introduction, consisting of the sharply accented entries of the various parts and the thematic indications of the viola, a peaceful and emotional cantabile is heard, which again proves to be a free variant of the original motif:

Ex. 16.



In the final cadences the 'cello performs soft pizzicato imitations. The wide sweep of the melody fades away in a farewell song which the viola follows up with a sighing motif:

Ex. 17.

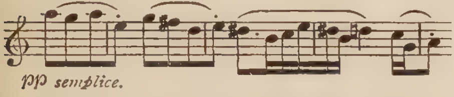


The first fugato now makes its appearance (poco più lento) with a new theme formed out of the sighing motif—

Ex. 18.

1st Violin.

Poco più lento.

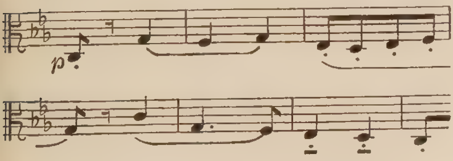


and is shortly after joined by another transformation of the basic motif, taken from the introduction, which brings the first fugato section to an end. The second theme is likewise taken from the material of the melody on which the quartet is based. All the instruments produce it in pizzicato, *pp*, working up from lowest to highest, and the 'cello presently adds some pizzicato chords. The passage culminates in a fairylike ensemble, after which the voices melt away and the main theme of a fugato is heard, first on the 'cello, then on the second violin. The two parts of this theme, and similarly the themes of the two fugatos, are now heard opposed to each other, but finally the first fugato theme emerges in vigorous unisono, and discharges its energy in a kind of coda. The recapitulation of the first part brings back the theme with a suggestion of the magic of gleaming starlight, which is borne out by the shimmering tremolos of the muted violins over the melody of the viola and the soft pizzicato imitations of it on the 'cello. This fairylike spell illumines the end of the movement, which closes with a short coda, the first fugato theme being heard once more among the upward moving chords.

The third movement, presto, is a dance-like scherzo—of a sort that does not recur in Kodály's work. The well-marked theme—

Ex. 19.

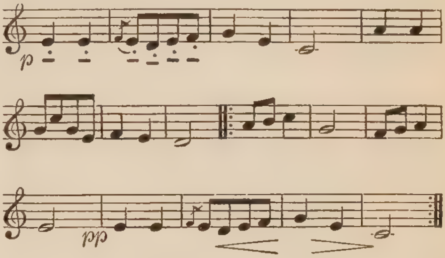
Viola.



announced by the viola and repeated by the first violin, is accompanied by a bass of moving fifths. A second section carries on the theme, working it up to its highest point, and introduces a recapitulation in the form of a polyphonic imitation. The first part then closes with a very short, sustained coda. A glowing amoroso theme for viola and 'cello is the dominating feature of the middle section. The re-statement gains in brilliance by the diminution of the theme, out of which there arises a sort of dance, whose capricious progress is repeatedly interrupted by sudden extensions. In the end, the main theme wrenches itself free, and, changing to triplets, closes the movement with a rippling coda.

The fourth movement opens with the kind of *Agnus Dei* which occurs later in the duo. Kodály passes in review all his movements in embryo. Foremost comes the bass motif of the air on which the ensuing variations are founded. The main theme of the first movement (Ex. 14) and the scherzo theme of the third—with its hesitations and interruptions—are then heard, and only then does the real theme, allegretto semplice, appear:

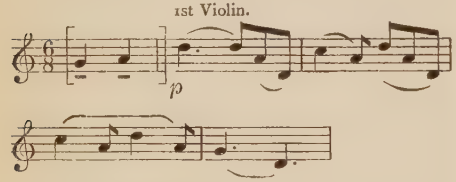
Ex. 20.



Serving first as bass, the short motif, already indicated, is repeated after the theme by the 'cello as an independent part. Then come the eight variations—some of which deal with the actual theme, others with its bass motif—and a final coda. The first variation takes the backbone of the theme and envelops it in playful chromatic syncopations. The second introduces a crisp march rhythm, and employs a shortened form of the final cadence of the theme as an accompanying motif; in the second half, the main melody is elaborated. This variation is light and gay throughout. The third is a slow-moving paraphrase of the theme, made poignant by the use of chromatics. The fourth, allegretto 5/8, is a joyful movement, full of sprightly ease and grace. The fifth (allegro) is a quick and fiery dance movement abounding in lively passages. In the sixth, allegro grazioso, there is a contrapuntal development of the accompanying theme. The seventh, a slow minore, rich in poetical feeling and emotional melody, draws upon the same material, turning the theme into a short two-part Lied-form on the lines of the main theme; here the viola takes over the melody from the first violin. The eighth, presto, uses the same motif for a vigorous dance (in D major), but is presently interrupted by the return of the main theme, andante espressivo, the second half of which, vivace, is worked up impressively as a sort of stretto. At the close both themes are combined, and the coda, presto, consisting of the last phrase of the theme accelerated and extended, is again in the nature of a stretto. The movement ends with a flourish of sparkling passages.

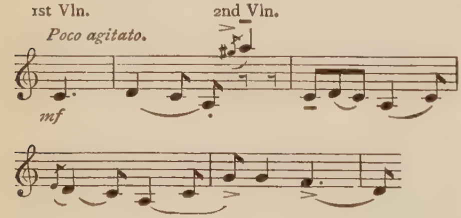
The Second Quartet is separated from the first by eight years, and seems to reflect an entirely different conception of the universe. In place of broad, clear forms there is in the later work an exiguous structure which cramps the expression, and a prevailing mood of melancholy and mysticism. Even the gaiety of the last movement has received an infusion of visionary brightness and superhuman force. Characteristic of the scoring of the quartet is the grouping of the parts two by two to perform common functions; for instance, the two inner voices are pitted against the two outer, the violins against the two lower, or second violin and 'cello are combined, and so on. The main theme of the opening allegro begins with the gloomy separate entries (with appoggiaturas) of the instruments in turn, and develops into a lament:

Ex. 21.



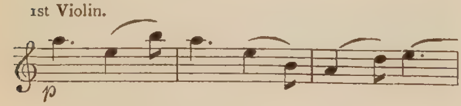
A nervous and gloomy 'cello motif then leads up to and entwines the second half of the sentence, which is a kind of call, and is given to the second violin. The first violin takes it over from the second—it is a repetition of the appoggiatura motif—and the tension increases steadily until the appearance of the impetuous second theme, moving in sixths on the first violin and the 'cello, while the viola provides a background of muffled trills:

Ex. 22.



The final theme, which is accompanied by the pathetic call-motif on the viola, appears to have called a truce—though a melancholy one—to pain and conflict:

Ex. 23.



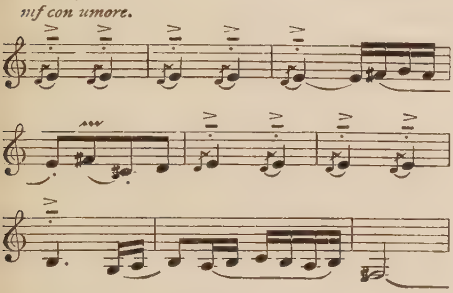
The development section, introduced by a short 'cello solo, opens with mystical semiquaver passages (for the two violins and afterwards for viola and 'cello) which serve to bring forward a new theme. This appears on the first violin, then on the viola. The main theme is then developed (the broad melody on the first violin and the appoggiatura motif on the 'cello) until the sudden, vehement entry of the recapitulation, with the cantabile theme on the first violin, the appoggiatura motif and scale passages on the 'cello, and a tremolo in fourths and fifths on the middle instruments. Only gradually does the violence subside. The call-motif of the second violin (transition) is now repeated by first violin and viola, and continued in octaves by the two middle instruments, while the first violin ushers in the second theme (in D) by a new semiquaver run. The end-theme appears on the viola, the violin follows in imitation, and the 'cello joins in with the melancholy call-motif. After the theme has died away in a soft 'cello passage, the appoggiatura motif returns, transformed into a sort of farewell song, spiritually akin to the farewell song in the first movement of the duo. This represents the last, etherealized appearance of the main theme. The subsidiary theme follows in expanded form. The broad, mournful melody is played by the violins in octaves, and rises to a climax of sorrow. But the excitement soon dies down, and the first violin, in a short modulating solo-passage, brings back the main theme as a kind of coda. A triplet figure on the viola, which serves as accompaniment, is extremely plaintive. The melody soars upward, and closes with two soft D major chords.

The slow movement is again a specimen unique of its kind in chamber music. Kodály's instrumental speaking-voice—the parlando or recitative—creates its own world of form and expression here, as later in the string trio. With the two strangely oppressive chords of the ninth, with which it opens, the hearer is at once in the presence of dawn in a strange world. The monologue of the first violin, andante, quasi recit., is like a distant signal. This phrase ends in a muffled parlando, but the call evokes a response from the 'cello, which repeats the signal amid mystic chords on the violins and the viola. Once more the violin speaks, and the extended call rises higher. The instruments then engage in a broken conversation, andante con moto, in which the first violin is heard in parlando above the curious descending faux bourdon harmonies of its companions.

Presently the 'cello leads with the parlando part, and after a short ecstatic outburst, the viola also joins in. Then the motif dies away on the 'cello, and, in the thrilling moment of expectancy that follows, there comes from far away a bright and significant dance motif, foreshadowing the last theme of the next movement, allegretto, on muted second violin, accompanied by first violin and viola, pizzicato. But the distant dance soon breaks off, and the plaintive parlando theme returns on the viola, andante con moto, sweeping upward, then sinking again. The violin seizes upon the final phrase and turns it into an after-melody, taken over and prolonged by the two middle instruments. This leads to the short recapitulation of the signal motif, which at this point reaches its climax, pushing on through D and A into F major.

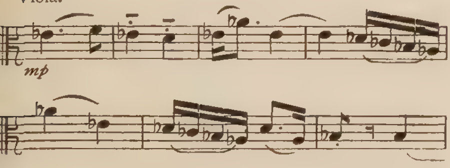
Without a break, the third movement, allegro giocoso, D major, makes its entry in a dance theme full of capricious humour (viola, accompanied by second violin and 'cello in bagpipe fifths):

Ex. 24.



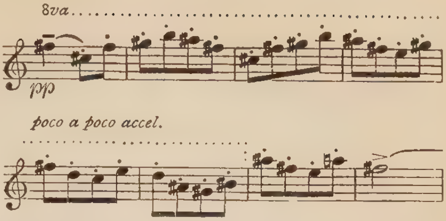
The leader now takes over the motif, and works it up to a climax in which the two violins run in passages of thirds while the two lower voices (in parallel octaves) shape it into a new form. The section closes in D. A short thematic transition leads to the second theme, a graceful, lyrical subject, given to the second violin and the viola, with a pizzicato 'cello accompaniment:

Ex. 25.
Viola.



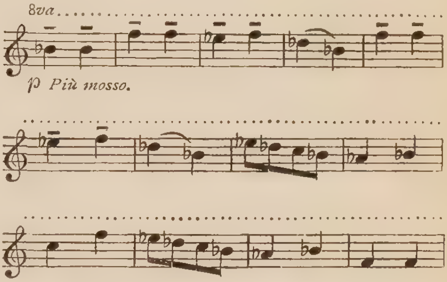
An organic continuation of the theme now appears on the first violin, leading to a clear octave unisono, after which first violin and viola run in parallel against the counterpoint of the second violin. The first theme of the end-group, foreshadowed in the second movement, now appears in mixolydian F sharp on the 'cello, an accompaniment being provided by soft staccato notes on the viola and detached mordents on the second violin. The continuation is played by the first violin, which makes contrapuntal play with two motifs taken from the second period, and works up the final anapaestic cadence until the second theme of the end-group appears, poco meno mosso, on violins and viola in octaves:

Ex. 26.



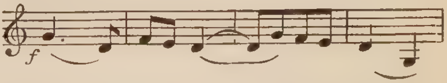
The theme closes with a short octave phrase (violins and 'cello followed by viola and 'cello), and the anapaestic phrase now appears distributed between the parts, detached and fragmentary, leading to the two-part middle section, whose broad and sorrowful main theme (B flat minor) sounds like a distant lament, above what is practically a pedal note bass in fifths and the sustained fourth C–F of the second violin (first violin and viola in parallel octaves). The theme has a remarkable rhythmical structure, viz., 4 3 3 3 bars:

Ex. 27.
1st Violin.



The second period modulates into G minor, both portions being rounded off by pizzicato motifs. The lively second theme comes on the viola in mixolydian G, accompanied by the pedal point G–D on 'cello and second violin:

Ex. 28.
Viola.



In the continuation the first violin has the theme, and the droning fifth accompaniment is amplified by sharply accented trills on the viola. The repeat has an accompaniment in fifths of E flat–B flat and afterwards C–G. When the main theme of the middle section (Ex. 27) returns, this time on the viola, the first violin joins in with a more energetic counter-theme. The two then exchange rôles, the first violin taking over the main theme and the viola the counter-theme, while the harmony changes to G flat, E flat, D flat, and finally C major. All four instruments then take up the subsidiary theme of the middle section (F major) in canon, after which a stringendo passage leads direct to the development. This opens with a contrapuntal representation of the first main theme (Ex. 24), and the grouping of the instruments gradually defines itself (first violin with 'cello, second with viola) as the climax approaches. The final phrase is accelerated, and develops into a kind of stretto, leading in an agitated stringendo to the recapitulation of the second theme (Ex. 25), which again appears on the viola; then once more the development relapses into a powerful unisono. The first theme of the end-group comes in brightly—almost coquettishly—on the viola, in F, but modulates to D in the second half. After a repetition of the contrapuntal device and the rapid piling-up of the anapaestic motif, there appears the second theme of the end-group in all the brilliance of D major (violins and viola again in octaves, *pp*). The close is much the same as in the exposition; but the short transition is missing, so that one comes almost unexpectedly upon the abbreviated recapitulation of the melancholy main theme from the middle section, which hovers softly in dreamy octaves (in E flat minor) above a bass of stationary chords. It gets no farther than the beginning, however. After a few bars it breaks off, the bass harmony shifts to D flat–A flat, and soon sinks even lower, while the motif makes hesitating efforts to regain a footing. Finally the bass sinks to B–F sharp. The counter-motif now reappears on the second violin, to resume its play with the main motif on the first, but its time is also short. The instruments exchange rôles, but the game is at an end; only a sketchy repetition of the final cadence is permitted before a short and vigorous transition ushers in the second half of the first end-theme, which forms the exultant coda. The 'cello bass slides repeatedly upward from the fifth D–A to G sharp–D sharp (suggesting a change to the Lydian mode), and, with a furious accelerando, the movement is whirled to its impressive close. Imre Waldbauer.

[Amateurs may like to know to what extent these wildly passionate works of Kodály are playable. The least difficult are the first quartet and the string trio (a companion work to Dvořák's terzetto for a similar combination). The rest present difficulties almost insuperable to the average amateur; nor is it easy for listeners to assimilate their beauties at a single hearing. Yet none but the unimaginative can fail to be moved by the intensity of feeling displayed by the composer, who is revealed as one of the most remarkable tone poets of the present time.

Kodály has written a sonata for 'cello unaccompanied (op. 8), which it is not within the province of this book to describe. It is, however, unthinkable that a work of such elementary force should be entirely ignored, the more so that a talented British 'cellist, Miss Beatrice Harrison, has found in it a medium for the display of her gifts as virtuoso and interpreter. In her performance of this work one recognizes the complete surrender of an artist nature to the romantic feelings evoked by music with which it is in complete sympathy—surely an ideal interpretation.

The difficulties of this sonata are added to by the recourse which the composer has had to scordatura (*q.v.*), the two lower strings being tuned down to B and F sharp.

Editor.]

KOECHLIN, Charles, b. 1867, French composer, pupil of Massenet, Fauré, and Gédalge.

1st quartet, str, D	op. 51	Senart,	1921.
3rd ,, ,,	,, 72	,,	
Trio, fl, cl, fag		,,	1928.
Sonata, 2 fl	,, 75	,,	
,, pf, v, B	,, 64	,,	
,, pf, vla	,, 53	,,	
,, pf, vc	,, 66	,,	
,, pf, fl	,, 52	,,	

Koechlin is a fertile composer, but much of his work is unpublished, and his published works are so little known that they cannot yet be said even to have been submitted to the test of adverse criticism. A rare gift for musical invention, an unvarying earnestness coupled with versatility and genuine poetic imagination are his most striking qualities.

His chamber music consists of three string quartets (the second unpublished), a number of sonatas for piano and one other instrument, an unpublished piano quintet, and a sonata for two flutes. It gives a clear and thorough idea of his vigorous, attractive, and in several respects unique personality. The published sonatas are among the most significant of his works. A few general remarks may serve as a preface to the short notes hereafter given on each one of them.

Koechlin's forms are in many respects unconventional, and are hardly to be described in terms of the current nomenclature. They may be short or long, simple or elaborate, according to the natural properties of the themes employed and the purpose of his discourse. Occasionally they are, so to speak, loose-limbed, though never actually loose. There is no denying the problems which they set to performers; clear intuition and careful study are needed in order to see them whole.

Another order of problems confronts pianists who wish to perform them. Koechlin's tendency frequently is to use the piano for the quality of its vibrations, and the range of colours provided by its capacity for resonance. His method of writing will then owe nothing to the technique of Chopin and Liszt. He has no use for runs and figuration, but achieves fullness and mellowness as well as variety by means that are entirely his own: contrasts of pitch and duplications, spacing of intervals, piling up of chords. Where the piano part consists of several layers, it is important to achieve both balance and blend: and it is only pianists with a great gift for tone quality who will be able to take effective part in public performances of these works.

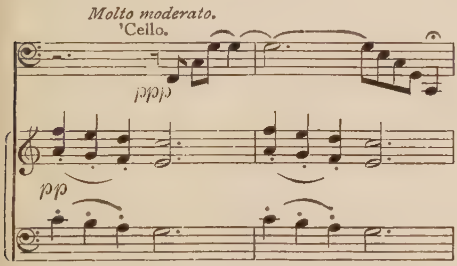
The several layers referred to will occasionally be found to belong to different keys, or to no recognized key. Indeed, Koechlin resorts to omnitonality and polytonality as freely as to purely classical (even, at times, archaic) devices. One particular instance is given in the notes on the second movement of the 'cello sonata.

He deals with rhythm as freely as he does with harmony and tonality. Hence he often dispenses with time-signatures and even with bar divisions. But the patterns employed are so definite that no ambiguity can arise as to the place of accents and caesuras, or as to the rhythmic functions of any part of his motifs. Instances will be found in examples 5 and 11.

The Sonata for 'Cello and Piano, op. 66, is in three movements, the first two of which are brief, and include no working out proper.

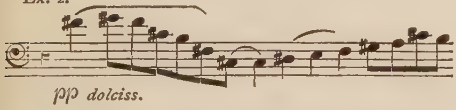
I. Très modéré. Both subjects are melodic, and suggestive of calm and dreaminess. The first is:

Ex. 1.



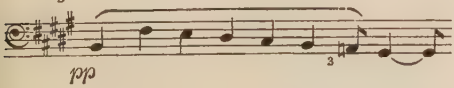
At p. 2, last line, the 'cello introduces an incidental and not very noticeable pattern, which, however, will give birth to the main subject of the finale (see Ex. 5) after having been used—again incidentally—in the second movement:

Ex. 2.



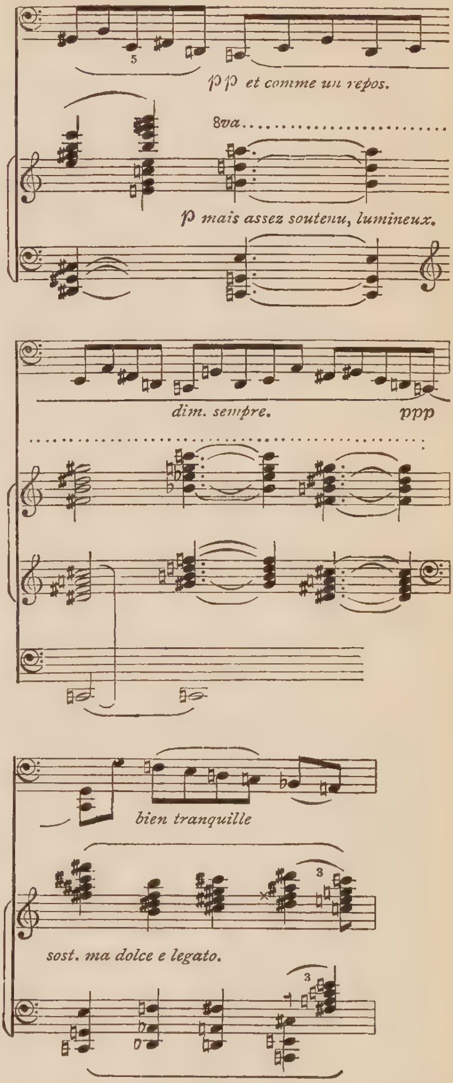
II. Andante quasi adagio. Again the mood is dreamy, but glowing tenderness is expressed. The initial motif—

Ex. 3.



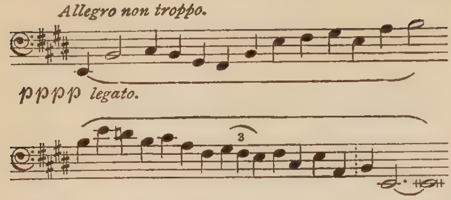
provides all the materials used. The piano part contains many instances of so-called polytonal chords, and must be played softly, evenly, and clearly, without undue sharpness of definition, yet without any attempt to burke the plain facts.

Ex. 4.



III. Finale, allegro non troppo. This is less simple in structure. The main subject, a long melody entrusted to the 'cello (Ex. 5), is closely connected with the materials previously used (which materials are alluded to in various ways in the course of the working-out), but its poetic character is different; for it carries with it a feeling of spaciousness and

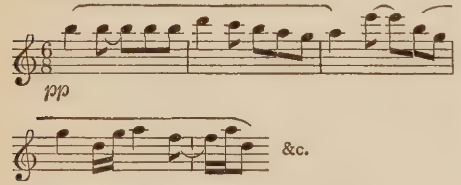
Ex. 5.



freedom. The treatment is bold and ingenious, but perfectly simple in the main, consisting chiefly of various imitations, each one introducing fresh colours. The peroration is ample, affirming and reaffirming the subject and sublimating it gradually until it loses itself amid soft, mystical harmonies.

THE SONATA FOR FLUTE AND PIANO, op. 52, is in three movements, the first and last of which are closely connected as regards thematic material, the middle movement providing a contrast in the shape of a lyrical intermezzo. The first, adagio molto tranquillo, is contemplative, and pastoral in character. The whole short movement maintains the rhythm established by the first bars of the main subject:

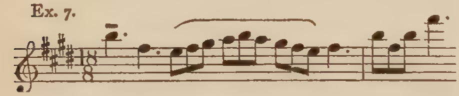
Ex. 6.



The Sicilienne, allegro molto moderato, is in the same mood of tranquillity.

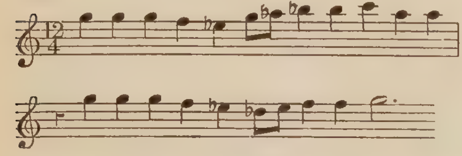
The finale, animé et gai, has an opening subject (not unconnected with the main subject of the first movement)—

Ex. 7.



which is instinct with cheerfulness, and might be a dance tune. After it has been worked up to a climax, there is a lull, and soon a new subject (also derived from the main subject of the first movement) creates a strong contrast—

Ex. 8.



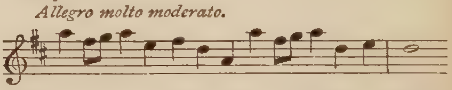
enhanced by the beautiful effect of the sudden change of key.

Farther on, the main subject reappears, and is submitted to more elaborate working-out. It is now bereft of its primitive character of a dance tune, and presently the second subject reappears (flute), and is dealt with in combination with various imitations of the main subject, until a climax is reached. Then a decrescendo leads to a lull, *pp*, after which both subjects co-operate in the final crescendo.

THE SONATA FOR VIOLIN AND PIANO, a beautiful and most original work, at first surprises in more ways than one. To begin with, the brevity of the first and third movements is in strong contrast with the length of the second and fourth. But still more remarkable is the contrast between the character of the first movement and scherzo on the one hand, the slow movement and the finale on the other. The former are instinct with poetic suggestiveness, and almost unavoidably conjure up imagery of a very definite kind—visions of open air, of spacious landscapes, and (in the scherzo) of elves and fairies dancing and of mysterious calls ringing through moonlit forests. But the andante is grave and purely introspective, whereas in the finale the composer has set himself the altogether abstract musical problem of building a vast, complex structure out of three subjects, each one of them very definite in character and in marked contrast with the other two.

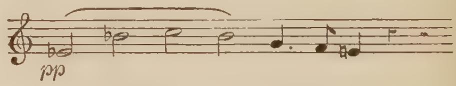
The first is a very simple, straightforward little tune, 'of the kind a child might hum to itself', as was written with regard to similar tunes in Koechlin's music by the French critic, Vuillermoz:

Ex. 9.



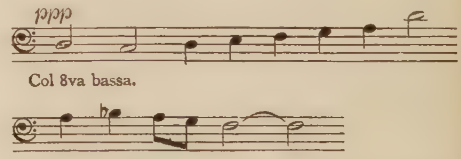
The second, which first appears (violin), almost incidentally, while the first is still in the exposition stage, is calmly introspective—

Ex. 10.



and the third is broad, austere, and stately—

Ex. 11.

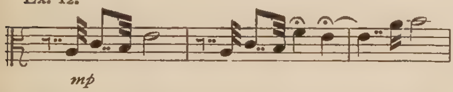


and seems to introduce a religious atmosphere. These are used, singly or jointly, in many different ways—too various, indeed, for enumeration here. Yet the combination of all three (third subject on the violin, first and second on the piano) may be mentioned as an instance. This fine piece is one which will tax the capacities of both players to the utmost, and is not one that may be expected to produce any effect unless its performance is very near perfection. The chief difficulties—apart from the technical—lie in the balance and proportion between the various subjects and their working-out—a matter to which considerable thought should be devoted.

The Sonata for Viola and Piano, op. 53, stands apart, in a measure, from the other three, because of its more dramatic tone. Yet in the scherzo, and in certain parts of the finale, there is the same order of weird, elfin visions as in the first two movements of the violin sonata.

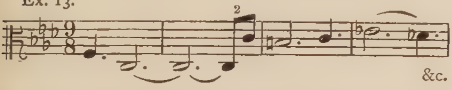
The adagio is mainly an introduction, not only establishing the general mood in which the work is carried out, but containing, in more or less definite forms, the actual materials used in the following movements. For instance, the following motif—

Ex. 12.



definitely foreshadows the main subject of the scherzo—a long call given out by the viola over a restless, figured pattern entrusted to the piano; and also that of the finale—

Ex. 13.



The character of this motif accounts for the haunting effect of the work as a whole.

Throughout the scherzo an ominous note prevails, and no contrast relieves the impression of lurking, demoniacal energy until the end, when a long, calm transition leads, without interruption, to the andante, which opens with a thoughtful, broad and peaceful melody, and continues without change of mood until the end.

The first section of the finale returns to an atmosphere of sombre turmoil, but soon a restful episode, recalling the andante, introduces a contrast; it is restfulness that ultimately prevails, the work ending in a soft, slow, ethereal perdendosi.

Sonata for Two Flutes. In this delightful work, naturally enough, Koechlin works in pure lines, without the adjunct of colour, except so far as colour is provided by the various registers of the instruments. The sonata affords a good illustration of the archaic features that are part of his style.

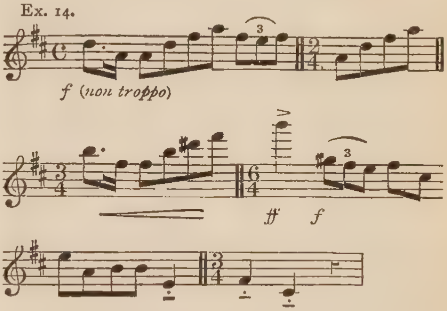
It is in three short movements: I. assez-lent, carried out in unadorned polyphony throughout; II. allegretto scherzando, in which there is a certain amount of figuration; III. finale, ending with a reappearance of the main elements of the first movement.

In *Music and Letters* (April, 1926) the eminent flautist, Louis Fleury, pointed out that this sonata is an extremely valuable addition to the repertory for a now rare but interesting instrumental combination. He drew attention to the 'refined quality of its music' and its 'happy inspiration'.

The String Quartet, op. 51, in four movements, is a less ambitious work than the big sonatas, and as simple as it is straightforward and charming. The subjects are entirely traditional in character, and their adventures in the course of the work owe none of their interest to unexpectedness. It provides attractive playing as well as attractive hearing.

The Third String Quartet, op. 72, also in four movements, is slightly more complex in structure and texture than the first, but equally attractive; it is more characteristic in quality of invention. In the first movement, the expressive value of the main subject and the interplay of the arabesques constituting this subject are of great interest. The scherzo, whose main subject is—

Ex. 14.



is full of incident, fantasy, and ease. The brief adagio is of the simplest, and simplicity is also the main feature of the merry finale.

The Trio for Flute, Clarinet, and Bassoon is in three movements: lent (quasi adagio); moderato (sans lenteur); finale (allegro con moto). Written throughout in strict contrapuntal style, it differs very much from the other chamber works and is definitely abstract in character. . The composer indicates that it may be played by a violin, viola, and 'cello. M. D. Calvocoressi.

KOELLA, The Brothers Jean, Adolphe, Georges, Rodolphe.

A Quartet of Swiss artists who were contemporary with Paganini, and gave concerts in different European countries, among others in France, where a decoration was bestowed on them by Louis-Philippe. This Quartet and that of the Müller Brothers (*q.v.*) were the first travelling virtuoso Quartets. Their last tour was made in 1829. Editor.

KOENIG, Jean, b. 1874, French composer.

Quartet, str, C	Senart.
Sonata, pf, v, f mi	„

KOESSLER, Hans, b. 1853, German composer, pupil of Rheinberger.

Chamber songs, voice, ob, horn, str. quartet or quintet (1st set)	Simrock, 1912.
Sextet, 2 v, 2 vla, 2 vc, f mi	Südd. Musik-Verein, 1902.
Quintet, 2 v, 2 vla, vc, d mi	Simrock, 1913.
2nd quartet, str, g mi	B. & B., 1902.
Suite, pf, v, vla, a mi	Simrock, 1922.
Sonata, pf, v, e mi	Südd. Musik-Verein, 1902.

Koessler has held the post of director of a school of composers at Budapest, in succession to Volkmann, since 1920. His sextet is marked by originality throughout, is good to hear and good to play, and the themes are plastic and excellently worked out. The gradual transition to the main theme in the first movement is very pleasing; this movement has also a particularly fine secondary theme, and the end is most effective. The scherzo, with its tuneful trio, is Hungarian in character, whilst Schumann's influence is obvious in the emotional adagio. There is no falling-off in the finale, which shows the composer's contrapuntal skill, while charming the hearer with its themes.

The Quintet is an adaptation from an attempted string quartet which, in tonal effect, did not satisfy its composer. Here the most admirable portion is the adagio, which is written in a spirit of true devotion. The second subjects of the two outer movements are perhaps more happily inspired than the respective main themes. In the scherzo, again, it is in particular the more legato section that is attractive. In performance, the instruments playing the middle parts must observe a certain restraint if the work is to sound well.

The Second Quartet, the only one yet published, is programme music in disguise. As Koessler himself told the writer, he wished to give expression to the feelings roused by his call to Hungary and the decision to respond to it. The struggle between affection for his German home and the lure of Budapest can be followed in the first movement, and in the infinite sadness of the adagio, the parting from the parental roof and from friends. The pleasant impressions of the new home are reflected in the scherzo, which is charged with wholesome and genuine humour, once it gets into its swing after the first somewhat capricious beginnings. Then, as if by way of a warning against too deep a plunge into the whirlpool of life, the 'cello raises its voice in a recitative before the appearance of the trio (a dance-like movement). The finale has some interesting variations; the resolve, expressed in the first movement, is again introduced, and there are touches of native gipsy music. It is a most effective work for the concert-room; amateurs also find it enjoyable and eminently playable.

The Suite for Piano, Violin, and Viola, however, Koessler's latest chamber work, written in 1919, is the most suitable of his works for private performance. This astonishing proof of a veteran composer's youthfulness and intellectual vigour should be very popular in concert halls. In this suite Koessler, though faithful to his own well-known principles and those of the classical-romantic movement, surprises here and there by daring modulations which are hardly expected from such a follower of Brahms. The allegro, which ends in A major but is preceded by a plaintive adagio in A minor and C major, is comparatively broad in conception. The second subject is particularly lovely, whilst a very effective coda is introduced at the close. In the romanza there is a steady flow of emotion, and the gay gavotte in C major is a delight. Best of all is the rondo finale, in which the second subject is again the most attractive by reason of its distinction and genuine warmth of feeling. The third theme gives an amusing imitation of a chiming clock.

The Violin Sonata consists of three compact movements, of which the first contains a buoyant first subject and a fascinating second theme in 2/4 time. A markedly rhythmical scherzo is followed by a trio full of genuine warmth, which serves for the slow movement. The repetition of the scherzo leads straight into the finale, in which a march-like main theme is happily contrasted with a tender, insistent second theme. It closes with a brilliant—if rather superficial—climax in E major.

Wilhelm Altmann.

KÖGLER, Hermann, b. 1885, German composer.

Sonata, pf, vc, F	op. 34	Peters.

A gifted composer. (*Riemann.*)

KÖHLER, Bernhard, Rhineland composer.

Sextet, 2 v, 2 vla, 2 vc, A flat	Schott, 1897.

KÖHLER, Heinrich (Gottlieb H.), 1765–1833, Saxon flautist.

Köhler wrote a large number of chamber works, nine trios for flute, violin, and 'cello, flute sonatas and duets for two flutes, published by Schott and B. & H. Little of this work is obtainable to-day. That his works had a considerable vogue at one time is shown by the fact that some of his flute duets were published by Schott without the composer's Christian name.

KÖHLER, Pius, German composer.

Suite, 4 v, G	op. 37	Pohl, 1894.
Two trios, pf, 2 v, F, B flat	„ 48	A. P. Schmidt, 1909.

KÖLLE, Konrad, b. 1882, German composer.

Quartet, str	op. 5	W. Sulzbach (Berlin), 1927.

Dr. Altmann's *Handbuch* contains an analysis of the above quartet, described as classic in form, but in regard to melody, rhythm, and harmony quite individual; modern in its tendencies yet firm in its tonality.

KÖNIG, Peter.

Quintet, pf, 2 v, vla, vc, B flat	op. 20	Rószavölgyi, 1910.
Sonata, pf, vc, d mi	,, 19	,, 1909.

KOPCZYNSKI, Jan de, b. 1831, Russian composer.

1st quartet (on Russian themes), str	op. 9	Pivarski, 1912.
Sonata, pf, v, c mi	—	Kocipinski (Kiev), 1864.

KOPYLOV, Alexander Alexandrovitch, 1854–1911, Russian composer, pupil of Liadov and Rimsky-Korsakov.

Prelude and fugue on name B-la-f, str. quartet	op. 11	Belaiev, 1889.
Quartet, str, G	,, 15	,, 1890, and 1895.
,, ,, F	,, 23	,, 1894.
,, ,, A	,, 32	Zimmermann, 1912.
,, ,, C	,, 33	,, ,,

Kopylov's tendencies and sympathies relate him to the National Russian school; but his gifts were not great, and he evinced no very definite individuality. His chamber music is pleasing, but contains nothing striking.

V. M. Belaiev.

[I should be inclined to stress the value to amateurs of works so full of charm and so easy to play as Kopylov's. One of his quartets has been played by Ysaÿe in public. Editor.]

KORMANN, Hans Ludwig.

Das hohe Lied, harp, v, vc		Siegel, 1923.

KORNAUTH, Egon, b. 1891, Moravian composer.

Kammermusik (nonet), fl, ob, cl, horn, str. quintet	op. 31	U.E.
Sextet, str	,, 25	,,
Quintet, str	,, 30	,,
Quartet, str, g mi	,, 26	Doblinger, 1924.
Quartet, pf, v, vla, vc, c mi	,, 18	,, 1921.
Trio, pf, v, vc, b mi	,, 27	Peters, 1921.
Sonata, pf, v, e mi	,, 9	Doblinger, 1920.
,, ,, ,, D	,, 15	,, 1917.
Sonata, pf, vla (or cl), c sharp mi	op. 3	Doblinger, 1913.
Sonata, pf, vc, e mi	,, 28	Peters.

Kornauth is one of the most gifted among the younger Austrian composers, and one of the few who have not sold their souls to the Moloch, Opera. He devotes himself chiefly to instrumental music, and preferably to chamber music.

His first work, the sonata, op. 3, at once attracted the attention of the musical world. It is full of life, but immature.

The Violin Sonata, op. 9, in two movements, which are, however, planned on a large scale, shows decided artistic and technical improvement. A prelude on the piano announces the vigorous first subject, later taken up by the violin; the second subject is introduced in a similar way. The rhythmic and melodic contrast between the two is not sufficiently marked, but both furnish excellent material for a skilful development of considerable length, which ends with a powerful climax. The recapitulation has certain new features; the second subject, originally in G major, now appears in E major, and the movement closes with a stormy coda. The second (slow) movement begins very quietly on the piano. The virile, Brahmsian theme is soon announced by the violin, and is finally delivered *ff* in the upper register of the instrument. Next comes a dainty, dance-like middle section, and, after an animated climax, a reminiscence of the middle section, and the movement ends with a passionate melody on the violin.

The Violin Sonata, op. 15, in three movements, is very attractive, but is rather a sonatina than a sonata. The concise first movement has somewhat the character of a march, the development is short, and deals chiefly with the first subject. The recapitulation shows modifications, and ends with a very effective climax. The second movement, a slow waltz in F sharp minor, is very pleasing. The opening, which gradually increases in warmth, is followed by a passionate middle section; the opening theme then returns, and the movement comes to a delicate and poetic conclusion. The best movement is the last, which opens tempestuously, but calms down in the second subject. The development, finer and broader than that of the first movement, restores the original tempo, which continues nearly to the end. Towards the close the speed increases yet more, and a fine work ends with a powerful climax.

The 'Cello Sonata, again in three movements, Kornauth's latest work, is perhaps his best. The first movement, allegro con brio, is the finest. After a 16-bar prelude for piano, the first subject is announced by the 'cello. The second subject, in B major, is apparently developed from the first, this latter being used as accompaniment by the piano. The development is wholly excellent, and both themes are treated in masterly fashion. In the recapitulation, the first part is greatly amplified, this amplification amounting to a second development. A 16-bar prelude, on the piano also, precedes the second subject, now in E major, the theme for the right hand being inverted among broken chords. An animated stretto brings this interesting and well-written movement to a stormy close. The extended andante begins with a gloomy, sighing motif on the 'cello, leading to the melancholy principal theme. A dainty little intermediate section leads to the development, allegro moderato, which is of considerable length and full of interesting details. The recapitulation follows, in which the principal theme is given to the piano, with the sighing motif on the 'cello; the latter brings this emotional movement to a melancholy close. The rondo-finale, allegro, is full of joy, humour, and rhythmic life. The principal theme of this movement is based on the first subject of the first movement, while the theme of the andante also plays an important part.

The Trio is also to be counted among Kornauth's best works; it is rather more complex in structure, but its main interest lies in its form. There is an animated first movement, allegro moderato ma energico, which begins with a short introduction, for piano alone at first; the strings quickly join in, and then the impressive first subject, somewhat in Brahms's manner, is announced *ff* by the piano, high up. The development of both themes is short, but excellent. The second movement, andante molto rubato, follows without pause (attacca). The same two themes are employed as in the first movement; the piano announces the first, which serves as an introduction, the second appearing later on the 'cello; then both are developed anew. A very piquant middle section, allegretto scherzando, introduces material which is apparently new, its kinship with the former only becoming clear on further hearing. The last movement, allegro moderato ma energico, opens like the first, but in spite of the identity of its thematic material, it takes a different course. At the close there is a gentle reminiscence of the motif of the scherzo-intermezzo, which dies softly away, the strings holding the tonic pedal, B, for the last eleven bars.

The String Quartet. Of the two quartets, that for strings deserves first mention; it is the better balanced artistically. The first movement opens with a moderato assai, in the nature of an introduction, then comes the first subject, with a change to allegretto moderato ma deciso, followed by the pleasing second subject, allegretto grazioso. The development is extended, and makes free use of every kind of combination. The andante, melodically rather austere, is yet full of strong feeling. The finale, popular in style, is rich in fine tonal effects, and moves merrily along, now and then striking a note of deeper feeling; from its beginning to the impressive close, this movement holds the hearer's rapt attention.

The Piano Quartet shows a certain influence of Brahms. The vigorous first movement is probably the best; the second (slow) movement is full of warmth, feeling, and melodic life, but is not quite equal to the first. The march-like finale is the least effective, showing more breadth than depth. It possesses, however, a certain superficial effectiveness.

Kornauth is a musician of thoroughly romantic spirit, both in the substance and in the form of his works. This is especially shown in his chamber music, which is the most important part of his work as yet. His music shows the influence of Brahms, Mendelssohn, and Schumann. Wealth of imagination and inexhaustible invention are especially shown in the inner structure, the whole being usually developed from a single motif.

If Kornauth will continue to give ear only to his own inner voice, and if he succeeds in resisting temptations of fashion in art, many valuable works may still be expected from him.

Rudolf Felber.

[Probably the most interesting contribution made by Kornauth to the literature of chamber music is his dissertation, *The Thematic Developments in the Quartets of Joseph Haydn and the Viennese School from 1780*. Here Kornauth propounds the idea that rhythmic figuration, applied to thematic characteristics, constitutes what he terms 'the raw material of music' (Rauhstoffsmittel der Musik). In making such a distinction between theme and melody proper, Kornauth reveals an elemental factor which unites the later melodic loveliness of the Viennese chamber composers, to the fundamental elements of folk dance and song. The point is further emphasized by the known manner in which Haydn himself constantly reverted to the peasant traits of his Croatian village origin for special qualities of tonal colour and rhythmic diversity. In emphasizing such a feature, Kornauth points out also the importance of Haydn's polyphonic conception of his thematic material, which is essentially laid out for the real part playing of true ensemble—a feature distinct from the occasional 'padding' which inevitably followed on the harmonic preoccupations in the chamber music of other composers. Such thematic conception, also, is somewhat different from the polyphonic tradition of fugal writing, as developed from Sweelinck to Bach, since it emphasizes above all the rhythmic figuration of the thematic matter, which has to be consistently maintained throughout.

Though possibly a side-issue in the larger considerations of chamber music, this central idea of Kornauth's *Dissertation* is full of fruitful suggestion, and illumines many hitherto obscure traits of the musical development of the Viennese school of chamber composers.

Leigh Henry.]

KORNGOLD, Erich Wolfgang, b. 1897, Austrian composer, pupil of Zemlinsky.

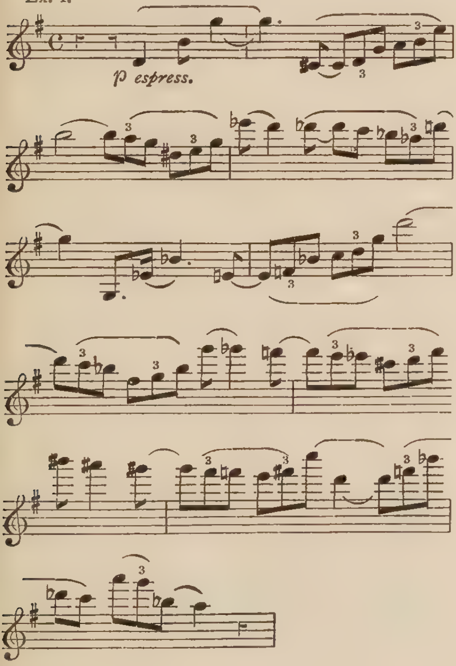
Sextet, 2 v, 2 vla, 2 vc, D	op. 10	Schott,	1917.
Quartet, str, A	,, 16	,,	1924.
Quintet, pf, 2 v, vla, vc, E	,, 15	,,	1923.
Trio, pf, v, vc, D	,, 1	U.E.,	1910.
Sonata, pf, v, G	,, 6	Schott,	1913.

In early youth Korngold aroused the amazement of the musical world by his phenomenal gifts. At the age of twelve he wrote his first chamber work, a piano trio, which, in view of the composer's youth, is worthy of the highest praise. Various influences, of course, are distinctly recognizable, especially that of Richard Strauss; the modulatory progress is too complex, but in the musical content one already recognizes peculiarities of the future mature composer.

In his next chamber work, the sonata, the composer's individuality is still more marked, but an elaborate analysis is not necessary, as Korngold himself does not consider the work representative of his present-day mentality.

The Sextet, which followed, shows Korngold already at the height of his ability. The command and employment of all technical means are quite remarkable, and here is seen the fullest development of all the composer's qualities of imagination and invention. The passionate first subject introducing the first movement plainly denotes the composer's operatic tendencies, but later proves to be excellent groundwork for further development. The quiet second theme in B major—in B flat major at its repetition—is dreamy and thoughtful in comparison with the impetuous first subject. The latter is itself preceded by a triplet passage, which seems to serve as an introduction, and to be of subsidiary importance, but which is afterwards employed in the development, and also appears in the last movement.

Ex. 1.



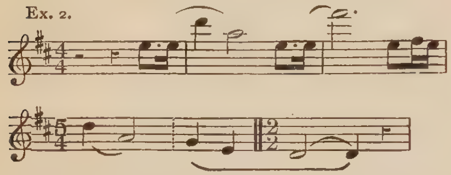
In the poetic adagio the first theme is given to the first 'cello, with sustained notes on the other instruments; later, it passes to the violin, while the first viola simultaneously begins a soft, expressive strain. The movement subsequently increases in intensity, working up to a climax which represents the culminating point of the 'cello theme; the calmer section which follows, and which is chiefly built on the viola theme, appears to express painful memories.

In the third movement, an intermezzo, one recognizes sentiments which suggest that Korngold desires to pay a compliment to Vienna, the city of his adoption. Piquant rhythms, pizzicati and glissandi, together with skilful employment of each instrument, conjure up the gay and care-free atmosphere peculiar to the Danube city, and, at the same time, combine to make of this intermezzo a dainty and charming piece of music. The finale reflects, on the whole, the spirit of exuberant gladness.

The Quintet. The first movement of the quintet—introduced by a passionate theme of genuine Korngold character—again shows his familiar characteristics. The atmosphere is saturated with passionate feeling, but changes somewhat with the introduction of lyrical elements in the second subject, which plays a great part in the development. Though undeniably possessing great merits, this movement is hardly equal to the second, the splendid variations on one of the composer's own *Lieder des Abschieds* (Songs of Farewell), which may be regarded as the best part of the work. The theme is announced in powerful chords by the piano, then taken up by the strings in variations, in the course of which many novel and splendid tone effects are obtained. The burlesque finale in rondo form undoubtedly aims at portraying a merry carnival night. The final section is particularly effective, the instruments being busily engaged with runs of sextolets and septolets, accompanied by the piano with glissandi. Shortly before the end, the first subject of the first movement again appears, but probably rather for programmatic than for formal reasons.

The String Quartet shows more evidence of the spirit of chamber music than its forerunners. It is more intimate and concentrated, and the voices are used more polyphonically than in his earlier productions. The first movement begins with a melodic figure of two introductory bars, which appear at first to be of secondary importance; their essential character, however, afterwards becomes evident. The viola then announces this fine characteristic first subject—

Ex. 2.



which is continued by the first violin, then expanded, with increasing force, but breaks off when fragments of the first subject appear on 'cello and viola. It is soon resumed, however, and, on a chord of the diminished sixth, finally forms the transition to the second subject, in A flat major. The contrast of the calm and peaceful mood of this theme with the preceding excited controversy of the instruments is delightful. The development is mainly concerned with the first subject and its preceding introductory motif, and, despite a certain economy of means, shows how much Korngold's creative power is still on the increase. In the recapitulation the second subject appears *in extenso* in A major; then the first subject enters, together with fragments of the second, the final word being reserved for the introductory motif.

In the adagio intense melancholy alternates with fervid sentiment; the individual instruments are not confined to a single melodic line, each singing in two parts at once, so that now and then, especially in the passionate closing part, the voices are increased to eight. Instead of deep feeling, absence of expression is desired, and sometimes even directed. On the whole, this movement strikes one as the last struggle of a heart in revolt against inexorable fate, realizing the uselessness of resistance and submitting to the inevitable.

In the joyous intermezzo all the gay spirits of Vienna seem to hold merry meeting. It is a rapid waltz, in 3/8, somewhat in the manner of the Chopin *Minute Waltz*. All four instruments are muted, and trills and pizzicati abound. The first violin leads off with an animated phrase which dominates the rest of the movement, the viola, and later the second violin, intervene, at first with light pizzicato quavers, then comes the principal theme of the movement, a swaying waltz melody on the viola. This afterwards passes to the first violin part, where it mostly remains. The intermezzo suggests the merry play of forest sprites, fairies dancing in the moonlight and joined by fauns in a game of hide-and-seek, until finally the happy crew disperses laughingly, leaving the wood to solitude once more.

The finale suggests tone-pictures of happy love, not expressed with passionate exuberance as in Korngold's other chamber compositions, but rather in subdued colours suggestive of the peaceful happiness of a heart rejoicing in assured possession. This mood is depicted best in the second subject and its development, the first being rather of a heroic character. Reminiscences of the first subject of the first movement also appear, while the close, founded on the heroic theme, with jubilant trills, tremolos, and animated runs, is particularly effective.

Korngold's chamber works are the outcome of unusual imaginative gifts, and form an important addition to the literature of chamber music by reason of their fine artistry and complete technical mastery. The composer's operatic leanings are discernible in them, in the type of themes employed, and, even more, in his predilection for strong contrasts and dramatic climaxes. In his latest works, however, Korngold's endeavour to renounce operatic effects in favour of the intimacy of chamber music can be distinctly recognized, whilst, with regard to technique, one observes continual progressive development in the direction of polyphony, greater polish of phrasing, and economy of technical means.

RUDOLF FELBER.

[Some five or six years ago, on the occasion of a visit made by Erich Korngold to London, I had the pleasure of an interview with him, when he assured me that his present-day tendencies were quite different from those to be discovered in his youthful works. The evolution of his musical personality since then is traced by Dr. Felber in the above article.

EDITOR.]

KÖRTE, OSWALD, German composer.

Trio (*Wanderstimmungen*), v, vla, vc	Simrock, 1904.
Sonata, 2 vc (or vc, cb), B flat	R. &. E., 1906.

KÖTZSCHKE, HANS, b. 1870, Saxon composer.

Quartet, str, E flat	Junne, 1906.
Trio, pf, v, vc, E flat	,, 1923.

KOUBA, JOSEPH, b. 1880, Bohemian composer.

Quartet, str, c mi	Hudební Matice.
Sonata, pf, v	,, ,,

KOVALEV, PAVEL.

Quartet, str	Mus. Sect. State Publ. Dept., 1922.

Kovalev, though a composer of Russian origin, is of typically German culture, tastes, and musical training. He has spent nearly the whole of his life in Germany, where, profiting by advice given him by Max Reger, he wrote the majority of his works. These are sufficiently numerous, and are stamped with the seal of fine mastery, excellent technique, and dexterous handling of the musical material. The style of Kovalev's compositions approaches most closely to the Brahms type of music, and is sometimes reminiscent of Wagner.

Kovalev's tastes in general are free from extravagance, and retrospective rather than progressive in their tendency. His style of creative work attracts him to the sphere of chamber music, in which he has produced his most valuable compositions. Nevertheless, he has written much in other genres, and has projected a big work in the cantata style, which is not yet completed. L. SABANEIEV.

KOVAŘOVIC, KAREL, 1862–1920, Bohemian composer, pupil of Fibich.

Three quartets, str	F. Urbánek.
Sonata, pf, v	,,

'In his works there is a mixture of Smetana's cheerfulness with French grace and the sentimentality of a Massenet.' (*Dent.*)

KOŽELUH (KOZELUCH), LEOPOLD ANTON, 1748–1818, Bohemian composer.

A long list of his chamber works, including two suites for wind nonet (with cb. Simrock), and fifty-seven pf trios, &c., is given in *Fétis*.

Koželuh had some success as a composer of the numerous trios mentioned above. He succeeded Mozart as Court Composer to the Emperor Leopold II in Prague, 1791. *Grove* gives the story of his friction with Mozart, quoting Jahn's biography (English translation, ii. 347). It appears that the original cause of his spiteful behaviour was Mozart's reply to his remark on a passage in a new quartet of Haydn, 'I should not have written that so.' 'Neither should I, but do you know why? because the idea would never have occurred to either of us.' Beethoven expressed contempt of Koželuh both as man and artist, but Schubert had a good word for him. EDITOR.

KRAMER, ARTHUR WALTER, b. 1890, American composer.

Symphonic Rhapsody, pf, v, a mi	op. 35	Carl Fischer, N.Y., 1926.

and some short pieces.

Kramer has written only a small amount of chamber music, although his output in other forms has been large. There are his string quartet, op. 23; two short pieces for string quartet, op. 30; and elegy in C sharp minor (Boston Music Co., 1913). Also an interlude for a drama, op. 46, for voice, viola, 'cello, oboe, and piano (Ricordi, 1924), which Kramer classifies as vocal chamber music.

His latest compositions incline towards the harmonic freedom and atmospheric effects of the modern French school. He displays a melodic sense that is always to the fore, and a feeling for form that avoids any vagueness of structure. The *Elegy* for string quartet is in the composer's earlier style, short, with expressive themes fittingly harmonized. The *Interlude for a Drama*, with its wordless voice part, is characteristic of his later manner. It, too, is short, its atmosphere is achieved by a skilled and sure use of harmonic dissonance, and the various motifs, though brief, are poignantly expressive. A. L. GOLDBERG.

KRÀSA, HANS, b. 1895, German-Czechoslovak composer.

Quartet, str	Eschig.

A writer in the atonal manner.

KRAUSE, EMIL, 1840–1916, German composer, pupil of Moritz Hauptmann.

Am Festmorgen, three quartet-movements, 4 horns	L. Hoffmann, 1887.
Trio, pf, v, vc, d mi	Cranz, 1861.
Trio (not difficult), pf, v, vc, D	,, 1863.
Sonata, pf, v, a mi	F. Schuberth, jun., 1870.

KREBS, JOHANN LUDWIG, 1713–1780, German organist, pupil of J. S. Bach.

Modern republication:

Suite with overture, pf, 2 v, vc (ad lib.), or pf, fl, v, vc (ad lib.), D	(H. Riemann, Coll. Mus. 31), B. & H., 1906.

Fétis says Krebs and Friedemann Bach were Sebastian's best pupils, and those who most closely approached their great model. The master himself appreciated Krebs's talent and said that he had taken only one crayfish (Krebs) in his brook (Bach).

KREHL, STEPHAN, 1864–1924, Saxon composer.

Quintet, cl, 2 v, vla, vc, A	op. 19	Simrock, 1902.
Quartet, str, A	,, 17	,, 1899.
Suite (in 5 movements), str. quartet	posth.	,,
Trio, pf, v, vc, D	op. 32	Eulenburg, 1909.
Sonata, pf, v, A	,, 8	B. & H., 1893.
Sonata, pf, vc, F	,, 20	Siegel, 1904.

A composer highly spoken of in the German press. In the main a writer on classical lines, he showed in his posthumous quartet suite a tendency to explore new paths.

KREIN, (1) GRIGORY, b. 1879, Russian composer.

		Composed	
Quartet, str (one movt.)	op. 18	1922	Mus. Sect. State Publ. Dept., 1926.
Sonata, pf, v		1923	,, ,,
Poem, pf, v		1921	,, ,,

Grigory Krein has spent most of his life in Moscow, but at the present time lives abroad. Like his brother Alexander, he belongs to the group of Russian composers who devote their creative powers to the cultivation of Hebrew folk-lore, and aim at founding a school of Hebrew national music. Nevertheless, in Grigory's compositions the Hebrew colour often gives place to an emotional tenseness which has its roots in the music of Scriabin and the French impressionists. V. M. Belaiev.

Grigory Krein, in contradistinction to his brother Alexander, is pre-eminently a chamber composer. His quartet for the normal combination is an extremely valuable work and very characteristic. Its style is austere and restrained, and at the same time permeated by a peculiarly deep emotion, which is not openly displayed, but is obscured, as it were, by the complexity of the musical tissue. In this quartet G. Krein shows himself to be, first of all, an interesting harmonist—his harmonic world is extraordinarily intricate, select, and original, especially when it is considered that this work was written comparatively long ago. The style of his harmonies recalls Ravel and Debussy only in so far as it is the same world of complex chords of exquisite significance, with a complex psychology of harmony, and a piling-up of notes; Krein uses six, seven, and even more notes in his chords. This harmonic complexity imposes a very severe task on the players; the quartet is very difficult—difficult as regards the intonation, which is conditioned by the intricacy of the tissue; difficult owing to its inner content, which is out of the common, and in any case is not intended for the ordinary listener. The influence of Ravel on Krein's harmony is slight; he is essentially not only independent of it but is in some respects opposed to it in mood and meaning. In this work, as in many others, the composer reveals himself as an original melodist—he possesses a strong lyrical vein—but the style of his melody is austere and staidly passionate; Krein's musical tissue is almost devoid of colour. What little there is, is in the harmonies alone, and he is by no means inclined, like Debussy or Ravel, 'to orchestrate within the limits of the chamber ensemble',[1] extracting from the chamber combination an original and colourful resonance. His attitude to the ensemble is almost classical—all the instruments of the quartet enjoy equal rights, and are regarded by the composer as entities having no concern with colour.

The Violin Sonata is a still more characteristic and valuable work. In it there is an inward majesty, sometimes even a grandiosity of style, which combines impressionistic moods with a fundamental massiveness, and occasionally, however strange it may seem, suggests Reger (at one time the composer consulted Reger on musical matters, though they had little in common). The melodies in this sonata are pathetic and intensely austere. Thanks to the presence of a polyphonic instrument—the piano—Krein here feels considerably freer in his harmonic writing; he can use very full harmonies, sometimes comprising as many as nine notes.

In justice to him, it should be stated that in his time he was little appreciated, and was somehow obscured by many others, often less worthy. He is a daring and intrepid pioneer in harmonic discovery, a pioneer whose earlier work sometimes anticipated Scriabin and even the French innovators, but whose innovations—on account of his unwillingness to make any concessions to the taste of the masses—failed to attract, and made no farther advance. His compositions are extremely difficult, exceptionally trying to the performers, and therefore could not count on much success, particularly at the time of their appearance. Many written during the lifetime of Scriabin and Debussy had to wait until recent years for their first performances. And meanwhile, this is a great and powerful talent, a sincere and self-exacting artist, who possesses a mastery of the chamber ensemble, who creates very much that is new in melody and harmony, and whose only defect is a certain prolixity on the formal side of his compositions, at times rather painful to the listener.

The Poem for Violin and Piano was more fortunate. Times had changed, and Krein's innovations did not seem so anarchical; he had even become to a certain extent old-fashioned in his style, an impressionist who had not followed the new age of atonality and polytonality. The *Poem*, a work which acquired some popularity in Russia, has a broadly lyrical melodic line, in which, at the listener's discretion, he may discern certain Hebrew national traits—in the ornamental profile of the melos and in a certain arhythmical, declamatory coloration. This is entrusted to the violin, and accompanied by an interesting, rich and original harmony, in which one may observe not only a resemblance to Ravel's harmonic structures, such as is found in his early works, but also the presence of his own interesting and powerful individuality.

This *Poem* is distinguished from Krein's other compositions by the fact that it is short and concise, and most gratefully written for one of the instruments—the violin—revealing the composer as the trained violinist.

Of his comparatively numerous chamber works, many are, and have been for years, in MS. So far, only the three already discussed have been published, but the others are of considerable interest. The Hebrew colouring, conditioned by the composer's nationality and his nearness to the creative work of his brother Alexander, a convinced nationalist, appeared but little in his earliest compositions, but from the sonata onwards he has been gradually drawn into the orbit of the Hebrew national school. L. Sabaneiev.

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[1] In his monograph on Debussy, the author describes Debussy's quartet as 'some unknown miniature orchestra'.

(2) **Alexander Abramovich**, b. 1883, Russian composer, brother of Grigory.

		Composed	
Suite (*Esquisses hébraïques*):			
No. 1, cl, 2 v, vla, vc	op. 12	1913	Jurgenson, 1914.
No. 2, cl, 2 v, vla, vc	,, 13	1913	,, ,,
Poem, str. quartet, c sharp mi	,, 9	1910	,, ,,
Two *Poems*, pf, v	—	1912 & 1913	,, ,,
Hebrew Caprice, pf, v	—	1917	Mus. Sect. State Publ. Dept.

Alexander Krein entered the Moscow Conservatorium in 1897 as a student of the 'cello under A. von Glehn, finishing his course in 1906. He belongs to a group of Russian Jewish composers, whose primary object was the adaptation of the principles of the so-called 'New Russian School' to Hebrew folk-lore—a group which has latterly acquired and continues to acquire an independent importance. Like the majority of Russian composers contemporary with him and of emotional tendency, Krein was strongly influenced by the works of Scriabin, and later on by those of Debussy and Ravel. V. M. Belaiev.

Alexander Krein has written comparatively little chamber music. Nevertheless the above compositions are extremely typical of his musical manner, and moreover, so far as his musical evolution is concerned, they evidently had serious significance for him. His early quartet, which he entitled *Poem*, is in his youthful manner, at that time strongly influenced by Grieg, Scriabin, and Ravel. In this work, however, the genuine physiognomy of A. Krein himself is easily perceptible. In any case, he differs greatly from both Scriabin and Ravel—his musical tissue is denser and more compact; he has no inclination for semitones, but is attracted rather to the frankly passionate. He employs his harmonic palette—rich in colour, especially for that period—more for the purpose of emphasizing particularly the tenseness of his emotion, always ardent and vivid. The *Poem* consists of a single movement, in sonata form; it is a fine-sounding composition, delicately scored, and not wanting in specific coloration. In it the characteristic qualities of A. Krein's creative work are already found—viz. the gift of melody, a faculty for lyricism, and favourite forms of harmony reminiscent of Ravel but lacking his picturesque delicacy. A certain incoherence in the form—a heritage of the composer's dilettantism—constitutes a defect in this fresh and highly talented composition.

The *First Poem*, written about the same time, has a perfectly intelligible melodic line. The composer manages to maintain a balance between triviality and the cult of his period, compensating by his pungent harmonies for a certain simplicity in the melody. This is a grateful work for the performer by reason of its frank and simple melodics and the lyricism which is generally characteristic of the composer.

The *Second Poem*, a somewhat later composition (1913), is more complex and harmonically heavier, and its melody less simple. It is written in the impressionist manner, with the cult of the semitone, and picturesque harmonies. The violin part is almost colouristic, and considerably less melodious. Still, in the general level of the music and in its seriousness, this work notably excels the *First Poem*.

The *Second Poem* is followed by the *Hebrew Sketches*—a significant work for the composer, inasmuch as it was the 'first swallow' that heralded his turning into the path of national Hebrew creative work, in which he acquired fame and found himself as a musician. So far as composition was concerned, the task involved in the *Hebrew Sketches* was a modest one—it is nothing more than an experiment in the harmonization of a few Hebrew folk melodies, arranged for the typical Hebrew combination of quartet and clarinet. In the harmonic treatment of these tunes, A. Krein reveals himself as the future Hebrew nationalist in music. He harmonizes them not as other composers had attempted to harmonize Hebrew songs; his approach to the business is profounder and more nationally organic. He here tries to synthetize the Hebrew melody with the harmonies of the type which afterwards became his favourite, derived from the harmonic riches of Ravel. This Hebrew suite sounds fresh and original—in it one feels the fresh breath of the folk melos, unspoiled by European harmonies foreign to it. In this consists the merit of Krein, and in the fact that he has divined the Hebrew musical style, that he does not try to array the Hebrew song in the major-minor attire, but invents for it another, an extra-tonal harmonic orientation which is better, and more organically connected with the immemorial chromaticism of these oriental tunes.

For Krein the *Hebrew Sketches* were the turning-point, after which he interested himself definitely in Hebrew national music, and began to work almost exclusively in this new field. This work was followed by one more contribution to chamber music (and on this occasion the colouring is distinctly Hebraic)—namely, the *Hebrew Caprice*, which is not wanting in virtuosity, and is saturated with the spirit of the Hebrew national melodic idiom; at the same time, it is somewhat empty and formal. In any case the *Hebrew Caprice*, in spite of its high qualities, is not one of the best works of this composer, who is now (1928) one of the most eminent in Russia in his chosen sphere of Hebrew music. L. Sabaneiev.

KREISLER, Fritz, b. 1875, famous Viennese violinist.

Quartet, str, a mi Schott, 1922.

Kreisler as composer is, of course, known as a writer of short solos and transcriptions with which every violinist the world over is familiar. In this quartet he shows convincingly that he has pregnant thoughts of his own to express in more extended form. It may be described as a personal confession after the model of Smetana's *Aus meinem Leben*, and begins with a fantastic passage (quasi recitativo) for 'cello in the manner of Strauss, followed by an allegro moderato movement, in which the ebb and flow of passionate sentiment is singularly moving, and tinged with sadness. The animated scherzo (A minor) has no trio proper, but a series of brilliantly written cadenzas (B flat) for each of the instruments in turn takes its place. A romantically conceived introduction and romanze, which follows, has also been published as a piece for violin and piano (Schott). The most typical Kreisler movement is the finale, which opens in mischievous vein (*schalkhaft*) and then breaks into a Czech polka, the lilt of which is felt throughout the movement. I would sum up the quartet by saying that though the part-writing is unconventional, it is most delightful to play or listen to. Nor does it present any serious technical difficulties, with the exception of the upward flights of diminished sevenths in the first movement; but the Kreisler fingerings are rather unusual. The expressional indications are all in German, a serious hindrance to non-Teutonic artists who cannot boast of polyglot attainments.

Editor.

KŘENEK, Ernst (Arnošt), b. 1900, Czechoslovak composer.

		Composed	
Quartet, str	op. 6	1921	U.E., 1922.
3rd quartet, str	,, 20	1923	,,

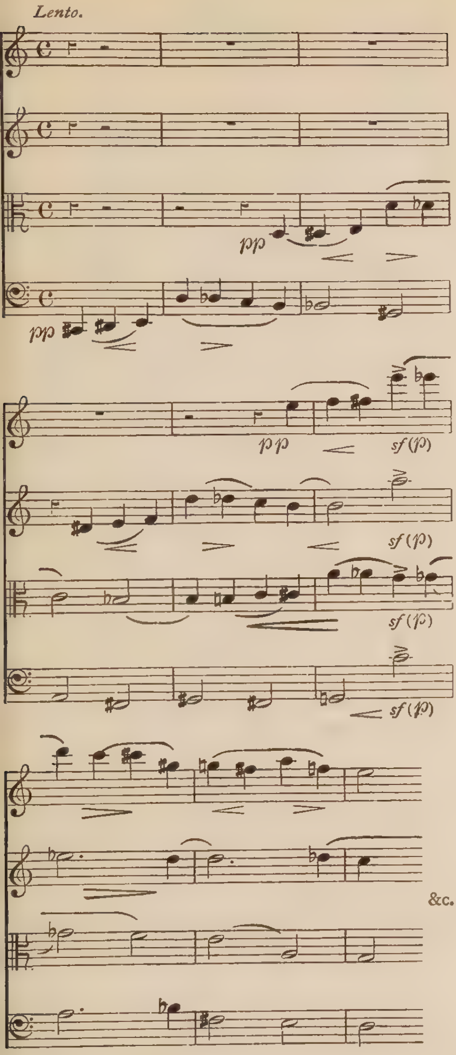
MS. works include string quartets, opp. 8, 24; serenade for clarinet, violin, viola, and 'cello, op. 4; violin sonata, op. 3; two movements for clarinet, bassoon, string quartet, and double-bass, op. 11; and a nonet, op. 23.

Křenek studied composition with Franz Schreker, by whom his early works are strongly influenced. Before long he came to be hailed as one of the foremost representatives of the new type of composer which is, in Germany, supplanting the romantic successors of Schumann and Brahms—a type of which Reger, in his more complex works, was a forerunner. Contemporary composers of this type appear to enter into conflict with their own congenital and hereditary disposition. Rightly perceiving that the romanticism of mid-nineteenth-century Germany, besides being out of tune with the times, presents the dangers belonging to a late phase of its sway, they begin by turning resolutely, and of set purpose, to purely musical, mostly technical, preoccupations, resisting with youthful ardour the inherited romantic phantasy which, in the long run, generally defeats them by coming to the surface in another form (unless, of course, a separate outlet is provided for it, as in the case of the Reger songs). Thus Křenek set out as before all a contrapuntist, and primarily concerned with purely musical considerations, which are not affected by emotional side-issues. Needless to say, he espoused the linear view of counterpoint which came to the fore during his studentship, and, with the ardour of the young proselyte, carried its application to a point where results, highly ingenious as they undoubtedly are if considered technically, became somewhat forbidding and difficult of apprehension by ear. An extreme case is the toccata and chaconne for piano. The very nature of chamber music seems to have curbed his tendency in this direction, for though his quartets are written in a complex idiom, they are in no sense baffling. He has also been drawn into the field of atonality, but here his solid grounding in the traditional counterpoint seems to have acted as a subconscious sheet-anchor, for, though there are passages in his works which are ostensibly atonal, the impression more often than not is that, though the feeling of tonality may suffer temporary contradiction and even outrage, these confirm its continued presence in a subdued form pending the opportunity for its reassertion. In true atonal music the feeling of tonality is not present to suffer such contradictions.

Recent developments, and especially the opera *Jonny spielt auf*, suggest that the latent romantic in Křenek has found an outlet in an unexpected direction: the quasi-affectionate attention with which some modern composers respond to the stimulus of 'jazz' instrumentation. His involved and sometimes tortuous polyphony thus represents a phase of his musical evolution from which he may now be considered to have emerged. His output may be roughly divided into three groups: opp. 1–11, which he ascribes to his studentship under Schreker; his subsequent contrapuntal period; and the development which led to the composition of the 'jazz' opera, *Jonny spielt auf*. Chamber music is so far represented in the first two groups.

The First Quartet consists of eight connected sections in which the pattern of sonata form is retained. An extended introduction, of which Ex. 1 is the opening, leads to an allegro vivace which has the character of a sonata first movement. In the next section the material of the introduction is further considered. A bridge passage leads to the third section, a short adagio. The fourth is a scherzo, mostly fugal, the fifth another slow movement, andante quasi adagio. The sixth is a very brief introduction to the seventh, a fugue, and the eighth

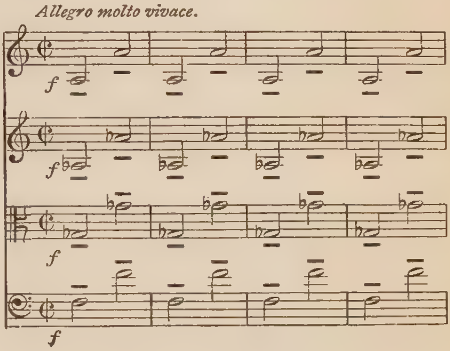
Ex. 1.



represents a coda based on Ex. 1. Practically every section is treated contrapuntally, and often with great skill, but it would seem as if the composer, then barely twenty-one, deliberately set himself difficult problems. The subjects of the fugue, for instance, are handled with great ingenuity, but it is almost inconceivable that they were chosen for any other purpose, being devoid of thematic beauty. The whole quartet is, in fact, ascetic in its avoidance of all that might be a sensuous allurement to the ear. No doubt it is a youthful characteristic that its high purpose should be made so uncompromisingly apparent.

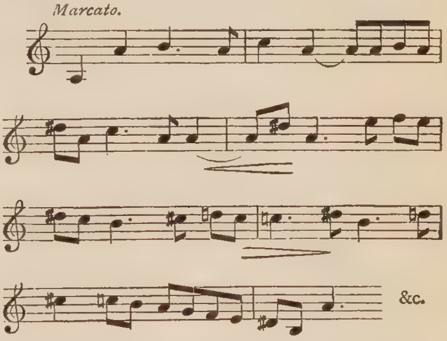
The Third String Quartet was begun on a railway journey between Frankfort and Berlin, early in May 1923. It was first performed by the Amar-Hindemith Quartet at the Salzburg Festival of the International Society for Contemporary Music in August 1924. The work is in six connected sections, of which the first is the most developed. It would not be difficult to find in the four introductory bars—

Ex. 2.



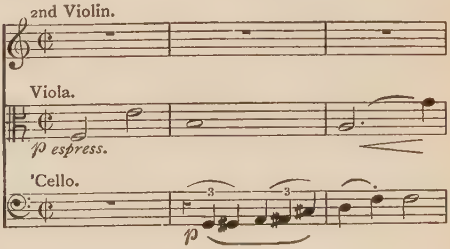
an echo of that railway journey. Then the first theme—

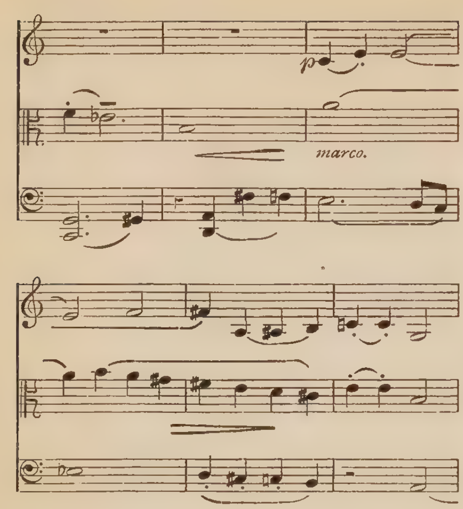
Ex. 3.



is introduced and developed. The most important subsidiary is—

Ex. 4.

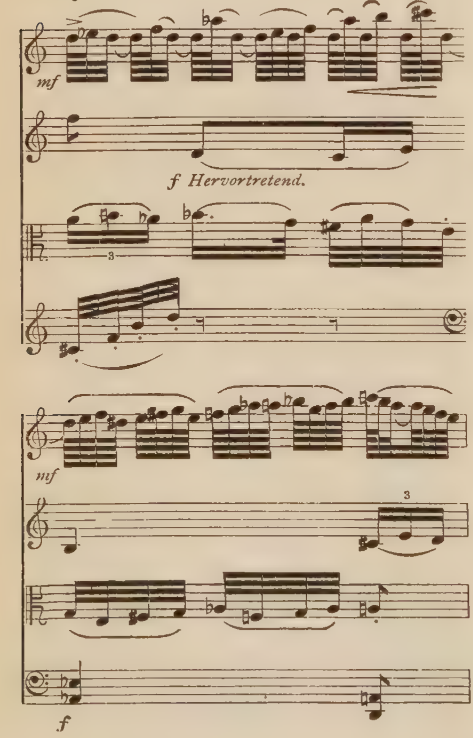


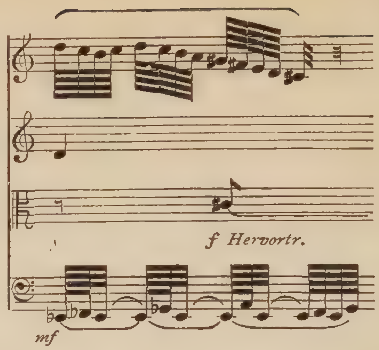


The movement concludes with a fugue.

The second section is an adagio which introduces a new theme, in addition to reminiscences of the foregoing. The following—may be quoted as an example of the effect of atonality upon Křenek's idiom. This section contains also a brief scherzoso episode, of which Ex. 6 indicates the rhythmic pattern.

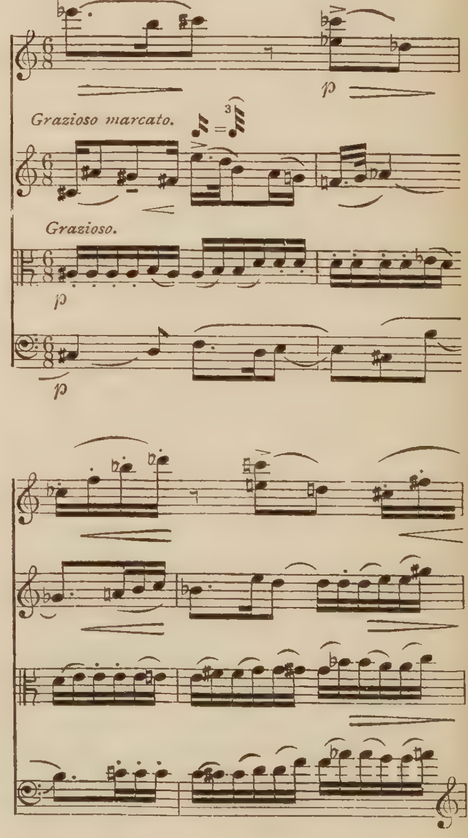
Ex. 5.

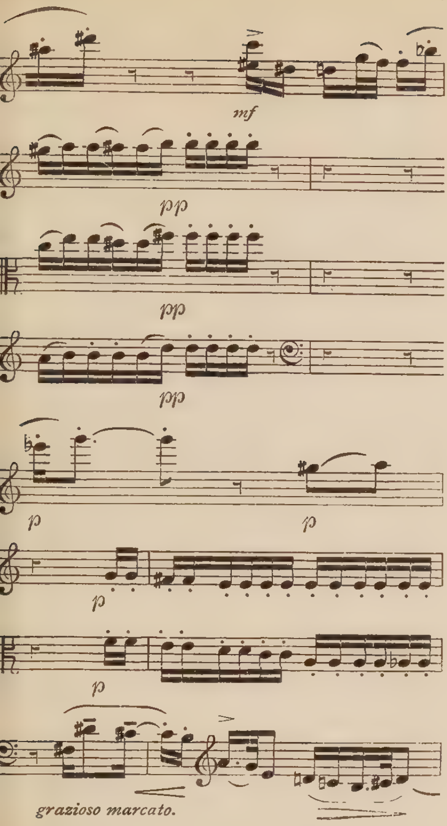

mf
f Hervortretend.
mf
f


f Hervortr.
mf

The outstanding feature of the third section is a canon in four parts, with inversions. The fourth is little more than an episode, adagio. Preceded by a short allegro introduc-

Ex. 6.


p
Grazioso marcato.
Grazioso.
p
p



ion, the fifth section is a waltz, the principal heme of which is a modified version of that f the third section. The sixth is a much urtailed and modified recapitulation of the irst. Despite the momentary relaxation of he waltz, this quartet is almost as austere as the irst, its chief interest being the ingenuity with vhich the ideas are handled. The parti pris s again apparent from the first theme, if not he first bar. Behind the music one is conscious of a very typically German musician vho, but for the itch to deploy his armoury of echnical resources, some of which are none he less academical for being modern, would e writing with the poetic eloquence of the German tradition. It is to his credit that he as hitherto resisted the temptation to this ind of fluency, probably as being too facile or a young composer of his attainments and mbitions, but in his purposeful addiction to naterial that can only be described as *rébarbatif* here lurks the menace of a repressed romantic complex' which will surely reassert itself and s perhaps, if one may judge by the symptoms, lready doing so. EDWIN EVANS.

[I congratulate Mr. Evans on the courage and conviction with which he has voiced the antagonism which exists between the present (1928) and the old German schools of composition. His opinions do not happen to coincide with my own, for I, personally, would gladly welcome a revival of the 'poetic eloquence of the German tradition', but in this very fact becomes apparent the principle upon which this Cyclopedia is based. Its contributors are encouraged to give frank expression to their own individual opinions. EDITOR.]

KREUTZER, CONRADIN, 1780–1849, German composer.

Works include:

Quartet, pf, v, vla, vc, e mi	—	Haslinger.
Two trios, pf, fl (or v), vc, B flat, G	op. 23	Simrock.
Two trios, pf, cl, fag (or vc), E flat	,, 43	Peters.

In addition to the above, *Vidal* gives a string quintet (2 vlas)—Pennauer (Vienna).

'Kreutzer had some reputation in Germany as a distinguished composer. His works, however, seem to be rather the products of skill and experience than of invention' (*Fétis*).

KREUTZER, RODOLPHE, 1766–1831, French violinist.

Works obtainable to-day:

Quintet, cl (or ob), 2 v, vla, vc, C	—	Costallat.
Six quartets (concertante), str, D, G, C, B flat, F, A	—	B. & H.
Three quartets, str, C, B flat, a mi	op. 3	,,
Two quartets, str, A, G	—	,,
Three trios (brilliant), 2 v, vc, A, C, E	,, 16	André, 1863; Litolff, 1892; B. & H.
Three trios, 2 v, vc, b mi, A, D	—	B. & H.
Three sonatas, v, vc, E flat, D, a mi		André, 1879; B. & H.
Three sonatas, v, vc	,, 17	André, 1879.

Kreutzer was professor of the violin at the Paris Conservatoire from its foundation in 1795, and wrote forty studies for the instrument which have earned him the undying gratitude of every violinist. The rest of his music includes thirty-nine operas and ballets. *Vidal* mentions fifteen published quartets. EDITOR.

KREUZ, EMIL, b. 1867, German violinist and violist.

Prize quintet, horn, str. quartet, E flat	op. 49	Augener-Schott, 1901.
Quartet, str, d mi	,, 42	Augener, 1896; Schott, 1910.

Trio, pf, v, vla, C	op. 21	Augener-Schott.
Norwegian suite, pf, v	—	Novello, 1909.
Patriotic suite, pf, v	—	„ 1911.
Sonata, pf, vla, a mi	„ 13	Augener-Schott, 1911.
Suite, pf, vla,	„ 45	„ „ 1897.

KŘIČKA, Jaroslav, b. 1882, Moravian composer.

Kleine Suite im alten Stil, pf, 2 v, C	op. 9	Simrock.

Křička has written several other chamber works, still in MS. He taught for some years in Russia, and is now professor of composition at the Prague Conservatorium. His music is simple and naïve, some of his best humorous work being contained in children's pieces. The number and importance of his compositions make him one of the best known of contemporary Czech composers.

Václav Štěpán.

KŘIDLO, Bedřich, b. 1876, Bohemian composer.

Quartet, str	F. A. Urbánek.
Trio, pf, v, vc	„

KRIEGER, Johann Philip von, 1649–1725, German composer.

Modern republication:

	Composed	
Suite (from *Lustige Feld-Musik*), 2 v, vla, vc, cb, a mi	1704	(A. Schering), Kahnt, 1912.

May be described as Handelian in style. *Eitner* quotes the score of two of these suites, which were written for four wind instruments or strings.

KRIENS (or Krienz), Christoph.

2nd sonata, pf, v, D	Mathot.
Suite, pf, v	Carl Fischer, 1909.

KRILL, Karl, Dutch composer.

Quintet (On the Prometheus Legend), pf, 2 v, vla, vc, f mi	op. 13	Simrock, 1877.
Trio, pf, v, vc, d mi	„ 20	„ 1878.
Prize trio, pf, v, vc, a mi	„ 23	„ 1879.
Sonata, pf, v, A	„ 3	Bosworth, 1871.

The trio, op. 23, was awarded the prize of the *Niederländische Tonkunst-Gesellschaft.*

KRISTOFFERSEN, Fridthjof, Norwegian pianist.

Quartet, str	Norsk. Musikförlag.

A lyrical work, with national colouring.

KROEGER, Ernst Richard, b. 1862, American composer and pianist.

Sonata, pf, v, f sharp mi	op. 32	B. & H., 1896.

KROMMER, Franz, 1760–1831, Moravian composer.

An enormously productive composer, who is said to have written concertos for every instrument in the orchestra. *Vidal* and *Fétis* mention twenty-eight string quintets (2 violas), a large number of quintets for flute and clarinet with strings, ninety-six quartets (also three in collaboration with Barrière), a number of quartets with flute or clarinet, a string trio, and a large number of duets for two violins, published by André, Haslinger, Artaria, and others. Many of the violin duets have been republished (*v. Altmann*). *Fétis* describes his music as simple and clear in style, but Schubert thought it insipid. 'I do not understand', he said (after taking part in a Krommer symphony), 'how such stuff comes to be played, seeing that Haydn has written innumerable symphonies.'

A quartet by Krommer was played at the old Philharmonic Society in 1819, and his chamber music for wind and strings is still held in respect by performers in Germany.

Editor.

KRONKE, Emil, b. 1865, German composer, pupil of Reinecke.

Suite in olden style, pf, 2 fl, a mi	op. 164	Zimmermann, 1922.
Suite in olden style, pf, v, g mi	„ 99	„ 1914.
Suite, pf, vc, d mi	„ 24	Steingräber, 1908.
Suite in olden style, pf, fl, D	„ 81	Zimmermann, 1911.
Suite in modern style, pf, fl, D	„ 89	„ 1913.
Suite, pf, fl, D	„ 171	„ 1922.

KRUG, Arnold, 1849–1904, German composer.

Prize sextet, 2 v, vla, violotta, vc, cellone (or 2 v, 2 vla, 2 vc), D	op. 68	Kistner, 1897.
Serenade, fl, 2 v, vla, vc, cb	„ 34	Augustin, 1887.
Quartet, str, F	„ 96	O. Forberg, 1900.
Quartet, pf, v, vla, vc, c mi	„ 16	R. Forberg, 1879.
Trio, pf, v, vc, b mi	„ 1	„ 1874.

The violotta and cellone in the sextet were constructed on Dr. Alfred Stelzner's system.

KRUG, Joseph (Krug-Waldsee), 1858–1915, German composer (b. at Waldsee).

Suite, pf, v, A	op. 43	B. & H., 1904.

For other works *vide Dent.*

KRÜGER, Carl.

Suite, pf, fl, C		Zimmermann, 1905.

KRUMPHOLTZ, Johann Baptist, *c.* 1745–1790, famous Bohemian harpist.

Works include:

Quartet, harp, v, vla, vc	op. 3	Cousineau (=Lemoine).

Fétis writes of his chamber music, 'Original genius, unexpected modulations, profound harmonic skill are evident in his work'. Full list in *Q.-L.*

He was the brother of Beethoven's friend, Wenzel Krumpholtz, whom the master used to call 'mein Narr' (my fool). It was for him that Beethoven wrote a naïve one-movement sonata for pf. and mandoline, first printed in *Grove's Dictionary* (Art. 'Mandoline'). Ferdinand Ries, pupil of Beethoven, recounts that: 'Beethoven took lessons in Vienna from Krumpholtz the violinist, and at that time I occasionally played some of his sonatas with him. It was dreadful music, for his hearing was so bad that he was completely unconscious of faulty intonation.'

Editor.

KRYJANOVSKY, Ivan Ivanovitch, 1867–1926, pupil of Glazounov.

Trio, pf, v, vc, D	op. 22	Mus. Sect. State Publ. Dept., 1925.
Sonata, pf, v, e mi	,, 4	Belaiev, 1906.
,, pf, vc, G	,, 2	,, 1903.

Kryjanovsky's trio shows him as a composer of extremely moderate tendencies; or, rather, as one whose musical convictions were clearly those of the 'right wing'. His creative work is strongly marked with the influence of his master Glazounov. The trio is a big composition, written not without skill; its mood is rather tranquil and almost academic.

L. Sabaneiev.

[Like so many Russian composers, Kryjanovsky was an amateur; he was a physician, professor at the Medical Institute, Petrograd.]

KRYZANOVSKA, H.

2nd sonata, pf, v, a mi	op. 43	Hamelle.

KÜCKEN, Friedrich Wilhelm, 1810–1872, Hanoverian composer.

Trio, pf, v, vc, F	op. 76	Peters, 1864.

And a number of works (duets in sonata form) for piano and violin, piano and 'cello (J. Schuberth & Co.). Some of these are arranged for clarinet.

KUFFERATH, Hubert Ferdinand, 1818–1896, German-Belgian composer.

Quartet, pf, v, vla, vc, F	op. 12	Schott, 1847.
Trio, pf, v, vc, E	,, 9	,, 1845.

Kufferath, a pupil of Mendelssohn and David, was one of a band of brilliant students which included Sterndale Bennett, Gade, &c. He settled in Brussels, where he gave regular series of chamber concerts with Léonard and Servais, himself alternately playing piano and viola. It was he who introduced Schumann's chamber music to the Belgian public.

Editor.

KÜFFNER, Joseph, 1776–1856, German composer.

An enormously fertile composer, whose published works with opus numbers amount to some 350, most of which were published by Schott.

KUHLAU, Friedrich Daniel Rodolphe, 1786–1832, Hanoverian flautist.

Three quintets, fl, v, 2 vla, vc, D, e mi, A	op. 51	Simrock.
Quartet, str, A	,, 122	Peters.
,, 4 fl, e mi	,, 103	Richault.
Three trios, 3 fl, D, g mi, F	,, 13	B. & H.
Three trios, 3 fl, e mi, D, E flat	,, 86	Cranz.
Trio, 3 fl, b mi	,, 90	Schott.
Duets, 2 fl	opp. 10, 39, 80, 81, 87, 102	Litolff.
Quartet, pf, v, vla, vc, c mi	op. 32	B. & H.
Trio, pf, 2 fl, G	,, 119	Simrock.
Sonata, pf, fl, E flat	,, 64	C. F. Schmidt.
,, ,, ,, G	,, 69	,,
,, ,, ,, e mi	,, 71	,,
Three sonatas, pf, fl, G, C, g mi	,, 83	,,
Sonata, pf, fl, a mi	,, 85	,,
Trois duos brillants, pf, fl, B flat, e mi, D	,, 110	Litolff.

Kuhlau is universally considered first among flute composers. His classical compositions have gained for him the title 'The Beethoven of the Flute', and there exist flautists who consider them worthy of the master. His principal activities were in Copenhagen, where he was appointed chamber musician to the king. He spent the remainder of his life at Lyngbye (where he composed most of his chamber music), his death being hastened by a fire which destroyed his house, and with it many valuable unpublished MSS. He was a personal friend of Beethoven, who, during a social meeting in September 1825, composed a humorous canon on the name 'Kuhlau'—Kühl nicht lau (cool not lukewarm)—set to the notes B-A-C-H (German notation), in allusion to the fact that Kuhlau's master, Schwenke, was a pupil of Kirnberger, who had himself studied under Bach.

Kuhlau was a voluminous composer, some 200 of his works being still in existence. His chamber music abounds in melody, the slow movements being often strikingly beautiful, and he may be called the exponent *par excel-*

lence of the capacity and beauty of the instrument. His compositions display thorough technical knowledge, and are invaluable models of construction. His music is not without certain mannerisms (a very noticeable one is his partiality for scale passages); nevertheless, it has a perennial freshness, and bears constant repetition unusually well.

Many of his compositions were written for A. B. Fürstenau (*q.v.*), the famous flautist; others for a wealthy amateur. Antoine Farrenc, himself a flute composer of some note (1794–1865), edited a very fine and complete edition of Kuhlau's principal works for Wessell (later Ashdown) of London, and their ever-increasing popularity is proved by the numerous foreign editions, some of recent date.

Kuhlau's eighteen original duets for two flutes are the finest written for the instrument, and are extremely interesting to the players. The effects obtained by the composer are quite remarkable, considering the harmonic limitations of the instrument. Of these duets, all of which can be obtained in the Litolff edition, the favourite sets are opp. 102 and 87. All Kuhlau's trios for three flutes and several of his other works, opp. 51, 57, 103, and 119 have also been arranged by himself, Camus, or P. Wagner, as duets for two flutes.

Of his seven original trios for three flutes, op. 13, no, 2, in G minor, is specially good, with a capital opening allegro. Op. 86, no. 1, in E minor, has an excellent scherzo and trio; no. 2, in D, contains a quaint Swedish air and variations, and a good rondo; while op. 90, in B minor, is the most popular of the set.

Kuhlau wrote a quartet for four flutes of equal pitch, op. 103, an extremely fine work which is generally considered the best extant for this combination. It consists of a short introduction, a capital allegro assai, a typical scherzo with two trios, an andante, and a finale which shows some falling-off.

Of Kuhlau's 'grand' duets for flute and piano, it has been said by enthusiasts that they are to flautists what the sonatas of Beethoven are to pianists. They are all concertante, and constructed in conventional sonata form. The following are generally esteemed the best: op. 64, which includes an ancient Danish air with eight variations and a good finale; op. 71, especially the scherzo and trio; op. 83 (3) in G (containing once more a Swedish air with variations), in C and G minor, the last specially good; op. 85, in A minor, including a splendid scherzo and adagio which show the influence of Beethoven; op. 110 (3), in B flat, E minor, and D, especially no. 1, containing a beautiful slow movement, and no. 3, which was a favourite solo with E. De Jong, the flautist.

Kuhlau's fame rests principally upon the works already noticed, but some others deserve mention. Chief among these is the trio concertante for two flutes and piano, op. 119 in G, which has a fine opening movement and an excellent slow movement, but a rather commonplace finale. It has been arranged with violin or 'cello in place of the second flute. The three quintets listed, op. 51, are little more than flute solos with string accompaniment, and of the remainder of his works (listed by *Altmann*) the same remark holds good.

H. M. Fitzgibbon.

KÜHN, Edmund, German composer.

Quartet, pf, 2 v, vc, C op. 38 André, 1909.
(also as trio, pf, 2 v, or pf, v, vc)

KUHN, Siegfried, German composer.

Sonata, pf, vla (or vc), b mi op. 7 R. & E., 1920.

KÜHNER, Vassili Vassilievitch, 1840–1911, Russian composer, pupil of Henselt.

Suite, pf, vc, G Jurgenson, 1898.

KUILER, Kor, b. 1877, Dutch composer.

Sonata, pf, v, g mi Noske, 1902.

KULLAK, Theodor, 1818–1882, German pianist (Posen).

Trio, pf, v, vc, e mi op. 77 Peters, 1853.

Riemann describes his work as without profound originality.

KULLMANN, Alfred, French composer.

Quartet, pf, v, vla, vc Senart.
Sonata, pf, v ,,

This sonata, which was played with great success at a séance of the S. M. I., contains a poetical slow movement and a finale in 5/4 time.

KUMMER, Friedrich August, 1797–1879, German 'cellist and oboist.

Sonata dramatique, pf, v, vc, c mi B. & H., 1841.

Kummer was a remarkable 'cellist. He wrote a number of works in conjunction with C. Lasekk, including the above, and some original duets for two 'cellos (*v. Altmann*).

KUMMER, Kaspar, 1795–1870, German flautist and composer for his instrument.

Works include:

Quintet, fl, v, 2 vla, vc, D	op. 66	B. & H.
Quartet, fl, v, vla, vc, D	,, 89	André.
Quartets, fl, v, vla, vc, G, D	opp. 54, 102	Schott.
Trio, fl, cl (or v), fag (or vc), F	op. 32	,,
Nine trios, 3 fl		Ashdown.
Trios, 3 fl, G, D, C	opp. 24, 30, 53	André.
,, 3 fl, d mi, G	opp. 65, 72	B. & H.

Trio, 3 fl	op. 59	Zimmermann.
,, pf, fl, vla (or v), C	,, 75	André.

For duets, 2 fl; fl, cl, &c., *vide Altmann*; for other quartets for flute and strings *vide Fétis.*

Kummer ranks among the most distinguished composers for the flute. His chamber works, which are composed chiefly for small combinations of instruments, are distinguished for their grace and clarity.

As a writer of duets for two flutes he ranks next to Kuhlau and Gabrielsky, and his trios for three flutes are highly esteemed by flautists. The nine trios published by Ashdown (ed. Clinton) are excellent, the best being opp. 24, 30, 53, 65 (containing a fine allegro and andante), 72 (with a capital andante), and 77, of which those also published by André (*v.* list above) are edited by Doppler. Of Kummer's numerous other chamber works, the following are the most important: the quintet, op. 66, in four movements (also arranged for flute, 'cello, and piano); the quartets for flute, violin, viola, and 'cello, opp. 54, 102; a trio for flute, clarinet, and bassoon, a bright, well written little work in three movements, including a brilliant finale, one of the best compositions of its class; grand trio brillant for two flutes and piano; op. 67 in D, in wo movements, edited by Clinton (Ashdown); and duets for flute and clarinet, opp. 46 and 50 (Richault). Kummer's works also include a concertino, op. 101, in C, for flute, clarinet or oboe or violin), and piano—of little value; some trios, chiefly serenades, for flute, strings, and piano (opp. 75, 81, 83*b*, and 92), several of which contain an alternative part for guitar nstead of piano; the best is 83*b* in C (B. & H.). Unfortunately, most of Kummer's composiions for the flute and piano are of this light haracter; he has written nothing in the classial sonata style to equal the high level attained by Kuhlau in his best works.

H. M. Fitzgibbon.

KUNC, (1) Pierre, b. 1865.

Sonata, pf, vla, b mi	Evette & Schaeffer.

This sonata has been performed several times, both in London and abroad, by M. Louis Neuberth on his viola alta.

The first and last movements are built on common subject announced in the introduction; this is developed in the opening allegro, n opposition to a rhythm of more marked haracter and a group of melodic phrases which re vigorously worked up, with a peaceful onclusion.

The intermezzo, an allegretto of classical orm in D major, has a livelier middle section which serves as a scherzo. This has a sinuous heme, and contains reminiscences of the heme of the introduction.

The third movement (très-lent) is a Lied[1] n three sections founded on a single theme, and ends in an atmosphere of calm and serenity.

The finale, in sonata form, is built on three subjects derived from the theme of the first movement, ending with a languorous and passionate paraphrase. The sonata gives an impression of forcefulness and skilful writing, and the inspiration, which is often Schumannesque in its deep feeling and touching emotion, denotes the born musician.

(2) Aymé, b. Toulouse, 1877, brother of Pierre.

Trio (also as piano quartet), pf, v, vc, D	Lemoine.
(Prize of Société des Compositeurs de Musique).	
Sonata, pf, v, A	Lemoine.
(Prize of Société des Compositeurs de Musique).	
Suite of three Pastorals, pf, v, A	Hurstel (Le Havre).

Both trio and sonata are early works, full of charm, tenderness, and abounding life. The form is cyclic, but in the widest sense of the term, and they show great skill and purity of style.

The trio has three movements: the first, modérément animé, is built on two themes—one, with strongly marked rhythm, in D; the other, essentially melodic, in F. These are combined at the end in delightful polyphony. The second movement, in G, très calme et sans lenteur, has the poetic sub-title, *Cloches d'Automne*. It is full of intimate poetry akin to that of Borodin's quartet.

The finale, animé, is in the nature of a vigorous, whirling dance, and ends in a broad chorale with a brilliant, impetuous, and forceful conclusion in D major.

The three Pastorals—(1) *Près d'une Source*, (2) *Rêverie*, (3) *Danse en rond*, form a suite, unity being attained by means of a recurrent theme. They are full of delicate feeling and emotional charm, with their sparkling fancy and their wealth of rhythm and colour.

In all Aymé Kunc's works we can trace a kind of spiritual kinship with Borodin, Fauré, and Saint-Saëns. Adolphe Piriou.

KÜNZLE, Hans.

Sonata, pf, v, b mi	op. 1	Hug, 1911.

KURSCH, Rich.

Two trios, 2 v, vc, F, a mi	op. 41	Simrock, 1911.
Trio, pf, v, vc, g mi	,, 28	Kistner, 1906.

KUULA, Toivo, 1883–1918, Finnish composer, killed during the Finnish War of Independence.

		Composed	
Trio, pf, v, vc, A	op. 7	1908	Apostol, 1910.
Sonata, pf, v, e mi	—	1907	,, ,,

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[1] See Foreword, art. Beethoven.

Kuula was a leading composer of the younger Finnish school. In his larger compositions he was influenced by the folk music of his native country, the region on the eastern side of the Gulf of Bothnia; but this element is little in evidence in his chamber music.

The sonata consists of three, and the trio of four movements, the two works resembling each other so strongly in idiom and structure, and differing so little in quality, that they can be conveniently discussed together.

Kuula's chamber music reposes on a strictly classical foundation, but it is as much hampered by academic constraint as it is aided by scholarly ease. Both works are in sonata form, which the composer extends by a highly wrought thematic treatment that is often somewhat laboured. A subject or motif is frequently weakened rather than intensified by mechanical development employing timeworn devices such as sequences, imitations, and interchange of phrases between the instruments.

The form is never illogical or distorted, but it tends to unnecessary length. This impression of redundance is increased by Kuula's style of writing, which is far from clear. It is impossible to escape the feeling that his ideas would have gained in clarity by a greater economy of notes and by the ruthless elimination of mere padding. There is too much purely decorative figuration in the piano parts, and in the trio the string parts are too often doubled in the octave.

As regards harmony and melodic phraseology, Kuula was equally observant of form and custom in his chamber music, whilst in the matter of rhythm the sonata and trio are devoid of interest. But he found enough scope for invention within the confines of accepted tradition, which happened to provide him with the resources required for the expression of his personality. His art has qualities of earnestness and sincerity which might have been destroyed by a search after a more original medium, with no assurance of a compensating gain.

Among the good points to be set against his over-development and the lack of clarity in his writing are solidity of structure, diversity of invention, a gift of sustaining a given mood without monotony of detail, and a certain amplitude of phrase that makes for long-drawn lyrical passages and broad and impassioned climaxes. These seldom fail to make the forcible appeal of true eloquence.

Eric Blom.

KUYPER, Elisabeth, b. 1877, Dutch composer.

Trio, pf, v, vc, D	op. 13	Eulenburg, 1913.
Sonata, pf, v, A		Noske, 1902.

This lady is now engaged in active professional work in New York.

KUZNECOV (or Kouznetzov), A.

Quartet, str, G	op. 17	Jurgenson,	1907.
1st suite, 4 vc, C	,, 13	,,	1893.
3rd suite, 4 vc, D flat	,, 28	,,	1905.

L

LABEY, Charles.

Quartet, pf, v, vla, vc, g mi	Durand, 1911.

LABEY, Marcel, b. 1875, French composer, pupil of Vincent d'Indy.

Quintet, wind instr.	Rouart, 1923.
Quartet, str, a mi	Durand, 1919.
La Danse au bord de l'eau, voice, pf, v, vla, vc, B flat	,, 1911.
Quartet, pf, v, vla, vc, g mi	,, 1911.
Trio, pf, v, vc, d mi	Senart, 1922.
1st sonata, pf, v, d mi	Rouart, 1901.
2nd ,, ,, ,,	,, 1924.
Sonata, pf, vla, C	Eschig, 1904.
Pastorale et Danse, pf, fl	Sporck, 1919.

Labey is, above all, a passionate devotee of absolute music, and his chamber works form, to date, the most important part of his output. They show a nice sense of order and balance, being solidly constructed and well proportioned; the style is strict and the counterpoint bold, with great richness of harmony. Breton influence is traceable in the rhythms and the modes employed and in certain turns of melody peculiar to this province, where much of the composer's time has been spent.

Of the above works, the following call for special notice:

Sonata for Viola and Piano, in three movements, the first and third preceded by a slow introduction. The work conveys an impression of deep gravity and melancholy.

The String Quartet, op. 17, is a mature work, in which nobility of imagination is combined with assured technique. It has been described by an eminent critic as 'one of the finest of contemporary chamber works'. The whole of its four movements is built on developments of the 'germ-cell', which gives rise to the various themes of the work in the approved Franckist manner.

The Trio in D (three movements) is a more recent work; the composer abandons cyclic form, unity being sought rather in the general style and in the musical expression of the work as a whole. A powerful work, and full of generous warmth.

Adolphe Piriou.

ABOR, Josef, b. 1842, Bohemian organist (blind).

uintet, pf, v, vla, vc, cb, e mi	op. 3	U.E.
uintet, pf, cl, v, vla, vc, D	,, 11	,,
uartet, pf, v, vla, vc, C	,, 6	,,
onata, pf, v, d mi	,, 5	,,
,, pf, vc, A	,, 7	,,

abor's reputation as a writer of church usic stands high in the estimation of musiians, but he has attained less recognition for is chamber music.

The 'Cello Sonata is a sincere, genial, and elodious work, the scherzo in itself being little masterpiece. As a picture of rustic ilarity, this movement is irresistible, from its oorish opening to its babbling finale. The ow movement, of decidedly sober mien, rovides a scheme analogous to that of the ypical Bach chorale-prelude, rendered espeially effective by the use in the concluding ars of the C string in the manner of an organ edal part. A breezy allegro in the nature of dance, with a particularly volatile little coda, rings the work to a humorous ('con umore') onclusion.

The Violin Sonata, an earlier work, is less ffective. Except that the composer carries is learning less easily than Gade, this sonata as a certain affinity with similar works by his anish predecessor. The third movement, a mpo di menuetto with a quasi sicilienne trio, especially ingratiating, and it is very remarkble that the music of a composer who has een blind since his youth should possess such nusual geniality.

The Piano Quartet. The charm and general fectiveness of the first three movements of is unassuming work should commend it to ose in search of works for this combination. t affords an example of that all too rare type f composition, whose beauties, if not proound, at least unfold themselves in a fashion t once easy and graceful. The work is flatterg to the players, except for the last movement, here the composer's invention no longer ows so freely. But of the effectiveness of the dagio and the quasi allegretto, with its herzando trio, there can be no question.

The Clarinet Quintet, which is scored for n ingenious combination, compels admiration part from the intrinsic merits of the work, hich are many. The first movement displays 'classical' form the essential Viennese ualities of warmth and grace, both in its first d second subjects. The succeeding allegretto azioso is in the nature of an intermezzo unded on a naïve and ingratiating little bject. Some imposing and effective writing istinguishes the quasi fantasia with its varying oods. To this the rather stilted variations, hich complete the work, form something of anti-climax, especially as the plastic and acious theme portended better things. The writing for the clarinet is first-rate throughout.

Notwithstanding his infirmity, Labor was, in his earlier days, a widely travelled pianist. He settled later in Vienna, where he took rank as one of the great Austrian organists of his time. Adolph Mann.

LABROCA, Mario, b. 1896, Italian composer, pupil of Malipiero and Respighi.

Quartet, str, a mi	U.E.

MS. works include a suite for viola and piano, piano trio, &c.

Labroca's music shows no trace of impressionism, none of that indefinite sort of expressiveness which loves to linger over effects of colour and endeavours to depict emotions, landscapes, or actions; nor is there a hint of satire, irony, or burlesque. The music aims simply at being music, and the entire composition seems to arise naturally out of the principal melodic subject, so close and rapid is the manner of its development.

Labroca does not work to a formal scheme, either classic or romantic. His compositions are called sonatas, suites, and so forth, not because they follow the designs proper to those forms as academically understood, but because, being conceived simply and solely as music, they fall naturally into the primitive instrumental species. At the same time, they are undoubtedly based on definite structural principles which correspond to the character of the principal subject. This subject gives rise to a series of brief and closely knit developments, which eventually lead to the reappearance of the original melody, but in so modified a shape that it almost gives the impression of being the second subject appropriate to sonata form.

As already indicated, another of Labroca's characteristics is the conciseness of his treatment, which at times, indeed, appears excessive; many of his compositions seem to arrive at the end as it were panting for breath after a long race. These features seem to indicate a return to the classic spirit, as exemplified in the works of Scarlatti.

The string quartet opens with a movement in which the rhythmic element predominates over the melodic; it runs all through the perpetually varying musical material, and is contained within and supported by the opening and closing sections, which contain the nucleus of the design. The second movement is a smooth and tranquil andante, which gives ample space for a poetic treatment of the melodic line; the last, in rondo form, and based on a theme of popular character, is gay and full of colour. A. Casella.

[Labroca's quartet in A minor appears to me rather exotic in flavour. It is perhaps African in inspiration, but the adagio contains some conventional and very pleasing writing for muted strings. In this quartet, which was played with much success at the Venice festival in 1925, Labroca has recourse rather too frequently (in the language of Mr. Edwin Evans writing in the *Musical Times*) 'to the use of the short ostinato figures which have been called "water-wheels".' EDITOR.]

LACHNER, (1) FRANZ, 1803–1890, Bavarian composer, eldest of three composer brothers.

	op.	
Octet, fl, ob, 2 cl, 2 fag, 2 horns, B flat	156	Kistner.
Quintet, 2 v, vla, 2 vc, c mi	121	Schott.
Six quartets, str, D, A, E flat, d mi, G, e mi	75–77, 120, 169, 173.	,,
Two quintets, pf, 2 v, vla, vc, c mi, a mi	139, 145	,,
Suite, pf, v (or vc), a mi	—	R. & E.

Riemann mentions a nonet for wind and strings, and an elegy on the death of Beethoven for five 'cellos.

Considering that the orchestral suites of this composer, so highly respected in his day, are hardly ever performed—not even the third, with its admirable Ciaconna—it is not surprising to find his chamber music practically unknown at the present time. His first contribution—three string quartets—came rather late—in 1844. The writer has played through all these and their three companion works, the string quintet, the two piano quintets, and the violin sonata, and can assert that they all contain healthy, well-written music. As a rule, however, the individual movements vary in quality, particularly in respect of melodic invention. They are firmly rooted in the classics, and it is obvious that among these Lachner chiefly worshipped Mozart, though Schubert's influence is also to be observed. Amateurs, experienced in ensemble-playing, may still find inspiration and enjoyment in Lachner's chamber music, to which a certain pedagogic value may also be attributed—above all, in the formation of taste. In any case, Franz Lachner has not deserved the neglect from which he has suffered.

(2) IGNAZ, 1807–1895, brother of the preceding.

	op.	
Two quartets, str, F, G	43, 51	Schott.
Quartet, str	54	Litolff.
,, ,, A	74	Hofmeister.
,, ,, G	104	Augener-Schott.
,, ,, a mi	105	,, ,,
,, ,, B flat	posth.	Augener.
,, 3 v, vla, C	106	Augener-Schott.
,, 4 v, G	107	,, ,,
Trio, pf, v, vla, B flat	37	Costallat; Hofmeister.
Trio, pf, v, vla, G	45	Costallat; Hofmeister.
Trio, pf, v, vla, D	op. 58	Hofmeister.
,, ,, ,, ,, d mi	,, 89	,,
,, ,, ,, ,, E flat	,, 102	Schott.
Trio, pf, v, vla, C	,, 103	,,
Sonata, pf, v, D	,, 73	Hofmeister.

Although this composer did not reach the position of his famous brother Franz, there are, among his solid and excellently written compositions, some few which still count. His chamber music in particular is well suited for home use, and some of it for teaching purposes. The six trios for the rare combination, piano, violin, and viola, are in these respects indispensable. The seven string quartets also present attractive features. Of these, the fourth may be selected as being good to play and effective for all the instruments, although possibly too long drawn-out for modern taste. In the first movement the theme of the principal subject makes an immediate impression by its rhythm, and the secondary theme associated with it has great delicacy; the viola then brings in the main second subject, a glowing cantabile theme. There is nobility and distinction in the melodious andante, which has touches of Mozart, but there is a falling-off in the rather quicker middle part. The scherzo has piquancy of rhythm and melody, the trio being graceful in character, while the finale is very lively and contains some charming figuration.

WILHELM ALTMANN.

[The trios for piano, violin, and viola have been, until lately, almost the only resource for amateurs seeking works for this combination. They are melodically charming, but are now mostly shelved in favour of modern works in which the contrapuntal element is more marked. EDITOR.]

(3) VINCENZ, 1811–1893, younger brother of the above.

1st quartet, str, E flat	op. 27	Schott,	1856.
2nd quartet, str, d mi	,, 36	,,	1864.
Var$^{\text{ns}}$., str. quartet	,, 42	,,	1875.
Prize quartet, pf, v, vla, vc, g mi	,, 10	,,	1846.

This composer did not concern himself greatly with chamber music, but his variations, with the prelude and postlude on the C major scale, op. 42, were popularized by the Florentine Quartet. His second string quartet has been undeservedly forgotten; it is well worked out and grateful for all the instruments; in short, the expression of something the composer really had to say. The first allegro is strongly rhythmic, with a pleasing principal followed by a cantabile theme which is almost a chorale. In the andante, which is in Liedform, the development of the simple main theme is more successful than the richly elaborated middle section. The body of the minuet has weight, and presents some striking rhythms, while the trio has a very pleasing melody. The first theme of the finale suggests Mendelssohn, with his love of hobgoblins and fairies; but this is rounded off by a melodious side-theme, which in its turn gives way to a broad flowing subject. Wilhelm Altmann.

[The chamber music of Vincenz Lachner, now practically obsolete, appears to have appealed to the taste of his day. His compositions won several prizes. Editor.]

LACOMBE, Louis Brouillon, 1818–1884, French composer.

Quartet (*Le Château*), str, C	op. 92	Joubert.
Quintet, pf, v, ob, vc, fag (or pf, 2 v, 2 vc), f sharp mi	,, 26	Costallat.
Trio, pf, v, vc, a mi	,, 41	,,

LACOMBE, Paul, 1838–1927 (b. Carcassonne).

	op.	Composed	
Quartet, pf, v, vla, vc, c mi	101	1904	Maho-Hamelle.
1st trio, pf, v, vc, G	12	1872	,, ,,
2nd trio, pf, v, vc	90	1898	,, ,,
3rd trio, pf, v, vc, A	134	1908	,, ,,
1st sonata, pf, v, a mi	8	1869	B. & H.
2nd sonata, pf, v, f mi	17	1872	Maho-Hamelle.
3rd sonata, pf, v, G	98	1900	,, ,,
Suite, pf, v	88	—	Enoch.
Sonata, pf, vc	100	1902	Maho-Hamelle.

Also smaller pieces for pf, v, and pf, vc.

Paul Lacombe was one of the prime movers in the modern development of instrumental music in France, and one of the founders (in 1871) of the Société Nationale de Musique, where all of the above works were given their first hearing. With a complete technical equipment, he possessed a natural gift for writing in good style. His themes and the general nature of his work suggest the lyricism of Mendelssohn and, even more strongly, that of Schumann, who must be considered as his true master. But his animation and dramatic warmth reveal the fiery son of Languedoc, whose heart was swayed by the genius of Bizet, to whom the first sonata was dedicated. The first trio, still clearly influenced by the German masters, showed a type of originality which becomes especially frequent in the piano works, namely, a certain rhythmic invention (*Intermezzo à la hongroise* in unequal barrings). The second sonata moves in a rather different atmosphere; it has a more sensuous quality, the harmonic scheme is more modern and more typically French, bringing him into line with Fauré, his friend and contemporary.

The chamber works fall into two periods: I. 1869–72, and II. 1898–*c.* 1910. The period of Wagnerian enthusiasm from 1872 to 1898 is without real influence on his chamber music. From 1898 to 1910 Lacombe's music reflects the atmosphere of his native province. After the moving quartet in C minor, he ended with the third trio in peaceful and languorous repose. The clearer sonority of the works of this fruitful period, with their intenser individuality, suggest the atmosphere of Mediterranean France, but without actual landscape painting. These works are always classical in their strong sense of tonality, in their masterly counterpoint, and in their graceful and unadorned elegance of style. By their clarity of thought and the exactness of their proportions, the musician's art ends by developing a modernism as sincere as it is discreet, noticeable in the contours of the melody and in the harmony. The use of uncommon rhythms should also be remarked (allegretto of the third trio). The whole effect is one of a delicate and very personal charm, the result of the fusion of these diverse elements. The quartet, a work on cyclic lines, but free from pedantic complexity, gives an exact idea both of the creative power and of the strong yet refined technique of the master.

Léon Moulin.

LACROIX, Eugène, French organist.

Quintet, pf, 2 v, vla, vc, C	Eschig (Demets), 1900.
3rd sonata, pf, v	Senart.

LADMIRAULT, Paul Émile, b. 1877, French composer, pupil of Fauré.

A well-known composer with deeply poetical instincts, whose chamber works are in MS. as yet.

LADUKHIN, Nikolai Michaelovitch, b. 1860, Russian composer, pupil of Taneiev.

Quartet (*Tempora vetusta*), str, F	Jurgenson, 1905.

Ladukhin is chiefly known as having filled the position of professor in the theoretical classes at the Moscow Conservatorium, where, beginning from 1886, he took charge of the elementary and senior courses in harmony. His music has not attained any great popularity, though correct and not lacking in beauty. The sub-title of the quartet (*Tempora vetusta*) sufficiently defines its scope—that of a piece of music written in old-world style.

His other published chamber works are on a smaller scale. Editor.

LAGO, N.

Trio, pf, v, vc, d mi	op. 78	Janin (Lyons), 1903.
Serenade, pf, v, vc	,, 50	Simrock, 1895.
Suite, pf, v, a mi	,, 62	,, 1897.
Sonata, pf, vc, e mi	,, 66	,, 1899.

LALO, ÉDOUARD VICTOR ANTOINE, 1823–1892, French composer.

	Composed	
Quartet, str, E flat, op. 19 (revised, 45)	1855 (rev. 1880)	Hamelle.
1st trio, pf, v, vc, c mi, op. 7		Costallat.
2nd trio, pf, v, vc, b mi		Hamelle.
3rd trio, pf, v, vc, a mi and A, op. 26	*c.* 1880	Durand.
Sonata, pf, v, D, op. 12		,,
Sonata, pf, vc, A		Heugel.

and a number of smaller works.

Édouard Lalo was born at Lille, of Spanish parents. This fact is not without importance when one considers how frequently the composer's imagination turned towards Spain. Yet Lalo may be considered as one of the most purely French of musicians. Together with Saint-Saëns, Bizet, and, above all, Chabrier, he was the moving spirit in the revolt against German domination in France, in a period prejudiced (as they thought) by the 'disease' of Wagnerism. It is to him and to Chabrier that the French school still owes its freedom and its growth. With his outstanding personality, his sense of proportion, his grace and balance, he is to be ranked with the greatest of our creative artists, and has been described as the authentic Mozart of France.

After the success of the *Roi d'Ys*, Lalo's name could no longer be totally unfamiliar to the public. But, after thirty years, his purely musical work is still hardly known, though the dazzling *Rhapsodie norvégienne* and the *Symphonie espagnole* have at last found a place in our programmes.

Two sonatas, three trios, a quartet, and various smaller pieces formed a solid foundation for French chamber music, then in its infancy. The influence of Liszt is traceable, an influence which persists throughout Lalo's work, in which are found the sumptuous manner of writing, the artistic style, and the pellucid clarity so justly admired in the Hungarian pianist composer.

THE SECOND TRIO after the C minor, which is solidly constructed, with its sprightly and delicate scherzo and its slow movement, a rather transparent but elegantly developed romance, followed the second trio (in B minor), wherein his talents really begin to display themselves. In the opening allegro maestoso, violin and 'cello, unaccompanied, give out the theme in octaves, the piano entering only at the second section. It reappears on the 'cello, with fragmentary imitations by the violin; then once more, on both instruments, in canon with the piano. After this, in the dominant major, arises a tenderly Schumannesque phrase, very 'gemüthlich', which, passing from 'cello to violin, forms the happiest contrast with the first subject.

The exposition is repeated, as in the older classics; then comes a short development concerned mainly with the second section of the rhythmic theme. After the recapitulation, the first movement ends with a brilliant coda.

The andante con moto is written with moving reticence. It is a simple juxtaposition of two melodic phrases, the second more extended, with no attempt at scholasticism, and none the less agreeable for that.

There follows a graceful menuetto allegretto in Haydn's manner, repeat and da capo included, with little attempt at innovation, but written with such charm that it seems quite fresh to-day. Then, suddenly, the final allegretto agitato begins, without introduction —Lalo, like Fauré, seems to dislike introductions. This is built on two bold and sonorous themes, and keeps its restless eight-quaver rhythm throughout.

THE VIOLIN SONATA IN D, op. 12, still keeps to the traditional style, but with unexpected rhythmic accents, passages with wider intervals, a more refined melodic curve, even with fluctuations of movement which are quite original and show that evolution has now begun. In the andante con moto a pleasant and discreetly Mendelssohnic phrase in G major is treated in ingenious variations, with progressive quickening, both of the movement and of the harmonic interest. As for the final rondo, a kind of moto perpetuo, with its merrily popular and quasi-rhapsodic character —certain portions recall at once Glinka's *Kamarinskaïa* and the more modern gipsy music—it is a marvel of variety and sprightliness, most diverting to player and listener.

THE STRING QUARTET (E flat), in four movements, came after a number of more or less unimportant pieces. If this cannot be considered a fully representative work—the harmonic scheme and the form being of the romantic period—yet praise must be given to the elegant writing so well suited to the type of work; the interest, too, is well sustained in every part, and the scherzo particularly, which is full of life and spirit, is worth remembering. The andante non troppo is also charming in its artlessness, and the final appassionato has a fine boldness of rhythm. Written, in its original form, in 1855, it was revised by the composer in 1880, and the finale was recast, the new version being numbered op. 45. It is a pity that quartet societies, who are so lavish with their classics, should be so niggardly with other works; this work, for instance, which is rarely played, one would like to hear more often; but these injustices, as stupid as they are inexplicable, always do exist.

THE 'CELLO SONATA is full of interest, which is not confined merely to the beauty and originality of the themes, for the composer has learnt to avoid the somewhat narrow tonal unity of the first two trios, and has ventured on distant modulations, reached by means of cunningly natural enharmonics, ready to seize the tonic key in his flight by turns and twists no less daring. Still more significant is the audacity in the opening allegro moderato, where the recapitulation is no longer a mere note for note restatement of the more or less transposed exposition; for, after a reminiscence of the introduction in a new guise, the opening theme is represented by its second section alone, the first, which is sufficiently present to the mind after the preceding developments, being ingeniously spirited away, so as to appear only as a coda just as everything seems to be over. An innovation amounting almost to genius, and worth while crediting, therefore (the idea having since become fashionable), to its original author, on the principle of 'rendering unto Caesar', &c.

The Trio in A minor forms a magnificent crown to the series, and is held with good reason to be Lalo's finest and most finished chamber composition. It is a splendid and original work, which (with Fauré's first quartet, dating roughly from the same period) marks the official entry of modern French music into the purest and noblest of its domains. After an allegro appassionato in A minor, which opens with a discussion between violin and 'cello—a discussion which, courteous at first, grows gradually more heated, ending in the fiercest strife—there follows the justly celebrated scherzo in D minor, wherein all the fire and animation of this great colourist are given free rein in an inexorable presto in 6/8. This scherzo was, later, orchestrated by Lalo (and with what splendour!), which helped not a little to fix it in the affection of the general public. The très-lent, in E major, which follows, contrasts with it by reason of its inward character, its profoundly meditative feeling, which has some spiritual kinship with the adagio of Schubert's string quintet. Then, in the final allegro molto, the principal subject, in A major, goes off like a rocket, in a kind of super-heroic march, the melodic idea of which has, nevertheless, a lissom grace essentially feminine.

If form and harmony were enriched by Franck, on the other hand rhythm and colour were singularly intensified and ennobled by Lalo. Purely external qualities, these? In any case they in no way involve lack of reflection and feeling. For on leaving a temple, imposing but bare and severe, is it not an unspeakable relief to disport oneself among the trees and flowers in the open air? Freedom, freshness, and the joy of living, these are what Édouard Lalo has to offer us. And yet, just as in Chabrier's case, despite *España* and *Gwendoline*, Lalo's hour is not yet fully come, notwithstanding the success of the *Roi d'Ys*. How long will it be before Art is freed from all those parasites of the period in which these two musicians lived—parasites which are still strangling them! Posterity, no doubt, will prune these away and leave their genius upstanding straight and shapely like the lone oak, spared by the axe and destined to flourish in perpetuity. It will continue to grow, and become ever more conspicuous. And what of fame? Is not this, too, subject to Fashion? Sometimes it is long delayed, sometimes neglect may last more than a century, as in the case of Couperin and Rameau. But sooner or later, fine work finds its level amid the vicissitudes of the changing times, which have their returns and their eclipses. Now it is one aspect of Eternal Beauty which is preferred, now another, for Beauty is diverse as man himself.

Florent Schmitt.

[Lalo, composer of the so frequently played *Symphonie espagnole* for violin, was astonishingly modern in style considering that he was born over a century ago. Pougin, a contemporary, writes as far back as 1879:

> 'M. Lalo is in advance of public taste, and his progressive tendencies appear in his earliest works, which, noticed in Germany, were disregarded in France, at that time infested with a plague of worthless music, fantasies, transcriptions, variations on operatic motifs and the rest.'

His best chamber works are his piano trios, which are well known in private circles.

Editor.]

LAMARTER, Eric de, b. 1880, American conductor.

Sonata, pf, v, E flat		O. Ditson, 1917.

LAMBERG, Josef, b. 1852, Hungarian pianist.

Quintet, pf, 2 v, vla, vc, c mi	op. 18	Kistner, 1897.

LAMBERT, Georges Joseph Laurent, 1779–1852, French composer, published three string quartets.

Fétis writes: 'These quartets are well constructed and their melodies are charming. They deserved greater success than they obtained.'

LAMBEY, J.

Quintet, pf, 2 v, vla, vc, D	op. 8	Kistner.

LAMBRECHTS-VOS, Anna, b. 1876, Dutch composer.

Two quartets, str, a mi (*In Memoriam Parentum*), c mi	op. 7	Harmonie.
Suite *Nie welkende Knösplein*, pf, v (Never-fading buds)	,, 5	,,
Sonata, pf, v, f sharp mi	,, 9	,,

The second quartet by this composer received a prize at a competition organized in Trieste. Dr. Altmann's recension of both quartets is favourable (*v. Handbuch*).

LAMOND, Frederick A., b. 1868, Scottish pianist, pupil of Liszt and Bülow.

Trio, pf, v, vc, b mi Cranz, 1889.

Besides the trio, Lamond has written a 'cello sonata (MS.), op. 2. His interests and tendencies are Teutonic.

LAMPE, Karl.

Trio, pf, v, vc, E op. 1 B. & H., 1882.

LAMPE, Walther, b. 1872, Saxon composer, pupil of Humperdinck.

Serenade, wind instr.	op. 7	Simrock.	
Trio, pf, v, vc, f mi	,, 3	,,	1897.
Sonata, pf, v, b mi	,, 4	,,	1901.

LANG, Henry Albert, b. 1854, at New Orleans, of German parentage.

Sonata, pf, vc op. 12 Peters, 1883.

Lang has also written a quintet, piano and strings (Prize, Utopian Club, Philadelphia, 1894); two string quartets (Prizes, New York Music Teachers' Association, 1898, and Sinfonia Fraternity, 1913, respectively); two trios, piano and strings, C minor and E major (the latter won the prize of the National Federation of Music Clubs, 1911).

LANG, Walter, b. 1896, Swiss composer.

Quartet, str, b mi	R. & E., 1922.
Sonata, pf, v, B flat	,, 1912.

The quartet, which contains an ingenious triple fugue, appeals more to the musician than to the average amateur performer, but is of moderate difficulty.

LANGE, Fr. Gust., German composer.

Nonet, fl, 2 ob, 2 cl, 2 horns, 2 fag, F	Seeling,	1879.
Pastoral quartet, 2 ob, cor angl (or cl), fag	,,	1880.
Trio (*Ein heiteres Trio*), v, fl, cb	,,	1881.
Trio (*Die drei lustigen Brüder*), 2 cl, fag	,,	1881.

LANGE, Samuel de, 1840–1911, Dutch organist.

Two quartets, str, e mi, C	opp. 15, 18	Leuckart.
Quartet, str, g mi	op. 67	Rahter.
,, ,, D	,, 81	Peters.
Serenade, pf, 2 v, vla, vc, D	,, 23	Wernthal.
Quintet, pf, 2 v, vla, vc, C	,, 65	Kistner.
Trio, pf, v, vc, G	,, 21	Leuckart.
Trio, pf, v, vc, E flat	,, 89	Peters.
Sonata, pf, v, G	,, 19	R. Forberg.
Three sonatas, pf, v, c mi, D, D	opp. 29, 48, 69	Peters.
Sonata, pf, vc, c mi	op. 37	Cranz.
Sonata, pf, vc, A	,, 76	Peters.

De Lange was a teacher of theory at the Stuttgart Conservatorium, and formed many fine pupils. His second quartet, op. 18, is said by Albert Tottmann to read well in score. It was in the repertory of the Florentine Quartet. Editor.

LANGE-MÜLLER, Peter Erasmus, b. 1850, Danish composer.

Trio, pf, v, vc, f mi op. 53 Rahter, 1899.

A self-taught musician who wrote in a characteristically national idiom. His chamber music forms an unimportant part of his output.

LANGGAARD, Rud. Immanuel, b. 1893, Danish composer, pupil of Svendsen.

Sonata, pf, v, d mi R. & E., 1923.

LANGHANS, Friedrich Wilhelm, 1832–1892, German violinist, pupil of Ferd. David and Alard.

Prize quartet, str, F	op. 4	Leuckart, 1866; Hamelle; Ricordi.
Sonata, pf, v, a mi	,, 11	R. & E., 1878.

The quartet, which won the prize offered by the Società del Quartetto of Florence under the auspices of Dr. Basevi, is not a remarkable work.

LAPARRA, Raoul, b. 1876, French pianist.

1st sonata, pf, v, a mi	Hamelle, 1911.
Suite ancienne en marge de Don Quixotte, pf, v (or vla)	Heugel, 1922.

Spanish and Basque influences are strong in his works. The sonata, which bears traces of the influence of César Franck, contains an emotional slow movement. It is an exceedingly interesting work of moderate difficulty.

LA PRESLE. *v.* Presle.

LAQUAI, Reinhold, b. 1884, Swiss composer.

Trio, v, vla, vc, G Hug, 1923.

Of Laquai's numerous chamber works, this is the only one published. It is in three movements, all well constructed. The variations on a rather uninspiring theme, which form the finale of the trio, are neatly written. A clarinet sonata by Laquai was played at the Donaueschingen festival.

LA TOMBELLE. *v.* Tombelle, F. de La.

LATTUADA, Felice, b. 1882, Italian composer.

Quartet, str, d mi	Ricordi.
Sonata, pf, v	,, 1919.

Lattuada's quartet is an agreeable work, easy to play, but not exhibiting marked originality.

LATY, Cl.

Sonata, pf, v	Senart.

LAUB, Ferdinand, 1832–1875, Austrian violinist of great distinction.

In 1856–7 he gave a series of quartet evenings in Berlin which were of historic importance. His associates in these performances were Radecke, Wuerst, and Dr. Bruns, the last-named being described as 'a capital amateur'.

Laub made known Beethoven's later quartets to the Berlin public, and 'by awakening the understanding of this branch of music paved the way for the revelations of the Joachim Quartet' (Radecke to Moser). He was also heard at Ella's Musical Union concerts in London.

The elegiac movement in Tchaikovsky's quartet in E flat minor, the saddest movement in all chamber music, was written as a tribute to Laub's memory. Editor.

LAUBER, Joseph, b. 1864, Swiss composer, pupil of Rheinberger.

Quartet, str, g mi	op. 5	Siegel, 1899.
Quintet, pf, 2 v, vla, vc, F (On Swiss themes)	,, 6	,, ,,
Quartet, pf, v, vla, vc, B flat	,, 8	,, ,,
Two sonatas, pf, v, d mi, A flat	opp. 4, 9	,, ,,
Sonata, pf, v, B flat	op. 28	Fœtisch (Lausanne).

Lauber's piano quintet, which was played at South Place, contains some very pleasing tunes of Swiss origin, contrapuntally treated, but the part-writing is not very strong.

Dr. Altmann (*Handbuch*) speaks of his string quartet, op. 5, as 'transparent, noble in invention, grateful to play and not too difficult'. Editor.

LAURENCE, Frederick, b. 1883, English composer.

Trio (one movt.), pf, v, vc	Curwen.

This composer has written a sextet, the manuscript parts of which may be hired from Messrs. Curwen.

LAURIDSEN, Laurids, Scandinavian composer.

Trio, pf, v, vla, d mi	op. 6	Hansen, 1917.

A work of moderate difficulty.

LAURISCHKUS, Max, b. 1876, German composer.

Suite (*Aus Litauen*), fl, ob, cl, horn, fag	op. 23	Simrock, 1914.

LAUWERYNS, Georges.

Sonata (*Pathetic*), pf, v, F	B. & H., 1908.
Sonata, pf, v	Senart.

LAWES, William, *c.* 1590–1645, English composer, killed during the Civil War.

Lawes's compositions include 66 pieces for viols, entitled *The Royal Consort*, and some 'airs' for violin and figured bass. The MS. of these works is in the British Museum.

LAZAR, Filip. *v.* Roumanian Composers.

LAZARUS, Gustav, b. 1861, German pianist.

Trio, pf, v, vc, e mi	op. 55	U.E. 1901.
Sonata, pf, vc, d mi	,, 56	,, ,,
Suite, pf, fl, e mi	,, 160	A. E. Fischer.

LAZZARI, Sylvio, b. Bozen, Tyrol, 1860; Franco-Italian composer.

	Composed	
Octet, fl, ob, cl, cor angl, 2 horns, 2 fag	1890	Evette & Schaeffer, 1920.
Quartet, str, a mi, op. 17	1887	Rouart, 1911.
Trio, pf, v, vc, g mi, op. 13	1885	Hayet, *c.* 1896.
Sonata, pf, v, e mi, op. 24	1898	Durand.

Sylvio Lazzari, naturalized as a Frenchman in 1896, was a pupil of Guiraud and César Franck. His trio, an early work, is classical both as regards form and harmony. Noteworthy is the adagio, with its well-ordered phrases, ending, however, with a grandiloquent unison.

The String Quartet has strength and rhythm, but little individuality. The first phrase of the opening allegro is developed at considerable length; the bridge passage being also greatly extended. The second theme, in C major, is treated with flowing and flexible counterpoint. After a skilful development, a recitative appears, followed by a short andante, and the recapitulation. The andante which follows savours rather of the theatre than the chamber. It is superficial music, with its accompaniment of chords and arpeggios. After the scherzo comes a lively and original rondo, somewhat reminiscent of Haydn's manner.

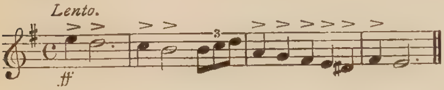
The octet is in four movements, in which the composer makes excellent use of the various timbres, writing in very simple fashion.

The Violin Sonata is strongly Franckist. The correctly classical harmony of the earlier works gives place to bolder progressions with more changes of key; chords of the ninth occur frequently. The plan is cyclic, of course, but the work as a whole is faithful to the principles of Emanuel Bach.

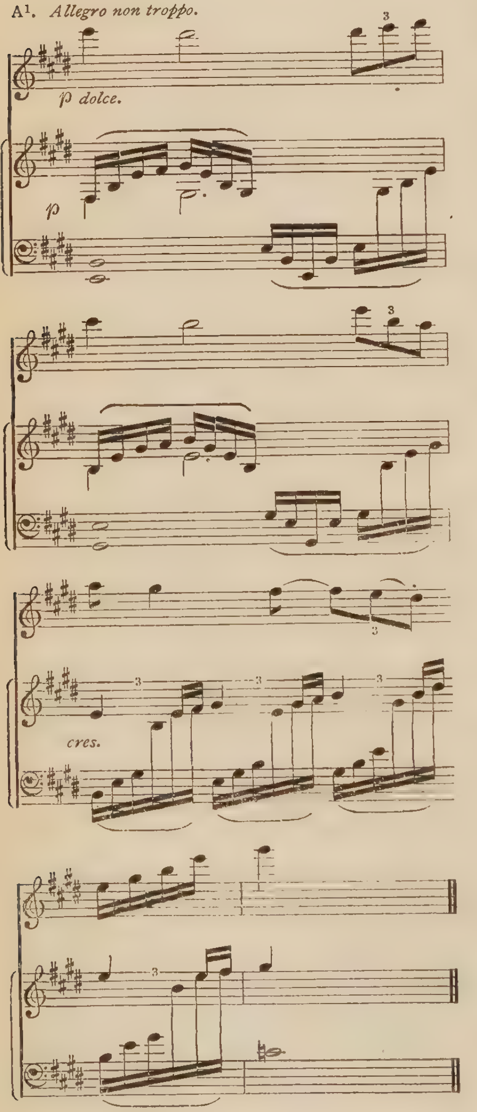
The first movement contains finely emotional phrases, which give rise to well-chosen modulations. The development, admirably planned and full of interest, leads to the recapitulation (Ex. 1). In the adagio, expression is the essential feature. After the exposition of theme A³ (in A) the piano announces a second phrase, which is to be developed in the finale; the theme G of the introduction then appears as a recitative; a development of the second theme of the first movement follows, then the return to phrase A³.

Ex. 1.

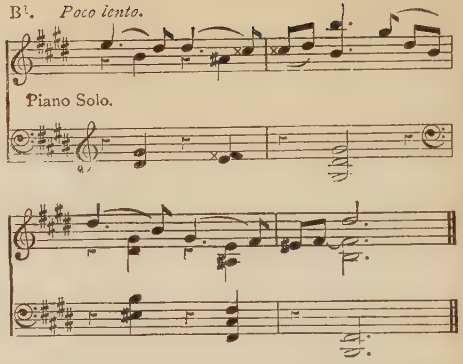
G. Violin.



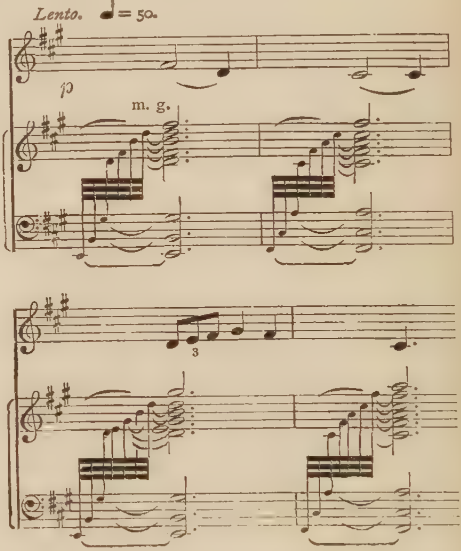
A¹.


Allegro non troppo.
p dolce.
p
cres.

B¹.

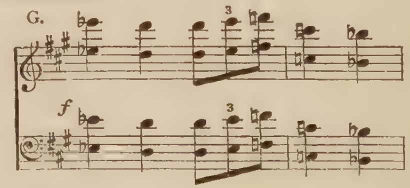

Poco lento.
Piano Solo.

Ex. 2. A³.

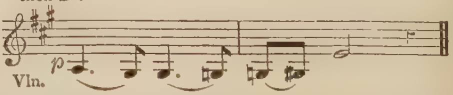

Lento. ♩ = 50.
p
m. g.

and farther on:

G.



then B¹.

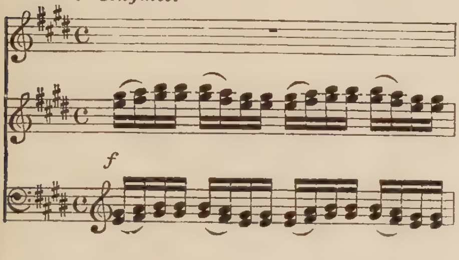


The finale is completely cyclic. Though not entirely free from academic developments, it is full of fire and life. Theme A^{4} in thirds comes out prominently, first on the piano, then on the violin, accompanied by a syncopated counter-subject. The air B^{2}, in minims, follows, modulating to serve as a bridge to theme C, in B major (the dominant), in 7/4. After a short development over ascending scales in the bass, the second theme bursts out with a trumpet-call (already heard in the adagio).

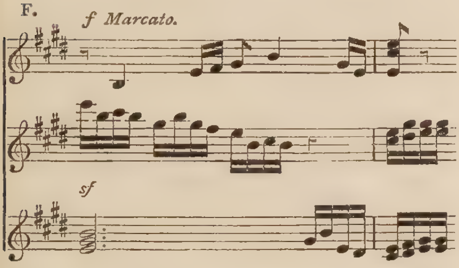
There is a reminiscence of a theme E which was fully stated in the first movement; then, after II has been repeated by the violin, there follows a development of A^{4} and of the syncopated subject, F, which, developing as it goes on, ends in the broad introductory theme, G. The recapitulation deals with A^{4}/F and B, C, then A^{4}/F once more, and G for the coda.

Ex. 3.

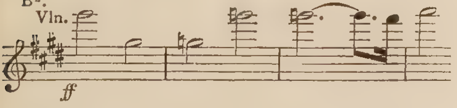
A^{4}. *Con fuoco.*



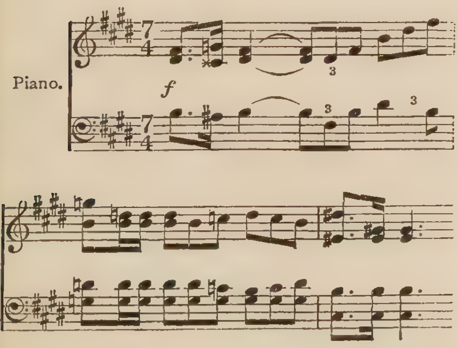
F.



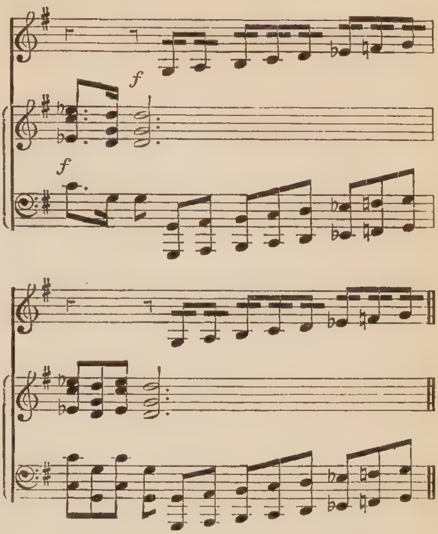
B^{2}.



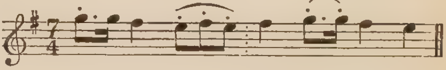
C.



D.



E.



H. Woollett.

[The violin sonata was introduced to a London audience by Ysaÿe at Queen's Hall, and as played by him it proved brilliantly effective. It is strongly influenced by Franck in his more theatrical mood, and is essentially a work for warm, temperamental players. The finale is an exhilarating movement, splendidly written for the violin. Editor.]

LEAGUE OF ARTS. The object of the League (apart from general artistic aims) is to bring good music within the reach of the poorest classes. To that end free concerts, largely consisting of chamber music, were started at the Victoria and Albert Museum, S. Kensington, in 1923, and have been continued since then on Saturday afternoons during the winter with gratifying success. The League's ambition is to make the man in the street realize the truth that art (of all kinds) is not a luxury for the few, but a necessity for all. That this has been accomplished is shown by the number of appreciative letters received from members of the audience.

Editor.

LE BEAU. *v.* Beau, L. A. le.

LE BORNE. *v.* Borne, F. le.

LE BOUCHER. *v.* Boucher, M. le.

LEBRUN, Raymond, b. 1892, Belgian composer.

Quintet, pf, 2 v, vla, vc, b mi	op. 53	Senart.
Sonata, pf, v, F	—	,,

LECAIL, Clovis, contemporary Belgian composer.

Septet for brass, trumpets and trombones	Evette & Schaeffer, 1921.

Monsieur Lecail is president of the Sociétés Musicales Belges.

LECLAIR, Jean Marie, 1697–1764, famous French composer.

Modern republications:

Trio, pf, v, vc, (v, vla, fig. bass), D	(Bouvet; Eschig (Demets), Jemain)	1905.
Trio, pf, v, vla (fl, vla, fig. bass), D	(F. David) Simrock, 1872. (R. Eitner) B. & H., 1900.	

A full list of modern republications (sonatas with figured bass) is given in *Altmann*.

Leclair's numerous works rank among the glories of music. With his masterly *Tombeau* he reached a very high level. Of his other works, mention should be made of the *Ouvertures*, the *Sonates en trio*, and twelve *Concerts à trois* (violin, viola, and bass). To understand the place occupied by this master in the history of music, it suffices to say that his other works attained equal, if not superior, heights to the compositions cited above. In passing, let it be said that several *terminales d'andante* of Mozart appear to have been influenced by those of Leclair's pieces. As to violin technique, he amplified it and augmented the emotional power of the instrument.

Georges Migot.

[Leclair was a classical master of the violin, of whom France has reason to be proud. His works are no mere echo of the Italian school; they have a very distinct individuality of their own, into which the national French element enters. Judging by the frequency with which he wrote difficult double stops for the violin, he must have been an executant of exceptional ability. In one instance he directs that a note be stopped with the thumb.

Arnold Dolmetsch did well to introduce Leclair's duets for two violins at the Haslemere festival. The tonal effect produced by a combination not always satisfying was remarkable. The 'embellishment' signs are numerous in these duets, and in no. 6 of his *Sonates à deux violons sans basse* is to be found an instance of the tremolo, beloved in the early eighteenth century. It consisted of groups of repeated quavers, slurred in twos or indicated by a wavy line over each group, denoting that each quaver should be marked by a slight pressure on the bow, producing an undulating effect. Leclair's violin sonata in D major was given eighteen times at the 'Pops', and the sonata for violin and viola once.

Editor.]

LEDERER, Richard.

Quartet, str, a mi	op. 40	A. Schmid, 1908.

LEDUC, Alphonse, 1804–1892, French flautist, guitarist, and bassoon player.

Trio, pf, fl, vc (or fag)	op. 66	Leduc.

Leduc was head of the well-known Paris publishing house from 1868. He published no less than 1,300 works, but little of real importance.

LEEUWEN, Ary van.

Suite, pf, fl	op. 19	Zimmermann, 1906.

LEFÉBURE, J.

Sonata, pf, v, G	Société Coopérat. des Compositeurs (Paris), *c.* 1918.

LEFÈBVRE, Charles Édouard, 1843–1917, French composer.

	op.	
Suite, fl, ob, cl, horn, fag	57	Hamelle.
Suite, str. quartet	59	,,
2nd quartet, str, g mi	80	Leduc.
Quintet, pf, 2 v, vla, vc, D	42	Hamelle.
Quartet, pf, v, vla, vc, E flat	50bis	Hamelle.
Trio, pf, v, vc, d mi	110	Noël.
Suite, pf, v, e mi	116	,,
Sonata, pf, vc, a mi	98	Durand.

Lefèbvre won the Prix Chartier for chamber music in 1884 and again in 1891. His suite for wind instruments was played at South Place by the Queen's Hall Wind Quintet.

Editor.

LEFÈVRE, Jeanne, contemporary French composer, pupil of d'Indy.

Sonata, pf, v, G	Senart.

A gifted lady, whose sonata is cyclic in structure, and strongly influenced by César Franck.

LE FLEM. *v.* Flem, P. le.

LE GUILLARD. *v.* Guillard, A. le.

LEHMANN, Liza, 1862–1918, English composer.

Suite, pf, v	Keith Prowse.

Interesting, if only as an essay by the composer of the song-cycle, *In a Persian Garden*, in the composition of an instrumental piece.

LEHMANN, Th., German composer.

Rustic suite, pf, v	op. 8	Hansen, 1913.

LEICHTENTRITT, Hugo, b. 1874, German composer.

Quartet, str, F	op. 1	Steingräber, 1913.

Of Leichtentritt's chamber works, which have been frequently played in Germany, only op. 1 has been published. It shows Brahms as a starting-point, but at the same time a trend towards modern aims. These tendencies become more marked in his later works, which approach the new problems of modern art with growing penetration. They comprise, so far, three string quartets, one string-quintet, piano quintet, piano trio, viola sonata, and violin sonata.

Hugo Leichtentritt is held in high respect in Germany, both as composer and writer on musical subjects. Editor.

LEKEU, Guillaume, 1870–1894, Belgian composer.

Quartet (unfinished), pf, v, vla, vc, b mi	Rouart Lerolle,	1909.
Trio, pf, v, vc, c mi	,, ,,	1908.
Sonata, pf, v (arrgd. also for vc), G	,, ,,	1907.
Sonata, pf, vc, F	,, ,,	1910.

Guillaume Lekeu belongs to that succession of Walloon musicians who, following César Franck, were the chief contributors to the endowment of Belgium with a chamber music literature.

Carried off by typhoid fever at the age of twenty-four, he had not time to bring to its full development a temperament which was almost that of a genius (the phrase is Vincent d'Indy's), which is shown in the few works he had time to complete. His creative career was further shortened by the circumstance that his musical training did not begin in earnest until his eighteenth year.

Till then the youthful Guillaume seemed to be attracted chiefly by philosophical and literary studies. Still, he played the violin a little, and scribbled some little piano pieces, showing the romantic lyricism of his ardent nature, but music remained in the background till the day when the hearing of Beethoven's quartets produced in him a kind of intellectual crisis which revealed to him his true vocation. 'I quiver still with the fever produced in me by this work,' he wrote, after hearing the 15th quartet; 'the effect on me was exactly as if a blind man had been skilfully operated on for cataract.'

His first serious studies began under Professor Gaston Vallin in Paris. In October 1888 he was introduced to César Franck, who undertook the direction of his studies until his own death. Lekeu then completed his course of harmony and counterpoint under Vincent d'Indy. It may be added that his friendship with Eugène Ysaÿe had a considerable influence on his musical development; and it was at the desire of that great violinist and musician that he wrote his now famous sonata for violin and piano.

In his chamber music Lekeu was dominated by the fetish of Beethoven-worship. 'Beethoven has shown us', he wrote, 'that something is to be made of a quartet other than a perfect work in regular form à la Haydn or à la Mozart; he made an original conception of it, but I mean to produce something original also.' With the idea of forcing into the form of the quartet the superabundance of ideas with which his brain was teeming, Lekeu intended to push to its farthest limits the romanticism of Beethoven's later years, and to give a preference to the lyrical expression of his inner emotions—passion, grief, ecstasy, despair—over considerations of form and style. His most important works are, in fact, lyrical poems expressive of his spiritual life, and in their very essence romantic. They are written independently of the principles of sonata-form, the structure following every fantasy of the composer's inspiration.

This inspiration, with Lekeu, is that of an exceptionally warm, passionate nature with a note of heroic grief which is very individual. He has a turn of melody all his own, which gives an appearance of close relationship to the principal melodic ideas in all his important works, the depth and the passionate gravity of which breathe the most poignant emotion. And this rapture, this richness of sound and colour (sometimes excessive), provokes admiration far more than his sense of balance and form. It must be remembered that we are dealing with works of youth, born of a temperament of extremes, before its ardour had had time to crystallize into a definite style.

It is in his voluminous correspondence that Lekeu's evolution can best be followed. Already, in 1887, he is thinking of attempting a string quartet, a *Meditation*, the basis of which is to be the conflict between suffering and the consolations of religious faith, in which the young artist dreams of producing 'a more and more personal form, deriving from the late quartets of Beethoven, yet essentially different'.

In this letter allusion is made to another quartet in D minor, the first movement of which, the adagio, and a canzonetta are finished, and for which he was seeking a finale expressive of 'a transport of joy and wondrous bliss'.

In 1888 he wrote a sonata for piano and 'cello, and in 1890 a piano trio, neither of which was published till long after the composer's death, in 1909; nor was the violin sonata played in public till 1892 (by Ysaÿe, to whom it was dedicated, and Madame Thoroïne). This sonata is a work of absolute music, conceived apart from all literary considerations, a work overflowing with lyricism and with emotion, which reaches the heights of warmth and of enthusiasm. It is, doubtless, rather a fantasy than a sonata in strict form. But there is an assurance and strength in its construction, and a psychologic unity, which are reinforced by the return of themes which unite its three movements, namely: I. Introduction, followed by a joyous 'vivo con passione'; II. Molto lento in 7/8 time, a meditation interrupted by a 3/4 section in the nature of a folk-song; III. Finale.

Scarcely was the sonata finished, when Lekeu began a piano quartet, which was to be the constant preoccupation of his last years. His correspondence tells with what passionate aspirations towards an ideal of absolute perfection he sought the realization of his plan. This new work, 'beside which the Sonata will be but a penny toy', must be 'fine, bold, expressive'. 'What matter if it be not understood', he will have no other thought than 'to write what is within him'. And elsewhere he writes: 'The subject of the first movement is bitter, convulsive sorrow, softened now and again into passionate melancholy. But, as the second movement is to indicate Love as the source of this sorrow, I am forced, while working at the first movement, to keep the second clearly before me, and to weave my themes and patterns so that they may be completely unified with those to follow later.'

At last (1893) he is able to write to Ysaÿe: 'I can tell you that my interminable quartet is growing; in a week the first movement will be finished. I have done my best to set down in it my dream of the keenest, the most sacred grief and passion . . . The second movement is to be at once a nocturne and a love-scene.'

This second movement (lento e con passione) Lekeu was destined to leave unfinished. The first public performance of the unfinished quartet was given in 1894, by the Crickboom Quartet. It was published after revision by Vincent d'Indy, who added, with clear insight, a conclusion to the second movement.

It is impossible to determine what results Lekeu might have attained in the way of writing chosen by him, descriptive and essentially orchestral. His tendencies might probably have constrained him towards painting on larger canvases, rather than in the direction of chamber music, in which he had already reached the limits of lengthy development and of sonority, and to the special requirements of which his temperament might with difficulty have been schooled.

Georges Systermans.

[At the moment when I first made the acquaintance of Lekeu's violin sonata, I happened to be much interested in the music of the *Pays Wallon*, having just read a paper on the subject before the Musical Association. The slow movement was a reminder of the irregular rhythms of the Walloon folk-songs and 'Cramignons' upon which I had commented. But it was the volcanic energy of the more animated movements which was the most striking feature of this highly emotional work.

There is in this sonata some crudeness of expression here and there, which accounts, perhaps, for its infrequent inclusion in concert programmes. Obviously, its appeal is not to the classical, untemperamental musician; but there is the unmistakable promise of genius in every line, and no doubt, had he lived, his love for Beethoven, of which M. Systermans speaks, would have led him into the paths which lead to still higher mastery. For further account of Lekeu *v.* Belgian Chamber Music. Editor.]

LENDVAI, Erwin, b. 1882, Hungarian composer, pupil of Puccini.

Quintet, fl, ob, cl, horn, fag, A flat	op. 23	Simrock, 1922.
1st quartet, str, e mi	,, 8	Simrock.
Trio, v, vla, vc, B flat	,, 11	Simrock, 1911.
Trio, v, vla, vc, F	,, 14	,, 1917.
Trio, v, vla, vc, a mi	,, 16	,, ,,

Lendvai's music is well spoken of by *Riemann*. The trios, which form a useful addition to the restricted repertory for this combination, are written by a man of culture and feeling for form, and are admirable examples of the linear style. A passage from op. 16 is quoted in Schnirlin's anthology, *The New Way*. Editor.

LENORMAND, René, b. 1846, French composer.

Trio, pf, v, vc, g mi	op. 30	Haake, 1893.
Sonata, pf, v, c mi	,, 4	,, 1874.
Sonata, pf, vc, F	,, 6	,, ,,

Lenormand is best known as a song-writer.

LEO, Leonardo, 1694–1744, Italian composer.

Works include:

Concerto, 4 v, bass, D, published at Berlin and Dresden.

Six concertos (one called *Sinfonia concertante*), vc, with 2 v and bass (composed 1737–8).

A master of counterpoint of some historic importance.

LEONARDIS, P.

1st quartet, str	Carisch, 1920.

LÉONBRO, Léo, French composer.

Three quartets, str	Decourcelle.
Sonata, v, vc	,, 1919.

The sonata for violin and 'cello is modern in form and classical in spirit. It is a work to be recommended.

LÉRIEUX, A., French composer.

Sonata, pf, v	op. 7	Eschig (Demets), 1907.

LERMYTE, A., French composer.

Sonata, pf, v, a mi	Rouart, 1920.

LEROUX, Xavier Henry Napoléon, 1863–1919, French composer.

	Composed	
Sonata, pf, horn	1898	Leduc, 1907.

LESUR, Madame A. R., b. 1881, French composer, pupil of Charles Tournemire.

Sonata, pf, v — Rouart, 1917.

The sonata is in three movements:—allegro moderato, andante, rondo. It was awarded a medal at the Salon des Musiciens français.

LÉVY, Henriot.

Trio, pf, v, vc, a mi	op. 10	R. & E., 1916.
Sonata, pf, v, c mi	„ 6	„ 1913.

LEVY, Martin, German composer.

Quartet, str, C	Junne, 1877.
Two quartets, str, F, d mi	B. & B., 1882; 1905.
Two trios, pf, v, vc, f mi, d mi	„ (No. 2), 1894.
Three sonatas, pf, v, f mi, g mi, c mi	„ 1882; 1898; 1907.
Two sonatas, pf, vc, d mi, f mi	„ 1882; 1896.

LEWANDOWSKY, Max, German composer.

Sextet, 2 v, 2 vla, 2 vc, c mi	op. 5	André, 1904.
Two quartets, str, F, e mi	—	„ 1910.
Quintet, pf, 2 v, vla, vc, b mi	„ 2	Simrock, 1901.
Trio, pf, v, vc, c mi	—	Süddeutsch. Musik-Verein, 1900.
Trio, pf, v, vc, b mi	„ 4	André, 1903.
Sonata, pf, v, g mi	„ 8	Peters, 1907.
Sonata, pf, vc, F	—	André, 1909.

LIADOV, Anatol Constantinovitch, 1855–1914, Russian composer.

A pupil of Rimsky-Korsakov at the Petrograd Conservatorium, where he completed a brilliant course in 1877, Liadov was appointed to a professorship in the following year and occupied the post until his death.

Although he was one of the most refined composers of the so-called New Russian School, he paid little attention to chamber music. His only known work in this field consists of his personal share in collective chamber compositions written by members of the Belaiev circle, including three sketches for string quartet, to which Rimsky-Korsakov and Glazounov also contributed; the scherzo of the quartet on the theme B-la-f; separate numbers of the *Vendredis*, and a collection of pieces for string quartet.

At the outset of his career as a composer Liadov had it in mind to write a string quartet, and its composition was actually begun. Although it was never completed (the MS. of the first movement of the composition is preserved in the library of the Petrograd Conservatorium), Stassov refers to it as a finished work in one of his articles, and his readers may thereby be misled.

V. M. Belaiev.

[One realizes from the little pieces mentioned above that Liadov's genius was ill assorted with music of an ambitious type. They are dainty and charming, but unoriginal. He has been well described as a minor poet of the national Russian school. Editor.]

LIAPOUNOV, Serge Mikhailovitch, 1859–1924, Russian composer.

Sextet, pf, str — Zimmermann.

Was for many years a close friend of Balakirev, and inherited that composer's predilection for Liszt, and, perhaps in a more moderate degree, his musical nationalism. After devoting nearly the whole of his life to the composition of works either for orchestra or for piano, towards its end he turned to chamber music and wrote the sextet for strings and piano, op. 63. It belongs to the great category of later Russian music which is distinguished more by elegance and finely polished technique than by originality of conception. Thoroughly traditional in its outlook, it may be classed as good 'late romantic'. The scherzo shares with those of some of Glazounov's symphonies an unabashed tendency to dally with exhilarating banality. It is followed by one of those luscious nocturnes in which Russian composers of this type always excel. The two allegros, on the other hand, lean more to that type of which Brahms remains the master. Edwin Evans.

LIBÓN, Felipe, 1775–1838, Spanish violinist, of French origin, pupil of Viotti.

Three trios, 2 v, vc — Gombart (Augsburg).

Libón lived and worked in London, where, in 1791, he was greatly praised by Haydn as an interpreter of his chamber music. Court violinist in Madrid in 1796.

LIEBESKIND, Joseph, German composer.

Quartet, str, e mi	op. 2	B. & H., 1888.
Quartet, str, C	„ 7	Reinecke, 1896.
Trio, pf, v, vc, d mi	„ 3	„ 1893.

LIEBLING, Georg, b. 1865, German pianist, pupil of Liszt.

2nd sonata, pf, v, b flat mi — op. 63 — Odeon-V., 1915.

LILJEFORS, Ruben Mattias, b. 1871, Swedish composer, pupil of Max Reger.

		Composed	
Sonata, pf, v, e mi	op. 2	1896	Hirsch.

LIMBERT, Frank L., b. New York, 1866; lived in Germany since 1874.

Quartet, str, f mi	op. 15	Simrock, 1898.
Sonata, pf, v, A	„ 4	Germann, 1890.
Sonata, pf, vla, c mi	„ 7	„ „

Limbert is a composer with classic proclivities, of whom the German press has spoken favourably.

LINCKE, Joseph, 1783–1837.

Lincke is known as 'Beethoven's friend and 'cellist'. He played in the famous Quartet led by Schuppanzigh. For Beethoven's canon on Lincke's name, *v. Grove*; and for list of works (which are of little importance) *v. Fétis*.

LINDBLAD, Adolf Fredrik, 1801–1878, Swedish composer.

Quintet, 2 v, 2 vla, vc		B. & H.
Trio, pf, v, vla, G	op. 10	Schott, 1843.
Sonata (grand duo), pf, v, G	„ 9	„ 1842 and 1879.
Sonata (grand duo), pf, v, D	„ 11	„ 1844.

Lindblad was mainly a writer of vocal music, and was known as the 'Swedish Schubert'. His chamber works were written chiefly for the Mazer Quartet Society (*v.* Swedish Chamber Music), and include seven string quartets (MS.).

LINDEGREN, Johan, 1842–1908, Swedish composer.

Quintet, 2 v, 2 vla, vc, F	Musik. Konstför. (Stockholm), 1909.

An excellent contrapuntist (*Riemann*).

LINDLEY, Robert, 1776–1855, famous English 'cellist.

Trio, v, vla, vc, F	op. 13	Simrock.

Lindley's compositions have no value, but as a performing artist he was remarkable. His tone on the violoncello is described as of extraordinary volume, and especially effective in the performance of Corelli's string chamber works, in which he was frequently allied with Dragonetti. His last performance at the old Philharmonic Society was in a Corelli trio in 1849, in which he was joined by Lucas and Howell. It represents a form of chamber music which has practically died out, and in the history of British music is peculiarly identified with Lindley. Editor.

LINDPAINTNER, Peter Joseph von, 1791–1856, German composer.

1st quartet, str		Peters.
Three trios, v, vla, vc, D, g mi, F	op. 52	Probst (Leipzig).

Lindpaintner was not a successful writer of chamber music, but an admirable orchestral conductor, 'the best', wrote Mendelssohn, 'in Germany', and a good all-round musician.

LIPINSKI, Carl Joseph, 1790–1861, Polish violin virtuoso.

Trio, 2 v, vc, g mi	op. 8	B. & H.
„ „ „	„ 12	Peters.

Lipinski founded a String Quartet in Dresden in 1839, and made a great name both as soloist and chamber music player.

LISZT, Franz (Ferencz), 1811–1886, Hungarian pianist and composer.

	Composed	
Quartet, str	1883	MS.
Epithalamium, pf, v		Táborszky and Parsch.

Also arrangements of some of his own pieces, notably 'The Angelus' for string quartet.

Liszt's accomplishments and qualities place him among the immortals, but he was not a chamber music writer, the interest of the above being mainly their provenance from the pen of so famous a man. The only other ensemble work of his was a duo concertant for piano and violin on *Le Marin* (Schott), of dubious value. Editor.

LITERATURE IN RELATION TO CHAMBER MUSIC.

Music in general has always attracted the attention of the imaginative writer as the accepted language of romance, but it would seem to have escaped attention that in chamber music is to be found its quintessential expression. It is still, in literature, a thing apart, and awaits the coming of some favourite of the muses, some ardent and experienced devotee, who shall be the possessor of literary as well as artistic gifts. So mighty is the pen that such a writer could, with a few masterly strokes, do more to rouse the cultured layman from his attitude of respectful indifference than any of us can hope to accomplish during a lifetime of effort.

In journalism, however, some fine things have been written. Some of the articles touching upon chamber music contributed to our leading journals and to Reviews of idealistic trend (e.g. *Music and Letters*, and the *Musical Quarterly*) are full of fine touches, and must have helped materially to open the eyes of the lay reader to the future possibilities of the art. It is, perhaps, apposite to refer, in this connexion, to Compton Mackenzie's article on the 'Gramophone in Chamber Music', and I also recall the dreamlike figures of musical ladies flitting in and out of the pages of his novel *Guy and Pauline*, their quartet playing woven, so to speak, into the texture of the romance.

In my commonplace book I find an example of the pawky wit of John Galt, a Scottish novelist contemporary with Walter Scott. He writes of the 'merry yelp of two delighted fiddles and the good-humoured grumbling of a well-pleased bass'. And from the same source I cull the following piece of sly humour, tinged with romance, from Schumann's review of a composition by a young lady. He begins in German: 'What do I think of you? I shall tell nobody but yourself and in your ear.' Then he continues in English (in a German newspaper): 'I could indeed wish that the diamonds which adorn your hand existed in the mind. Yet I would take the hand, if you would give it to me, with this single promise on your part that you would never compose anything.'

But I cannot pretend to have made allusions to chamber music in literature a subject of special research.[1] Two illustrious writers have shown a most woeful decadence of judgement when touching upon music. Of Ruskin, who loved *Home, Sweet Home* and loathed *Die Meistersinger*, I need not speak here, but Leon Tolstoy did in fact come into touch with our subject when he wrote his novel *The Kreutzer Sonata*, from which I quote a few words:

> 'Music, they say, acts on one by elevating the soul. That is absurd. It acts upon us, it is true, acts with terrible effect—at least I am speaking for myself—but is far from elevating the soul. It neither elevates nor depresses the soul, but irritates it. . . .'
>
> '. . . Music never ends anything. It is a different thing if a military march is played; then the soldiers move forward, keeping time to the music, and the end is attained. If dance music is played people dance to it, and the object is also accomplished. If a Mass is sung, I receive Holy Communion; and here, too, the music is not in vain. But in other cases there is nothing but irritation, and no light how to act during this irritation. Hence the terrible effects that music occasionally produces.'

Again (did such trash ever before proceed from the pen of a great writer?):

> 'It is indeed a terrible weapon in the hands of those who know how to employ it. Take the Kreutzer sonata, for example; is it right to play that first "presto" in a drawing-room to ladies in low dresses? to play that "presto"; then to applaud it, and immediately afterwards to eat ice creams and discuss the latest scandal?'

The words which follow are remarkable. To his own riddle, What is the object of abstract music? Tolstoy himself provides a solution:

> 'Upon me, at least, this piece produced a terrible effect; it seemed as if new feelings were revealed to me, new possibilities unfolded to my gaze, of which I had never even dreamed before. "It is thus that I should live and think, and not as I have hitherto lived and thought," a voice seemed to whisper in my soul. What that new object of knowledge was, I could not satisfactorily explain to myself; but the consciousness of its existence was most delightful.'

Such an object, the consciousness of the birth of new knowledge and with it a new happiness, may fail to suffice a writer of Tolstoy's mentality, but it suffices us ordinary mortals. Patient study of continental literature would, no doubt, reveal many interesting allusions. Marcel Proust, for instance, invents a composer and a sonata which never existed, but it is in Amiel's *Journal intime* that the following lines of definite chamber musical interest are to be found:

> 'Geneva. 14 May, 1853.
>
> 'Third quartet concert. It was short. Variations for piano and violin by Beethoven and two quartets. The quartets were perfectly clear and easy to understand. One was by Mozart and the other by Beethoven, so that I could compare the two masters. Their individuality seemed to become plain to me: Mozart—grace, liberty, certainty, freedom, and precision of style—an exquisite and aristocratic beauty, serenity of soul,—the health and talent of the master, both on a level with his genius; Beethoven—more pathetic, more passionate, more torn with feeling, more intricate, more profound, less perfect, more the slave of his genius, more carried away by his fancy or his passion, more moving and more sublime than Mozart. Mozart refreshes you, like the "Dialogues" of Plato; he respects you, reveals to you your strength, gives you freedom and balance. Beethoven seizes upon you; he is more tragic and oratorical, while Mozart is more disinterested and poetical. Mozart is more Greek, and Beethoven more Christian. One is serene, the other serious. The first is stronger than destiny, because he takes life less profoundly; the second is less strong, because he has dared to measure himself against deeper sorrows. His talent is not always equal to his genius, and pathos is his dominant feature, as perfection is that of Mozart. In Mozart the balance of the whole is perfect, and art triumphs; in Beethoven feeling governs everything, and emotion troubles his art in proportion as it deepens it.

Upon the slips of authors when writing upon music too much stress is laid by musicians. They even form occasionally the subject of trivial articles written for the amusement of readers of periodical literature. Enthusiasm for music is surely in itself to be prized, though associated, it may be, with some lack of technical knowledge. All are not as cautious as Balzac, who probably consulted one of his professional friends before taking up the pen. I confess that these cheap facetiae leave me unmoved. Even musicians of standing have been known to trip when writing on subjects in which they are acknowledged experts.[2]

. . . .

The remainder of this article is in the nature of a postscript, for since writing the above I have acquired a German book of short stories,[3] one of which, occupying about fifty pages, and entitled *Das Quartett*, breathes in every line the author's love for chamber music. I am glad to draw the reader's attention to this inexpensive book, which I recommend every

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[1] Sydney Grew has written admirably upon allusions to music in general in the *Strad* (1923–4).

[2] *Vide* article 'WAGNER'S ATTITUDE TOWARDS CHAMBER MUSIC'.

[3] *Neues Novellenbuch*, by W. H. Riehl (J. G. Cotta'sche Buchhandlung Nachfolger). The author died some thirty years ago.

German-speaking quartet player to add to his library.

Herr Riehl possessed, but made little display of technical knowledge. He was chiefly concerned with certain amusing psychological aspects of the subject round which his story was woven. In the opening chapter, which deals with the chamber music life of an enthusiastic quartet-playing Baron, living (*circa* 1800) in a castle situated a day's ride from Vienna, there are some inimitable touches of humour. Freiherr Leopold von Struth is a type of character that would have delighted Anatole France.

'Each Monday there was a quartet at Castle Struth in which the Baron played viola, and his neighbour Count Thürmer of Neuhaus the first violin; each Thursday the Baron rode over to Neuhaus to play quartets *chez le comte*.'

So the stage is set, and with a constant chamber musical background, the incidents of the story take their course. Much music is made, Cremona violins are discussed, Papa Haydn visits the castle and takes part in one of his own quartets, there is love-making, marriage, and then—war. After Marengo the two aristocrats leave music and fiddles behind and sally forth to fight for their country, the Baron returning at last to his wife with an injured hand, able to listen to quartets, but alas! able to play no more. War is no friend to chamber music.

Editor.

LITOLFF, Henry Charles, 1818–1891, English pianist, son of an Alsatian officer.

Quartet, str, C	op. 60	Litolff, 1851.
Trio, pf, v, vc, d mi	,, 47	,, 1848; Costallat.
Trio, pf, v, vc, E flat	,, 56	Litolff, 1850; Costallat.
Trio, pf, v, vc, c mi	,, 100	Litolff, 1854; Costallat.

Litolff was a musician of talent and originality as well as a brilliant pianist, and founder of an important publishing house.

LITTA, P.

Sonata, pf, v, g mi	op. 1	Ed. Mutuelle, 1892.

LIUZZI, Fernando, b. 1884, Italian composer, pupil of Max Reger.

Sonata, pf, v (tonality varied).	Forlivesi (Florence).

Although this sonata, which has been played in London, ends in E major, the first movement is decidedly in C sharp minor. The style is slightly reminiscent of Pizzetti, but the second movement (quasi presto scherzando) is more jolly than is usual with that composer's music. It leads to a short adagio, afterwards returning to the original theme and finishing molto vivo. The finale bears the title *La Diana*.

Editor.

LLOYD, Charles Harford, 1849–1919.

Trio, pf, cl, fag	B flat	Hawkes
Suite in old style, pf, cl	B flat	Rudall Carte.
Duo concertant, pf, cl (or v, or vla)	A flat	Novello.

Harford Lloyd was a most accomplished musician and fine teacher, but in composition his style was a little dry.

LOCATELLI, Pietro, 1693–1764, famous Italian virtuoso violinist, pupil of Corelli.

Modern republications:

Funeral quintet ('Symphony'), pf, 2 v, vla, vc	(Arnold Schering), C. F. Kahnt.
Two trio-sonatas, pf, 2 v, vc (ad lib.), d mi, G	(A. Moffat, Trio-Sonaten 2, 22.) Simrock, 1910.
Trio-sonata, pf, 2 v, vc (ad lib.), G, op. 3, no. 1	(H. Riemann, Coll. Mus. 21), B. & H., 1906.

Six sonata duets of Locatelli's were published by Walsh in 1745.

Locatelli is of importance not only in the development of violin technique, but also in the evolution of sonata form. He may also be considered, strange to say, as the originator of virtuosity for its own sake. For Locatelli's work in the evolution of sonata form *v. Grove*, article Sonata.

For list of republications of his sonatas for violin and fig. bass *v. Altmann*.

LOCKE, Matthew, 1630–1677, English composer.

Consort of ffoure Parts (six suites), viols	(MS.) R.C.M.

Each suite contains 'Fantazia, Courante, Ayre, and Saraband'.

Little Consort of 3 parts, viols and violins	London, 1656.

Matthew Locke's only chamber music publication is the *Little Consort*. It consists of ten suites (Pavan, Ayre, Corant, Saraband), five of them for two trebles and a bass viol, and five for treble, tenor, and bass. That the suites were written for educational purposes is proved by the preface, which declares that they were written for the scholars of William Wake. That they were played by amateurs is attested by Pepys, who on April 23, 1660, played with Sir Edward Montagu (Lord Sandwich) and William Howe 'a set of Lock's two trebles and a base'. This was on board the *Naseby* lying in the Straits, a fact which adds interest as showing that the amateurs took their instruments to sea with them. Locke's preface to the *Little Consort*, written some years before the Restoration brought the French fashions to England, contains the customary diatribe against the preference given to foreign composers and the assertion of his own superiority to the French music which he had examined. It is not, therefore, to be supposed that its suite form was a copy of a foreign style.

His more important work is the *Consort of ffoure Parts*, which is undated and remained unpublished. The MS. at the R.C.M. is in his own hand. The parts are a treble violin, alto (written in mezzo-soprano clef), tenor (alto clef), and bass viols. Its importance lies in the fact that here Locke made a unique attempt to unite the classical English form of the fantasia with the modern one of the suite. Each one of the first movements is a fine specimen of the polyphonic form as described by Morley in the *Plaine and Easie Introduction* (1597), each 'point' (a distinctive phrase or subject) receiving full and ingenious development before another is introduced. The courante (slow triple time), ayre (duple time), and saraband (triple), following the fantasia (always in duple time), provide varieties of time and unity of key. In one case (the second set) the fantasia, built on a particularly fine subject, is in D minor, while the subsequent movements are in D major. In another (the fourth set, E major), a coda in common time is added to the saraband to round off the whole suite. Roger North spoke of these fantasias as the last of their kind, but a truer view would regard them as a pioneer attempt to extend the fantasia in the direction of the grouped movements which subsequently became the basis of the sonata. H. C. Colles.

LOEFFLER, Charles Martin Tornov, b. 1861 (Alsace), Franco-American composer and violinist, pupil of Joachim.

Music for 4 stringed instruments		S.P.A.M.,	1923.
Four Poems, pf, voice, vla	op. 5	Schirmer,	1904.
Two rhapsodies:			
L'Étang, pf, ob, vla		,,	1905.
La Cornemuse, pf, ob, vla		,,	,,

Went to U.S.A. in 1881. Naturalized American, 1887. Originally a violinist of great talent, Loeffler devoted himself largely on his arrival in New York to orchestral playing. In 1903 he gave himself over entirely to violin teaching.

Loeffler has written chamber works, all of which have been performed with signal success. But only the above are published. The two rhapsodies for piano, viola, and oboe (*L'Étang* and *La Cornemuse*) are after poems by Maurice Rollinat, 1905, and the *Music for four stringed instruments* dedicated to the memory of an American aviator fallen in the war, 1923. The reluctance of Loeffler to let the other works appear in print is as regrettable for the literature of chamber music as it is characteristic of the composer, in whom self-critical severity is developed to an unusual degree. Among contemporary American composers of chamber music for strings, Loeffler is foremost, and stands somewhat apart from the others, for not only does he possess more fully welded than any of them the qualities of skill, taste, and originality, but he is himself a highly accomplished performer on the violin, viola, and viola d'amore, and an exceptionally competent chamber music player and coach. His distaste for public appearances is the only reason that these facts are not more widely known. Yet his intimacy with the tonal resources of stringed instruments and his eager delight in novel effects of sensuously beautiful sonorities impart to his chamber music a finish of craftsmanship and a refinement of utterance rarely met with, even among European masters, in so perfect a union.

The two chamber works discussed here are happily among his most characteristic compositions. As their dates are nearly twenty years apart, they characterize the composer's methods and peculiarities in two different epochs of his creative growth. Since it is organic growth, not mere grafting, the difference is one of scope and not of style; the direction has not changed, but the natural tendencies have become intensified. These tendencies make for a clarity of form and a polish of expression which are generally associated with Gallic art. There is undoubtedly a French atmosphere in much of his music; that it should be especially strong in the two rhapsodies is obvious. The 'pond' with its mysterious depth, its sinister surroundings,[1] becomes a tonal experience; the 'bagpipe' and its nasal fioriture assume the significance of a symbol. If it be programmatic music, if it be descriptive music, the programme and the description deal with psychological states, they portray 'landscapes of the soul'. The same may be said of the string quartet, except that the means employed are even subtler and the results obtained are heightened. The quartet is of an almost metaphysical aloofness: the soul here is already detached from its earthly shell, and the sounds are like an echo of mortal strife, passion, sacrifice, and victory.

There are two sides to Loeffler's musical work, which correspond, no doubt, to two very real and distinct sides of his mental attitude. The word 'pagan', the title employed by him for one of his orchestral poems (after Virgil), aptly describes one of these sides. It is the sceptic, sophist, and epicurean fused into one. Viewed as emanations of this eclectic side, the two rhapsodies are clear and convincing—even to the pagan scale. If this scale has a modal character, the frank adoption of modal harmony and cadence is of consequence in the music that portrays its author as the mystic, the ascetic and simple believer. To this other—Christian, if one may so call it—side of Loeffler's music belong such works as his symphony *Hora Mystica* (with final chorus) and the *Music for four stringed instruments*. The quartet has a motto; it is the Gregorian intoning of the *Resurrexi*. This motto furnishes the first and chief motif of the quartet. There are other Gregorian allusions in the work; the second movement, inspired by the Easter service of the Catholic Church, could hardly have done without them. The last movement, vivid and picturesque, would have the hearer imagine the troops on the march to the front, braving death in the face of that resurrection which nature perennially proclaims with the return of Spring. But it is not only the reawakening of all things growing, it is the spiritual resurrection, the abandoning of what, after reaching perfection, must again decay. To have expressed in affecting simplicity those beliefs of the humble worshipper, and to make his hearers share them unquestioningly, accepting the wonder of this austere and touching music as proof of a still greater miracle to be, is perhaps an achievement to which only rare and profoundly inspired music can attain.

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[1] Compare with article Elgar.

CARL ENGEL.

LOEILLET, JEAN-BAPTISTE, 1653–1728, Belgian flautist and composer.

Sonate à quatre, pf, 2 v (or v, vla), vc, b mi	(A. Béon) Lemoine,	1911.
Trio, pf, v, vc, b mi and G	„ „	1911.
Two trio-sonatas, pf, 2 v, G, D	„ „	1911.
Two trio-sonatas, pf, 2 fl, e mi, g mi	„ „	1911.

Loeillet went to Paris in 1702, and in 1705 he settled in London, where several of his works were published by Walsh. For modern republications of his sonatas with figured bass, *v. Altmann*.

For further information *v.* BELGIAN CHAMBER MUSIC.

There are some arrangements from figured bass of Loeillet's oboe sonatas which exhibit this instrument in a particularly attractive light.

EDITOR.

LOEWE, CARL (JOHANN CARL GOTTFRIED), 1796–1869, famous German song-writer.

Modern republication:

Three quartets, str, G, F, B flat	op. 24	New edn., Challier, 1896.

Loewe was a composer of marked originality. In his student days the unusual forms he employed excited the derision of his master, Türk, who dismissed him, but later called him back. Loewe is mainly known to-day by his dramatic ballads. He was an intimate friend of Carl Maria von Weber.

LOEWENSOHN, B., Belgian composer.

Trio (*Poème lyrique*), pf, v, vc	Leopas.

LOLLI, ANTONIO, 1728/33–1802, Italian violinist.

Modern republication:

Sixth sonata, 2 v, D	op. 9	(Alard, *Les Maîtres Classiques*) Schott.

This is really a virtuoso sonata with accompaniment of a second violin. In the original edition the G string is tuned down to D.

LONDON CHAMBER CONCERT SOCIETY, founded in 1918 for the purpose of keeping together the circle which had attended the Leighton House Chamber Concerts. The Society was wound up in 1923, and was the last of the societies run on old-time lines. The Committee was almost the same as that of the Leighton House Chamber Concerts, which had included many names well known in musical circles. Nearly every important Quartet has appeared in its programmes; it introduced to this country both the Hungarian and Ševčík Quartets.

EDITOR.

LONDON STRING QUARTET. Founded in 1908, but rehearsed for two years before giving its first concert at the Bechstein Hall on 26th Jan. 1910. Originally known as the New String Quartet, the personnel at its inception consisted of Albert Sammons, Thomas Petre, H. Waldo Warner, and C. Warwick-Evans. In 1917 James Levey became the leader, and continued until 1927, when John Pennington took his place. Whilst Petre was on active service, his place was successively occupied by H. Wynn Reeves (1916), Edwin Virgo (1917–18), and Herbert Kinsey (1918). The Quartet first gave a number of concerts, at which a consistent policy was made of playing two classical works with the addition of at least one British work. Then, in May 1915, it began an annual series of concerts which were designed to revive the traditions of the old 'Pops'. Most of these were given at the Aeolian Hall, but four took place at the Queen's Hall. In all, 118 concerts were given during this series, which was continued for over seven years. The Quartet was the first ensemble to give public performances of the entire cycle of Beethoven's quartets played *in chronological order*, and up to 1927 the cycle has been thus played in London (five times), Edinburgh (three times), Glasgow, Newcastle, Leeds, Nottingham, Cambridge, Bournemouth, New York (twice), Boston, Oslo, Stockholm, Berlin, Buffalo, and Washington. The Quartet, in addition to numerous London and provincial concerts, has also toured on the Continent, and in North and South America. In San Francisco it played to an audience numbering 7,000, and in Barcelona to one of 4,500. The repertory embraces nearly 500 works, and the Quartet has produced more than 150 new compositions. It was the first Quartet to play Schönberg's second string quartet, op. 10, in England (the soprano solo being sung by Carrie Tubb), and also the same composer's string sextet. It would, however, be impossible to enumerate all its first performances, whilst its services to contemporary British composers in obtaining a hearing for their chamber music has, in particular, been of inestimable value. It is understood that the individuals of the ensemble devote their whole time to the Quartet, and accept no other engagements or work. H. Waldo Warner, who has a great gift for writing chamber music, and whose piano trio gained the Coolidge Prize of $1000 in 1921, was forced by the demands of the Quartet to give less time to composition. The L.S.Q. is an organization of which England may be proud.

W. S. MEADMORE.

LONDON TRIO. Founded by Amina Goodwin in 1904. Was the first classical instrumental Trio to be formed in Great Britain. Until then performances of trios in this country had been of the most perfunctory nature, being usually given by instrumentalists who only played together for a concert or two, and with insufficient rehearsals. Even at the old 'Pops' at the St. James's Hall a trio was often rehearsed for the first time in the artists' room just before the concert began. The original personnel was Amina Goodwin, Achille Simonetti, and W. E. Whitehouse. Albert Sammons (v.) played during a short interregnum. Then, in 1912, Pecskai took over the violin, and L. Lebell, in 1925, the 'cello. The Trio has given the first performances of twenty-three works new to England, including the three trios (Phantasies by Bridge, Friskin, and Ireland) which won the Cobbett competition in 1914. Up to and including Jan. 1927, the Trio had given 125 concerts in London. It has frequently toured throughout Great Britain, and has visited the Continent on three occasions. The repertory is mainly confined to the classical school, but modern trios of established reputation are also included. The ensemble and musicianship of the Trio are highly esteemed, its concerts having been for many years a prominent feature of London musical life.

W. S. MEADMORE.

LONGO, ALESSANDRO, b. 1864, Italian pianist.

Quintet, pf, 2 v, vla, vc, E	op. 3	Rahter, 1897.
Suite, pf, v, A	,, 33	,, 1899.
,, pf, vla, D	,, 53	Ricordi, 1911.
,, pf, vc	,, 44	,,

Longo was the founder of the Società del Quartetto, and was a member of the Ferni Quartet. His music is straightforward and easy of comprehension. The violin suite is especially well written for the instrument.

LORENT, EDWARD.

Sonata, pf, v, D	op. 4	Haake, 1909.

LORENZ, ALFRED OTTOKAR, b. 1868, Austrian composer.

Quartet, pf, v, vla, vc, E	Kahnt, 1906.

Lorenz has been unusually modest in bringing forward the offspring of his fancy. His one and only chamber work is, however, among the most striking of its kind that has appeared in recent years. In this quartet he has, with consummate art, created a work which is modern in harmony, rhythm, and subject-matter, while retaining the classical form. The charm of its originality and youthful vigour at once holds the hearer captive from the first. The first allegro breathes the air of the Thuringian forests. The main theme, with which it leads off, is a delightful inspiration, whilst the other themes are both pleasing and skilfully developed, with great variety in the modulations. The adagio is unusually impressive and moving. The finale (molto vivace), which begins in C sharp minor, has a particularly attractive rhythm, and consists in the main of a noisy, tempestuous theme followed by another in the nature of a march, to which are added a Hungarian element and a beautiful singing melody. This quartet can be recommended for concert performance and also for home use—though it is far from easy to play.

WILHELM ALTMANN.

LORENZ, JULIUS, b. 1862, German composer, pupil of Reinecke.

Trio, pf, v, vc, B flat	op. 12	Reinecke, 1893.

LOTH, L. LESLIE, American composer.

Five poetic sketches for trio-study	pf, v, vc	Schirmer, c. 1926.

Written 'with the object of helping students of ensemble playing'.

LOUIS FERDINAND, PRINCE OF PRUSSIA, 1772–1806, nephew of Frederick the Great; amateur pianist and composer; pupil of Dussek.

		op.	
Rondo, pf, 2 v, vla, vc, cb, fl, cl, 2 horns, B flat		9	B. & H.
Octet, pf, cl, 2 v, 2 vc, 2 horns, f mi		12	,,
Quintet, pf, 2 v, vla, vc, c mi		1	,,
Quartet, pf, v, vla, vc, E flat		5	Peters; B. & H.
Quartet, pf, v, vla, vc, f mi		6	B. & H.
Quartet (andante and var^{ns}.), pf, v, vla, vc, B flat		4	,,
Quartet (larghetto and var^{ns}.), pf, with v, vla, vc (obbligati)		11	,,
Trio, pf, v, vc	A flat	2	,,
,, ,, ,, ,,	E flat	3	,,
,, ,, ,, ,,	E flat	10	,,

A talented pianist and composer, a soldier prince with knightly qualities who died on the battle-field, and a generous patron of the arts, Louis Ferdinand of Prussia displayed a union of qualities which entitle him to be regarded as one of the most romantic figures in musical history. Beethoven thought highly of him as a pianist, and dedicated to him his C minor concerto, whilst Schumann grouped him with Schubert as a 'romantic in the classical period'. Yet, as I gather from Breitkopf and Härtel's *Mittheilungen* for May, 1926, his musical compositions were forgotten until, on the occasion of the centenary celebration of the battle of Saalfeld, a selection from his works was printed in score and edited by H. Kretzschmar.

The influence of Mozart is much felt in his music, and some kinship with Beethoven. The two piano quartets, especially the one in F minor, op. 6, represent the high-water mark of his talent, but he excelled also in the pieces he wrote in variation form. A. W. Thayer (in *Grove*) speaks highly of his compositions.

EDITOR.

LOVTZKY, HERMANN, Russian composer.

Trio, pf, v, vc, f sharp mi	op. 2	Belaiev, 1905.

LOWTHER, T., b. 1884, English woman composer, pupil of Norman O'Neill.

Sonata, pf, vc, b flat mi	Senart.

LUALDI, A., b. 1887, Italian composer.

Quartet, str, E	Ricordi.

LUCAS, BLANCHE, b. 1874, French composer, pupil of d'Indy.

Sonata, pf, v, G	Senart.

LUCERNA, EDUARD, b. 1869, Carinthian composer.

Sylvester quartet, str, d mi	op. 4	B. & H.
Quartet, str, c mi	,, 10	Parts only, Raabe & Plothow.
Sonata, pf, vc, f mi	,, 12	Walther Schrœder.

Lucerna is a musician with a second, rather unusual, profession: he is a pharmaceutical chemist at Gries, near Bozen. His *Sylvester* quartet was composed as a New Year's eve surprise for the colleagues in his home quartet, and contains a humorous scherzo inscribed *Humpelscherz*, and an andante inscribed 'ländlich' (rustic). It is, in short, a light-hearted work with an amusing programme.

EDITOR.

LUDWIG, JOSEF, b. 1844, German violinist (naturalized English), pupil of Joachim.

Quartet, pf, v, vla, vc, E flat	B. & H., 1908.

A well-known quartet leader. Gave many concerts in London and the provinces with Collins, Gibson, and Whitehouse.

LÜHRSS, KARL, 1824–1882, German composer.

	op.	
2nd quartet, str, E	38	R. & E., 1883.
Quartet, pf, v, vla, vc, A	26	Simrock, 1855.
Trio, pf, v, vc, c mi	16	Schlesinger, 1846.
Three sonatas, pf, v, D, G, A	21	B. &. H, 1850.
Sonata, pf, v, F	31	Simrock, 1862.

The works of Lührss are well spoken of by *Riemann*.

LUIGINI, A. C. L. J., 1850–1906, French composer, of Italian origin.

Prize quartet, str, D	op. 5	Durand, 1873.

Luigini's two string quartets won the prize offered by the Société des Compositeurs de Musique.

LUX, FRIEDRICH, 1820–1895, German composer.

	op.	
Prize quartet, str, d mi	58	Peters, 1877.
2nd quartet, str, C	87	Diemer (Mayence), 1892.
3rd quartet, str, g mi	95	,, ,, 1894.
Trio, pf, v, vc, c sharp mi	—	B. & H., 1858.

The above form only a very small part of Lux's whole output, and, excellent as they are, they lie almost buried in the pile of similar publications, and cannot be said to have infused new blood into chamber music.

This fate has befallen even the string quartet, op. 58, which on the recommendation of Brahms and Volkmann was awarded a prize in 1877 by the famous Florentine Quartet. Written with masterly skill on classical lines, this work is still suitable for public performance, and should be particularly acceptable to amateurs. The opening allegro is peculiarly interesting as regards its rhythm; the pithy main theme is so founded on a combination of 4/4 and 3/4 time as to produce an effect now of a bar of 7/4, now of 10/4. As the movement proceeds, the 3/4 time certainly predominates, but there are still many sudden changes to 4/4. The whole of this first movement is characterized by a powerful impetus, breadth, and dramatic force. The second, which forms a good contrast, has three subtitles besides the general designation *Idyll*; these are: *In the Fields*, *By the Brook*, and *Under the Linden Tree*. Lux thus illustrates his great predilection for the beauties of nature in a way that every one can understand. The minuet approaches the scherzo type, with its fire and its unusual rhythms. The finale is preceded by an introductory lento anticipating the principal ideas of the succeeding allegro, which opens with an admirable fugue, whose well accentuated theme is easily retained. The first violin has a very attractive second theme, enhanced by the graceful accompaniment of the remaining instruments.

Of the other two quartets, op. 87 is simpler and less broad in conception, though at the same time more pleasing, than the above. The second movement again includes programme music ('sounds of home'), the chief theme being based on the chiming of the bells in the composer's native town of Ruhla in Thuringia. The finale is a rondo scherzando, conceived in capricious vein. The third quartet ranks in importance with the first. It contains an andante with variations and a kind of intermezzo in which Mendelssohnian influences and folk-song elements are found. The finale is a strong, energetic movement.

The piano trio, which is without opus number, appeared nearly twenty years earlier, in 1858. This work, in four long movements, is written with loving care and scrupulous attention to detail, and makes a decided appeal. It is rooted in classical soil, but in the subject matter and the leaning to chromaticism there is evidence that Lux already belonged definitely to the romantic school.

WILHELM ALTMANN.

LUZZATTO, FR., Italian composer.

Suite, str. quartet, G	op. 51	Hamelle.
Quartet, pf, v, vla, vc, b mi	,, 58	,, c. 1903.
Suite, pf, 2 v, vc, c mi	—	,, 1900.
Suite, pf, 2 v, vc, G	—	,,
1st trio, pf, v, vc, g mi	,, 37	Schott, 1883.
2nd trio, pf, v, vc, e mi	,, 45	Hamelle.
3rd trio, pf, v, vc, c mi	,, 54	Rouart, c. 1900.
Sonata, pf, v, G	,, 32	Schott, 1883.

M

MAAS, ADOLF.

Two quartets, 4 trombones, B flat, f mi	(Konr. Bruns), Ackermann & Lesser, 1920.

A combination scarcely to be recommended for the chamber. This is music for the 'wide, open spaces'.

MACCOY, WILLIAM JOHNSTON, 1854–c. 1927, American organist.

Sonata, pf, v	Senart.

McDONALD QUARTET. Phyllis McDonald, Adna Ryerson, Winifred Copperwheat, Joan Mulholland. In 1927–8 these four R.A.M. students from the ensemble class of Lionel Tertis undertook the performance in Duke's Hall of the whole of Haydn's quartets. They were given weekly in chronological order on Thursday afternoons, beginning 3 Nov. 1927, no charge for admission being made by the Academy. Fresher or more refined performances than those given by these young people can hardly be conceived, nor can too much stress be laid upon the splendid coaching they received from Lionel Tertis, whose influence was felt in every bar. They illustrated the part that youth can play in making manifest the beauty and variety of this wonderful music, which is the world's inheritance from the father of the string quartet. Their performance, in particular, of the very early quartets was a revelation to the

EDITOR.

McEWEN, JOHN BLACKWOOD, b. 1868, Scottish composer. Principal of the R.A.M.

			Composed	
4th quartet	str	a mi	1898	Novello, 1903.
6th ,,	,,	c mi	1905	Ricordi, 1908.
Seven Bagatelles (*Nugae*) (7th quartet)	,,		1912	Hawkes, 1912.
8th quartet (*Biscay*)	,,	A	1913	Anglo-French, 1916. (Soc. Brit. Comp.)
9th quartet (*Threnody*)	,,	E flat	1916	Anglo-French, 1917.
Suite of old national dances (10th quartet)	,,		1923	Jos. Williams, 1923.
11th quartet (*The Jocund Dance*)	,,		1920	O.U.P., 1928.
14th quartet	,,	b mi	1925–7	Schott, 1927.
2nd sonata	pf, v (or vla)	f mi	1913–14	Anglo-French, 1915. (Soc. Brit. Comp.)
4th (*A Little Sonata*)	pf, v	A	1913–14	Anglo-French, 1917.
5th (*Sonata-fantasia*)	,, ,,	e mi	1921	,, ,, 1921.
Ballad (*Martinmas Tide*)	,, ,,		1914	,, ,, 1921.
Scottish rhapsody (*Prince Charlie*)	,, ,,		1917	Jos. Williams, 1924.

The remaining string quartets are in MS.

The quartet in A minor was the work which established J. B. McEwen as a force in the chamber music world. Here was a writer whose technique was undeniable, and whose knowledge of the intricate art of string combination was mature and considered.

There is a virility and personality in this work which made an instant appeal, and though already mature in construction it yet promised even greater things in the future—a promise now fulfilled in its entirety.

THE FOURTH QUARTET. The subject-matter of the work is strongly Scottish in feeling and idiom. It consists of four movements:

I. Allegro marcato. A vigorous movement in sonata form.

II. Andante quasi adagio. A simple, flowing tune of modal character, with a middle section affording contrasts in feeling and treatment.

III. Vivace. Characterized by sharply marked national rhythms and patterns. The middle section of this is built on an expressive viola solo.

IV. Allegro vivace. The two chief subjects of this movement are well contrasted; the first is concise, clear-cut, and sharply marked, the second is an extended melody of an expressive character treated polyphonically.

Other quartets followed to bridge the period which has seen an evolution hardly foreshadowed in the quite early works.

THE SIXTH QUARTET was the next to be published, and consists of four movements.

I. Allegro ma non troppo. The first subject, which is almost grim in its severity, is followed by an expressive second subject, simple in outline.

II. Vivace. This is built on a quaint little tune with an accompaniment of consistently reiterated semiquavers; it has a middle section characterized by the utmost simplicity.

III. Andante espressivo, in the nature of a lament.

IV. This opens with a short larghetto of a declamatory character, which occurs thrice in the course of the movement. It leads to the chief subject of the following vivace, which is given out by the viola, accompanied by semiquavers played sul ponticello by the violins. The bustling semiquaver movement is maintained practically throughout the whole movement; and even the material of the introduction, on its last appearance, alters its pace to presto and joins in the final scramble which concludes the work.

THE SEVENTH QUARTET (*Nugae*) consists of seven little pieces of contrasted styles and character, named:

1. Lament (andante moderato).
2. March of the Little Folk.
3. Peat Reek (andante).
4. Scherzino (vivace).
5. Humoresque (allegro).
6. The Dhu Loch (andante espressivo).
7. Red Murdoch (marcato alla marcia, vivace).

THE EIGHTH QUARTET (*Biscay*) is perhaps the best known of this composer's later works. It has a warmth of colour and a keen sense of the influence of surroundings which were lacking in the earlier productions—except perhaps the natural atmosphere of his native soil which permeates all his works without becoming predominant.

In no sense is the *Biscay* quartet programme music, but there is apparent in every bar the sunny climate of the South of France, the chilly early morn of the 'Dunes' (as in his *Lone Shore*) and the *joie de vivre* of the cheery souls who rake the oyster-beds (*Les Racleuses*) in the vicinity, which inspired McEwen in other respects besides composition.

The quartet is in three movements:

I. Allegro, *Le Phare*. A strong and exhilarating movement depicting the wild and wind-swept Biscay shore.

II. Andante mesto, *Les Dunes*. A plaintive tune with a drone-bass in fifths, followed by a middle section of swaying arpeggi. The whole movement gives the effect of solitude amidst a vast expanse of sand and sea.

III. Vivace, *La Racleuse*. A quaint and lively tune, given mainly to the first violin, recalls the free and happy life of the Biscay oyster-gatherers.

THE NINTH QUARTET (*Threnody*). If the composer had written only the lovely *Threnody* quartet, this work would have stood out as a lasting monument to his fame. It is a highly emotional work, written during the strain and strife of the Great War, and it is intended to be played without a break. The opening, in E flat minor, marked largo, begins with a desolate though very beautiful melody given out by the viola, accompanied by simple chords in even rhythm, giving somewhat the effect of a funeral march. From this the movement works up, in varying strength, continuously to the finale, which consists entirely of the wonderful old Scottish folk-tune *The Flowers o' the Forest are a' wede away*, played solely by the 'cello, with an even accompaniment played by the other strings. At the close, each instrument drops out in turn, until the first violin is left to play the very last note, high E flat ('quasi niente') entirely alone.

THE TENTH QUARTET consists of a suite of old national dances, which are authentic national tunes collected from various sources. They are here arranged into three groups:

Group I. An old English country dance (vivace), a lively little tune taken from Smith's *Musica Antiqua*, composed of a four-bar phrase, which on alternate repetitions adds one extra bar (a four-bar phrase following a five-bar phrase).

Two Scottish dances: (*a*) Strathspey *Tullochgoram* (allegro); (*b*) Reel *Johnny Lad* (molto allegro).

Group II. Three old French dances: (*a*) *Branle de Poitou* (allegro), a quaint tune in phrases of six bars; (*b*) Chanson, *Jouissance vous donnerai* (lento); (*c*) Danse Basse *Jouissance vous donnerai* (vivace). These last two are quoted by Tiersot as an example of the process of metamorphosis by which a *chanson* was made into a *chanson à danser*. A *tambour* (ad lib.) added to the Danse Basse keeps the same rhythmic pattern throughout the movement.

Group III. Two old Japanese dances: (*a*) *The Harvest of the Sea Salt* (adagio), a curious, leisurely tune, played by the first violin over a soft, swaying accompaniment; (*b*) *Butterfly Dance* (molto vivace), with a reiterated accompaniment of quavers against a strikingly vivid tune, played by the first violin, and imitated a bar later by the violoncello. This dance is brilliant and energetic throughout.

The Eleventh Quartet, *The Jocund Dance*, is a set of four dance tunes of a very light character. I. Allegro, II. Tempo di Valse, III. Tempo di Tango, IV. Finale.

The Fourteenth Quartet is in four movements:

I. Allegro. This movement is characterized by much rhythmic variety. Frequent changes of time and much syncopation occur. It begins with a long and flowing tune given out by the first violin and 'cello; the other instruments, meanwhile, keep up an undercurrent of semiquavers.

II. Adagio. This opens with a plaintive melody of great delicacy given out by the 'cello.

III. Vivace. A vigorous and energetic movement, the middle part of which, marked 'Tranquillo', provides effective contrast.

IV. Molto tranquillo, moderato. In this movement, described by the composer as 'L'Envoi', the chief subject of the first movement reappears accompanied by decorative melodic counterpoints and imitations.

Of violin sonatas McEwen has written no fewer than five, each of which has an originality distinctly its own.

The Second Sonata is really one continuous movement with three clearly defined sections.

The first section (allegretto sostenuto) is constructed entirely from two ideas, the first being a very short motif of two chords played by the pianoforte alone; the second, a long and expressive melody, is announced by the violin over a sustained chord of F minor.

The second section, marked 'Come una Improvvisazione', begins with cadenza-like passages which lead into a poco adagio ('simple and expressive throughout').

The third section (poco allegro) opens with a fugato of sixteen bars founded on the chief melodic idea of the first section, and leads to an allegro molto, an eager and bolder version of the thematic material heard in the first movement. It is worthy of note that the bars in this work are not used for metrical purposes, but indicate the culminating points of the rhythmical units. The whole sonata shows evidence of profound thought and intensity.

The Fourth Sonata (*A Little Sonata*) is entitled *Little* rather in the sense of denoting naïveté of musical content than simplicity of execution. It consists of three movements:

I. Allegro grazioso, a graceful and flowing movement without stress or strain.

II. Poco adagio. This opens with a plaintive melody of a modal character, which gives place to a vivace, a lively theme in alternating duple and triple time; the first section then returns with a coda added.

III. Molto vivace. This movement is restless and energetic in mood; the violin enters in syncopation with a well-marked theme, while the second subject is delicate and playful. The sonata scintillates with charm and freshness.

The Fifth Sonata (*Sonata-fantasia*) is conceived in a lofty vein, and combines the free fantasia with broad melodic structure, and ends with a delightfully irresponsible last movement.

It consists of two movements:

I. Maestoso sostenuto. The mood of this is, for the most part, grave and reflective. The chief theme, given out first by the piano with low-pitched chords, is free and broad in outline; then follows an energetic and dramatic animato; after which comes a peaceful and melodic section, and, finally, the first theme again in a modified form.

II. Vivace. This opens with a lively and clear-cut subject with an alternation of bars of duple and triple time which enhances the rhythmical interest. The middle section is expressive and declamatory in mood, after which appears a queer little Scottish tune with a drone-like accompaniment; the first part then returns with a short coda added.

In McEwen's work there is no striving after effect, or assumed cleverness of writing (a ready refuge of many of his contemporaries); but sincerity and honesty of purpose coupled with sane construction and a well-balanced mind are evident throughout.

Spencer Dyke [with additions].

[At present J. B. McEwen's chamber works are less known outside England and Scotland than they should, and in time will, be known. In Dr. Altmann's *Handbuch für Streichquartettspieler*, for instance, his quartets are not mentioned. It would be gratifying if this Cyclopedia proved to be the means of drawing the attention of continental and American musicians to the fact that a Scottish composer has, in emulation of Dvořák and Grieg, found in chamber music a vehicle for the expression of musical idealism tinged with national feeling.

Three of his string quartets (B min. no. 14, E min. no. 12, E flat no. 13—the last two in

MS.), all of them master works, formed the programme of a concert given at Wigmore Hall on 17 June 1927 to a crowded audience; and the interest in this 'one-man programme' was sustained from first to last.

McEwen's violin sonata in F minor, a poetical work to which I draw the reader's special attention, has been recently issued in a revised edition (Anglo-French) with an addition of twenty bars to the allegro molto. EDITOR.]

MACFARREN (1), SIR GEORGE ALEXANDER, 1813–1887, English composer.

2nd quartet, str, F	op. 54.	Kistner, 1846.
Quintet, pf, v, vla, vc, cb, g mi		Schott, 1856.
Trio (2 movts.), pf, v, vc, E		B. & H., 1846.
Trio, pf, fl, vc		Rudall Carte.
(Sonata) Duo, pf, fl, B flat		Rudall, 1883.

Macfarren is a name which elicits sentiments of respect and sympathy—respect for his many accomplishments literary, musical, and pedagogic; and sympathy with a musician to whom fate dealt so cruel a blow, for he became totally blind in early middle life. But truth compels me to state that his works for the chamber are already obsolete. Though I have not heard any of them myself, I understand from competent critics that they display good musicianship but very little charm. He did far better when writing for orchestra, being himself an efficient performer on the trombone, violin, 'cello, oboe, and bassoon. On the first-named instrument, strange to say, he was a fine executant. EDITOR.

(2), WALTER CECIL, 1826–1905, brother of the above.

Sonatas, pf, v, F, D	Novello.
Sonata, pf, vc, e mi	,,

Walter Macfarren showed interest in chamber music both as lecturer and concert-giver. His compositions are pleasing.

MACKENZIE, SIR ALEXANDER CAMPBELL, b. 1847, Scottish composer.

Two Ancient Scots Tunes, str. quartet		Hawkes.
Quartet, pf, v, vla, vc, E flat	op. 11	Kahnt.

Although the complete list of this composer's works contains also a piano trio and a string quartet, the piano quartet, written in 1874, is the only important chamber work now extant. It is a singularly fresh and bright work, of a somewhat Schumannesque flavour, but better compared with Raff at his best. It is laid out in the usual four movements: the first and last being in sonata form, the second a kind of mazurka, and the third a set of variations on a canzonetta.

The principal subject of the first movement is announced by the piano thus—

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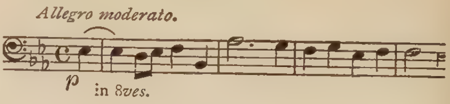
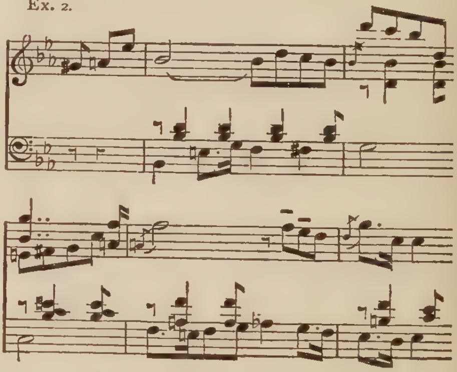


the strings joining in stealthily, one by one, until it becomes a vigorous *tutti*. The second subject, which is polyphonic, is also, strangely enough, given to the piano alone and treated in the same manner. It begins:

Ex. 2.



The passage-work rounding this off is remarkably graceful and spontaneous, and the whole movement, though concise, is vigorous and unconventional.

The second and third movements both have subjects which repeat their initial phrases immediately, a fact which gives an air of insignificance hardly to be removed by the excellence of the subsequent treatment. This is a very common fault in variations, where the necessary amount of repetition causes it to be particularly undesirable. However, the present variations—

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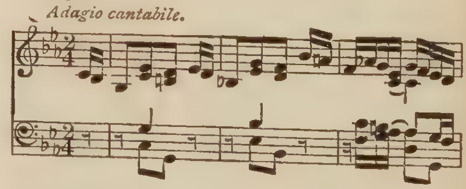
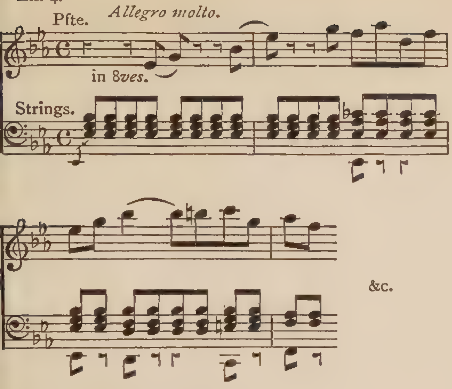


are remarkable for their rhythmical variety, which shows that the composer was fully alive to the inherent weakness of his theme, and determined to overcome it.

The finale is a very spirited affair, the main subject having quite a Mendelssohnian dash and energy:

Ex. 4.



This is well supported by a tributary subject with two emphatic minims, and is admirably contrived to lead into a very Schumannesque yet original melody, which, first appearing in the unexpected key of D flat, is repeated adroitly in B flat. The middle part of this movement consists of new material, instead of a development of the old; and the strongly contrasted rhythms render this course refreshingly original and agreeable. Ingenious development of the first subject is reserved for the brief coda, which makes a capital climax.

It is greatly to be deplored that the pen which could produce so fine a specimen of a quartet at a first attempt should have found no encouragement to further efforts in this direction. FREDERICK CORDER.

[Mackenzie's piano quartet was much admired by von Bülow, who saw the proof-sheets at the publishers' and sought him out.]

MADEL-CLERC.

Sonata, pf, v, b mi Durdilly, 1907.

MAGNARD, ALBÉRIC (LUCIEN DENIS GABRIEL ALBÉRIC), b. 1865, killed in action, 1914, French composer.

	op.	Composed	
Quartet, str, e mi and E	16	1903	Rouart.
Quintet, pf, fl, ob, cl, fag.	8	1894	,,
Trio, pf, v, vc, f mi	18	1909	,,
Sonata, pf, v, g mi	13	1901	,,
,, pf, vc, A	20	1910	,,

Magnard's chamber music consists of five works only, but these are of sufficient worth and importance to place him in the front rank of contemporary composers.

THE QUINTET, op. 8, is the earliest. The movements have no speed indications, only such directions as:—Gloomy—With tenderness—Lightly—Merrily, the exact speed being given by a metronome mark. This work is remarkable for the skilful treatment of the instruments; each retains its individuality and is given themes suited to its own particular technique. Especially happy is the clarinet solo at the beginning of the second movement.

THE VIOLIN SONATA begins with an expressive recitative for violin alone, with a fiery interruption by the piano; the instruments then play in concert with interchange of rôles. The theme of the andante is one of the loveliest musical phrases imaginable; it is interrupted now and then by the appearance of a short, vigorous, and abrupt phrase. The scherzo is very rhythmic and jolly; the finale ending in a serener mood.

THE STRING QUARTET, op. 16, is extremely difficult to play; the melodic line passes rapidly from one part to another, often for a few bars only; and further, in certain passages (notably in the slow movement), the instruments are kept in an extremely high register, with an effect which is very delicate and ethereal.

THE PIANO TRIO has a vigorous first movement, whereas the second, very cantabile and extremely varied, leaves a peaceful impression. The third is almost a dance, with occasional themes of popular type; lastly, the finale is in fugal form. Though each movement is markedly different from the others, the work is splendidly unified.

THE 'CELLO SONATA is again a first-rate work, and improves on further acquaintance. It is rather hard to grasp at first hearing, perhaps because of the great prominence of the piano, and of the hearer's inability fully to appreciate its rôle, from its inferiority to the 'cello in tone-quality and power of sustained melody.

It is in his chamber music that Magnard's loftiest conceptions are to be found. He was a true apostle of absolute music and an opponent of programme music. For him the music existed independently, and he almost regretted the necessity of materializing it by means of instruments. Although profoundly classical, he sought new forms and combinations of ideas previously untried, while retaining in appearance the forms of his predecessors. He is noteworthy for his rhythmic variety, and more especially for the beauty of his faultlessly logical melodies, his intensity of expression, and his remarkable serenity.

His opposition to all sensationalism is seen in the absence of all prettinesses and embellishments. Not for him the feeble idea adorned with pleasing harmonies; his ideas can stand alone and seem to grow in beauty with greater familiarity. For him music is melody, and harmony is the superposition of melodies, and this is a means, never an end.

He had unbounded admiration for Beethoven, whose last quartets seemed to him to embrace the whole of music; his own chamber music has Beethoven's clarity, his perfection of form, and sometimes his harshness.

Magnard set his face against anything in the nature of set methods or passing fashions; for him nothing mattered but sincerity of thought and harmonious balance of form: thus his music, being of no period, will not grow old. Finally, his art is peculiarly French in its clarity and logic, for, unlike some of our contemporaries in search of an originality already almost *démodé*, he never sought inspiration in foreign music.

Magnard died at forty-nine, at the height of his powers, and music has suffered a grievous loss in his untimely and lamentable death in the war. Marcel Labey.

MÄHLLIG, Ricardo.

Suite, str. quartet	C	B. & H., 1903.
Quartet, pf, v, vla, vc		Woolhouse.
Trio, pf, v, vc,	F	B. & H., 1903.

MAILLARD, D., French composer.

Sonata, pf, v, c mi	Leduc, 1908.

MAJOR, Julius Jacques, b. 1859, Hungarian composer.

	op.	
Quartet, str, d mi	22	B. Mery, 1908.
Trio, pf, v, vc, c mi	4	Rózsavölgyi, 1885.
,, ,, ,, D	20	Leuckart, 1894.
Sonata, pf, v, D	35	,, 1895.
,, pf, v (or vc), g mi	53	Mery, 1907.

Major's works for the chamber cannot be said to have considerable vogue, but his piano trio in D may be mentioned as having received a cordial welcome from his Hungarian compatriots. It contains some clever variations and an original scherzo.

MALARET. *v.* Canteloube.

MALEINGREAU, Paul de, b. 1887, Belgian organist, pupil of Tinel.

Sonata, pf, vc	op. 15	Lauverijns (Brussels); Durand, 1919.

Maleingreau has a divided heredity, his father being Belgian and his mother French. Although he has no points of contact with the Schola Cantorum, his works show a decided kinship with the Franckist school. He has, however, less inclination to harmonic audacity than some of his contemporaries of that school, and generally holds a position somewhat apart from prevailing movements in the musical world. Edwin Evans.

MALICHEVSKY, Witold Josephovitch, b. 1873, Russo-Polish composer, pupil of Rimsky-Korsakov.

	op.	Composed	
Quintet, 2 v, vla, 2 vc	3	1901	Belaiev.
Three quartets, str, F, C, E flat	2, 6, 15	1900, 1902, 1907	,,
Sonata, pf, v, G	1	—	,,

Malichevsky is one of the composers who grouped themselves round Belaiev, the Russian Maecenas, by whom his works were published. His début was as a composer of miniature works and chamber music exclusively. His string quartet, op. 2, attracted the attention of the leaders of the 'Belaiev circle'. Nevertheless, it must be admitted that his creative work is purely imitative in character. He does not lack a gift for melody, he is a master of the technique of musical writing, his chamber works in particular are beautiful and fine-sounding, but they rarely display originality and do not rise above the level of good craftsmanship. The first quartet was followed by two others, also for strings, in a similar pleasantly neutral spirit, and a string quintet; in none of these does the composer show any signs of evolution. Malichevsky's productions were in repute with a limited group only, chiefly Petersburg musicians in contact with the Belaiev circle. Even in Moscow they were performed rarely or not at all.

L. Sabaneiev.

[Speaking as an amateur, I confess to having a warm corner in my heart for the many Russian chamber works which, to use Mr. Sabaneiev's expression, are 'beautiful and fine-sounding', even though they be, occasionally, of the derivative order—especially when, as in Malichevsky's quartets, a share of the thematic material is allotted impartially to each instrument. His third quartet, which includes variations upon an original theme, is perhaps his best. Less attractive is the quintet with two 'cellos; nevertheless, it is a useful addition to a restricted repertory. Editor.]

MALIPIERO, Gian Francesco, b. 1882, Italian composer.

Quartet (*Rispetti e Strambotti*), str	Carisch, Chester.
Quartet (*Stornelli e Ballate*), str, C	Ricordi.
Sonata a tre, pf, v, vc	U.E.
Canto della Lontananza, pf, v	Chester.
Sonata, pf, vc, d mi	Casa Editr. Italiana (Milan).

Born into the period which saw the triumph both of impressionism and of the German classic-romantic forms, Malipiero, together with a few other Italian composers, found himself carried along in the main stream of Italian tradition. His ideas subsequently developed in the same spontaneous manner and may be thus described: 'Freed from the burden of time-honoured tricks of harmony and other encumbering habits of musical tradition, he seeks to be as natural as possible, and will not be governed by any literary or philosophical scheme.'

In the chamber music of Malipiero three periods are clearly marked: the first in which he uite definitely reacts to impressionism; the econd in which a scheme is worked out on arallel lines made up of two voices, each uite distinct in spirit; and a third and more ecent period in which all the elements are fused nd harmonized. This third period is the ichest. Elements which appear at first to be uite incompatible are all brought together ound some central idea which serves to give orm and life to the composition.

The two quartets, *Rispetti e Strambotti* and *Stornelli e Ballate*, are among the best work of Malipiero. Divided into short movements, each s found to be complete in itself, the whole, however, being animated by a spirit which gives to it a peculiar physiognomy. *Rispetti e Strambotti* is made up of twenty short phrases joined together by rapid progressions of chords which give a peculiarly incisive quality to the work. Apart from the form, which is so perfectly suited to the matter, the chief characteristic of these quartets is their sonorous quality. The various sections, as just mentioned, may stand by themselves independently, and yet each episode proceeds inevitably to the next. The chain is thus formed, natural and spontaneous, which gives unity to the composition, while a richness of melody and an infinite variety of rhythms burst forth with joyous and unrestrained emotion.

The work of Malipiero is a good example of the present (1928) Italian tendencies, which become increasingly insistent, improving in their expression and acquiring high value and beauty.

A. Casella.

[The second string quartet was awarded a prize in the Coolidge Competition of 1920, and the sonata a tre was played at the I.C.M. festival of 1927.

This work is written in a rather peculiar fashion. In the first movement the 'cello is silent; in the second, the violin is not heard, the third movement alone being really a trio.

Editor.]

MALLING, Otto Valdemar, 1848–1915, Danish composer and organist.

	op.	
Octet, 4 v, 2 vla, 2 vc, d mi	50	Hansen, 1893.
Quintet, pf, 2 v, vla, vc, E	40	B. & H., 1890.
Quartet, pf, v, vla, vc, c mi	80	Kistner, 1904.
Trio, pf, v, vc, A	36	Hansen, 1890.
Faust-Suite, pf, v	55	,, 1895.
Sonata, pf, v, g mi	57	Rahter, 1895.
Suite, pf, v	68	,, 1898.

Malling is the younger of two composer-brothers; the elder, Jörgen Henrik, also wrote chamber music.

Otto Malling's octet, a work chiefly homophonic and light in texture, was introduced by Petri to a Gewandhaus audience at Leipzig. There are slight traces of the Northern idiom in this essentially light-hearted music. I took part myself at South Place in the piano quintet, which is little more than drawing-room music, but his violin sonata shows a great advance—it is really a charming work, much to be recommended to amateurs.

Malling's violin suite is inspired by poetical motifs from Carl Ewald, and illustrates, in four parts, spring, summer, autumn, and winter. The piano quartet, a work of moderate difficulty, is a favourite in amateur circles; the quintet, too, is a melodious work, and contains a serenade with conventional pizzicato effects.

Editor.

MANAS, Edg.

Quartet, str, d mi	B. & H.
Sonata, pf, v, E	Chester.

MANDL, Richard, 1859–1918, German composer.

Quintet, pf, 2 v, vla, vc, G	U.E., 1911.
Hymn to the Rising Sun, pf, 2 v, vla, vc	Leuckart.

Mandl's quintet is a peculiarly charming production. There is inspiration throughout, the working-out of the ideas is excellent, and everything sounds well. In the opening allegro the violin leads off with a cheerful, expressive main subject, which produces a happy effect, enhanced by the entry of the second subject on the viola; there are also a number of secondary themes.

In the andante, in which the fourth string of the 'cello is tuned down to B, a fervent theme is announced by the strings alone, and prolonged until it is taken up by the piano, the strings then providing a graceful accompaniment. After the entry of a second subject, and when a powerful climax has been reached, the strings are again given ample opportunity to give an expressive rendering of both themes before the movement dies softly away.

A delightful freshness characterizes the main subject of the rapid third movement; there is real humour both in the development of the subject and its sequel, and the whole is in the nature of a scherzo. A delicious melody then appears, more or less as a trio. In this movement also the strings are heard alone at times, and the same device occurs in the weighty and to some extent fugal introduction to the final allegro con fuoco, which is in G minor, but ends in the major. This fine, vigorous movement has a particularly delightful second subject. The whole finale, with its teeming energy and incisive rhythm, makes heavy demands on the players, especially on the pianist. Taken as a whole, however, the quintet is not too difficult for advanced amateurs who are experienced in ensemble-playing.

Wilhelm Altmann.

MANÉN, Juan, b. 1883, Spanish violinist, educated in Germany.

Quartet, str, F op. A 16 U.E., 1922.

The quartet is in three movements: I. *Matí. (Transparencia)* (Morning—Transparency); II. *Mig-dia (Exultacio)* (Noon—Exultation); III. *Vespre (Inquietuts)* (Evening—Inquietude). These titles, in Catalonian language, sufficiently explain the poetical and psychological basis of inspiration alleged by the composer. The first movement, allegro poco mosso e delicato, is constructed on a single theme which shines incessantly throughout the piece either as a leading phrase, or contrapuntal device in its original form, or in fragments. It first appears given out by the violins in octaves with the viola:

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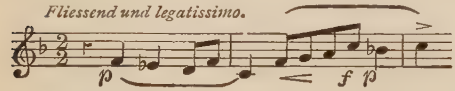
Fliessend und legatissimo.
p
f p

The second movement, a scherzo in binary form, contains the following exhilarating motifs:

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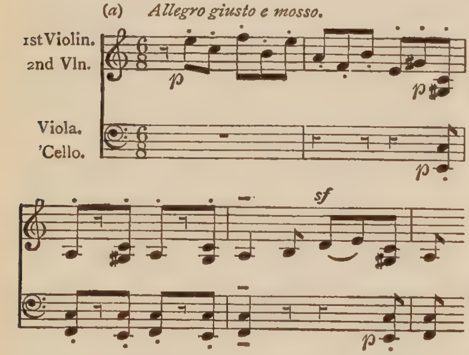
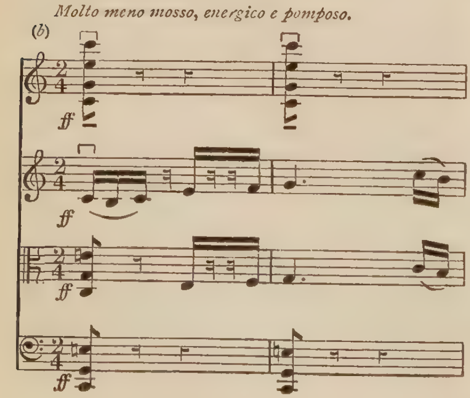
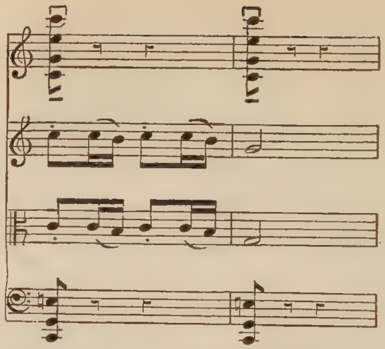

(a) Allegro giusto e mosso.
1st Violin.
2nd Vln.
Viola.
'Cello.
p
sf

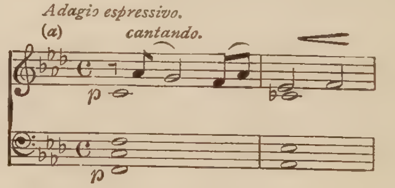
Ex. 3.


Molto meno mosso, energico e pomposo.
(b)
ff

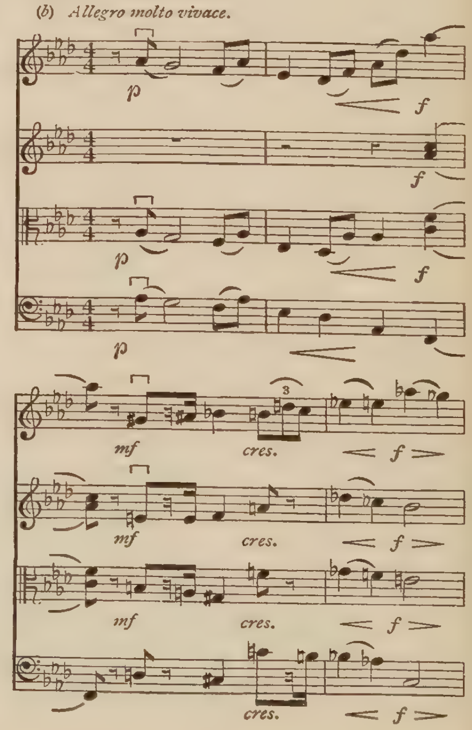


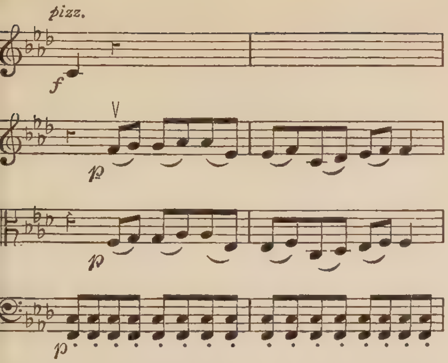
Harmonic and rhythmical transformations of the first two bars of the quartet constitute the subject for the final movement, in combination with some new material of an agitated character.

Ex. 4.


Adagio espressivo.
(a) cantando.
p

Ex. 5.


(b) Allegro molto vivace.
p
f
mf
cres.
3



The letter A preceding the opus number of this quartet is the sign adopted by the author to establish a difference between early works published without his authority and those composed or re-written in later years.)

PEDRO G. MORALES.

MANN, ADOLPH, b. 1874, English pianist.

Trio (*Marionettes*), op. 5 Cramer, 1923.
pf, v, vc
Sonata, pf, v, E flat „ 4 B. & H., 1912.

Although a native of the south of England, Adolph Mann in the leading characteristics of his music suggests many of the qualities more often associated with the sturdy North. This is notably so in the case of his violin sonata.

Thus the first movement (allegro fuocoso), is based on a theme at once rugged and ardent, which, in conjunction with a second subject of a more restful character, provides the basis of a finely wrought movement, rising at the close to an energetic climax. To this succeeds a slow movement which, while not lacking needful elements of variety, yet persists in a course notable for its melodic breadth and severity. Not less characteristic is the scherzo, which pursues its path entirely undisturbed by the independent fashion in which the instruments are treated, while the whole work is rounded off by an admirably planned finale, based on a dignified first subject (with which the second is afterwards combined).

If the violin sonata impresses particularly by its breadth and power, the lighter side of the composer's art is no less happily revealed in the suite of independent short movements which compose his trio, *Marionettes*.

A welcome addition to the trio repertory, which contains so little of value to performers in the elementary stage, is Mann's arrangement of Beethoven's duos for clarinet and bassoon (Augener)—admirably done and needless to say of great musical interest.

EDITOR.

MANNHEIM SCHOOL.

The obvious gap between the styles of Bach and of Haydn is so great that it seems almost without a parallel in the history of music. It is a merit of modern research, and especially of Hugo Riemann, to have rediscovered the forgotten links between these composers. The masters of the Mannheim School had, according to recent studies, found and practised most of the innovations which were formerly attributed mainly to Haydn. The chief characteristics of the Mannheim masters who were Haydn's direct predecessors are the following: (1) They added, at least sometimes, a fourth movement to the three movements till then customary in the sonata, and their introduction of the minuet brought a new contrasting and enlivening element into the older, rhythmically somewhat monotonous, sonata; (2) they developed the new sonata form (the first movement) considerably, introducing first and second themes of different character in the keys of the tonic and dominant (or relative major, in the case of movements in minor keys), but the so-called 'working-out' section in the middle is somewhat fragmentary in their sonatas, and here especially Haydn found the possibility of making marked progress; (3) they gradually gave up the inevitable basso continuo, thus diminishing the preponderance of the bass part and giving to melody its chance of effect; (4) they introduced motifs of a new kind, tending towards a lighter, more flowing and flexible melodic line of more popular character and more attractive sonority; (5) there are sudden and frequent changes of mood within the same piece, often in the same theme; (6) the style becomes less fugal.

The leading masters of the Mannheim School were: Johann Stamitz (1717–1757), Franz Xaver Richter (1709–1789), Ignaz Holzbauer (1711–1783), Anton Filtz (*c.* 1730–1760), Carlo Giuseppe Toeschi (1724–1788), Christian Cannabich (1731–1798), Johann Baptist Wendling (1720–1797), Carl Stamitz, jun. (1746–1801).

Our present knowledge of the chamber music of all these composers is due mainly to the researches and publications of Hugo Riemann, in his editions of *Symphonien der Pfalzbayerischen Schule* (*Mannheimer Symphoniker*), vol. III. 1 and VII. 2 of *D.T.B.*; and in *Mannheimer Kammermusik des 18. Jahrhunderts*, vol. XV and XVI of *D.T.B.* Riemann's introductory essays to these volumes and the attached thematic catalogue give detailed information. The same editor has also published an extensive collection of pre-classical chamber music of the eighteenth century, entitled *Collegium musicum* (publ. B. & H., Leipzig) which contains many works of the Mannheim school.

JOHANN ANTON WENZEL STAMITZ, the founder and principal master of the Mannheim school, published ten trios for strings, to be played *ad libitum* either by string orchestra or solo instruments. They are contained in:

op. 1, *Six sonates à trois parties concertantes* (Paris and London), in his *Symphonies, oeuvre IV* (2 trios), and in a collection of *Trios à trois parties concertantes* by different composers (Paris, Huberti), two of which are by Stamitz, op. 4, nos. 3 and 5. Op. 1 is of special importance, on account of its musical excellence and its historical position as the starting-point of the new movement, which led to the Viennese classical style. These trios are even remarkably in advance of their time in their modern technique and ideas. Stamitz's other known works are for solo instruments with continuo.

A complete modern edition of op. 1 has been published by Riemann (*Collegium musicum*). The same collection contains the Stamitz trios: op. 4, no. 3; op. 5, no. 3; op. 9, no. 6. A trio in E flat (MS. in the Dresden State Library) is reprinted in vol. XVI of *D.T.B.*

FRANZ XAVER RICHTER (1709–1789), though older than Stamitz, followed Stamitz in his innovations, though his art is less radically modern. He stands midway between the old and new styles.

He published:

Op. 1 (?). 6 trios for 2 violins and thorough-bass. No. 6 in modern reprint in vol. XVI of *D.T.B.*
Op. 2 (?). 6 sonate da camera a cembalo obbligato, flauto traverso o violino concertato e violoncello. (Nuremberg, Ulrich Haffner.)
Op. 3. Six grandes sonates à deux violons et basse continue. (Paris; reprinted in Amsterdam and London.)
Op. 4. A second set of 6 sonatas for 2 violins, 'cello, and thorough-bass for harpsichord. (London, C. & S. Thompson.)
Op. 5. Six quatuors pour deux violons, alto et violoncello. (Paris: La Chevardière. Reprinted in London, J. Longman & Co.)
(Without opus number.) Six sonatas for the harpsichord with accompaniments for a violin or German flute and violoncello. (London: J. Walsh.) Contains 3 sonatas from op. 2 and three new ones.
Six duos pour flutes traversières ou violons. (Paris: Borelly.)

Richter's most valuable work is his op. 5. These six string quartets, reprinted in vol. XV of the *D.T.B.*, come close to the early quartets of Haydn and Mozart. They were first published about 1765 or even earlier, and will always remain a remarkable monument of early modern quartet writing. They all have three movements, are full of the characteristic Mannheim marks of expression—of modern changes from piano to forte, and sforzando, espressivo, and dolce marks. They also show the new melodic type, and the vivid repartee of the instruments, generally attributed to Haydn. To the older contrapuntal style they occasionally pay tribute by a fugal finale or by elaborate contrapuntal treatment, as in the 'Rincontro' of the first quartet.

For the lesser masters of the Mannheim school a mere summary must suffice here; the reader desirous of details is referred to Riemann's studies, catalogues and reprints in the *D.T.B.*, vols. XV and XVI, and to his *Collegium musicum*.

Reprint of:
Ignaz Holzbauer, string quintet, E flat, in vol. XV.
Anton Filtz, string trio, op. 3, no. 2, A major, in vol. XVI.
— piano trio, op. 4, no. 3, C major, in vol. XVI.
— string trio, op. 3, no. 5, E flat major, in *Collegium musicum*.
C. G. Toeschi, piano trio, no. 4, G major, in vol. XVI.
— quartet for flute, violin, viola, 'cello, op. 1, no. 1, G major, in vol. XV.
— quintet for flute and strings, op. 3, no. 6, F major, in vol. XV.
Christian Cannabich, string quartet, op. 5, no. 2, E minor, in vol. XV.
Joh. Bapt. Wendling, quartet for flute and strings, op. 10, no. 6, G major, in vol. XV.
Karl Stamitz, jun., quartet for wind instr. or strings, op. 8, no. 2, E flat major, in vol. XV.
— string trio, op. 2, no. 1, B flat major, in vol. XVI.
— sonata for viola d'amore e basso, D major, in vol. XVI.
— quartet for strings or string orchestra, op. 4, no. 1, C major, in vol. XVI.
Vols. XV and XVI also contain chamber music by:
Ernst Eichner (1740–1777), quartet for flute and strings, op. 4, no. 4, D major. Two piano trios, op. 1, no. 3, C minor; op. 2, no. 1, A major.
Abt Georg Jos. Vogler (1749–1814), quartet for flute and strings, B flat major.
Anton Stamitz (1754–1820), 2 string quartets: livre IV, no. 4, E major; livre IX, no. 5, D major. String trio, op. 4, no. 1, E flat major.
Franz Danzi (1763–1826), quintet for wind instruments, op. 56, no. 2, G minor.
Franz Xaver Sterkel (1750–1817), sonata for violin and piano, op. 18, no 2, G major.
Wilhelm Cramer (1745–1799), string trio, op. 3, no. 2, B flat major.
Johann Friedrich Edelmann (1749–1794), 2 sonatas for violin and piano, op. 2, no. 1, C minor; op. 4, no. 3, F minor.

HUGO LEICHTENTRITT.

MANNS, FERDINAND, b. 1844, German violinist.

	op.	
Serenade, str. quartet	36	A. E. Fischer, 1884.
Serenade, 2 v, vla, G	—	Siegel, 1872.
Trio, 2 v, vla, A	15	„ 1874.
Sonata, pf, v, G	23	A. E. Fischer, 1878.

Manns's trios are useful to viola players for private practice, but his music is derivative from older models, and somewhat uninspiring.

MANUEL, ROLAND [LÉVY, Roland Alexis Manuel], French composer, pupil of Maurice Ravel.

Trio	v, vla, vc	A	Senart, 1922.
„	pf, v, vc		„ 1917.

Roland Manuel's string trio, which is strongly influenced by Ravel, does not represent his present tendencies. In this dainty work the three instruments move in an tmosphere of free counterpoint; successions f fifths and fourths and unresolved dissonances are frequent, but the effect is always musical, whilst the ideas are freely flowing and flexible. Despite modernist tendencies, he adheres to classical form, with, however, a certain freedom of treatment.

The first movement is built on a theme A in A major, and a second theme B in C sharp minor (relative minor of the dominant). After ingenious development, the recapitulation introduces the second theme first (in E minor), then the first (in A major), to conclude. Examples of this inversion of themes in the recapitulation may be found in Mozart.

The saraband, a dignified movement, is in simple Lied (aria) form. The finale (rondo) is in fact a rondo the refrain of which is presented in varied forms—a cheerful and lively theme, harmonized in incisive and original fashion.

Roland Manuel's chamber works have charm, clarity, and colour, despite certain audacities of design. H. Woollett.

MANZIARLY, Marcelle de, b. 1899, French composer.

	Composed	
Trio, pf, v, vc, f sharp mi	1921	Billaudot (Paris).
Sonata, pf, v, f sharp mi	1918	Senart.

Born in Russia of a French father, Marcelle de Manziarly settled in Paris in 1905. Her temperament combines strong dramatic tendencies with a tinge of Slavonic melancholy; the harmonic speech in her chamber music is vigorous and full of colour, and finds its mode of expression in a wealth of polyphony.

The Violin Sonata was awarded a prize in 1920 in the competition organized by *L'Aide aux femmes de professions libérales*.

The first movement, très simple et expressif, begins with a theme of folk-song type, richly harmonized. After a short development, there appears a second, with a swaying accompaniment, the irregular rhythm of which provides a strong contrast. This gives way to a third motif derived from the opening theme, which reappears briefly, then leaves the first to conclude, as with a distant gleam of hope.

The next movement, lent et grave, in D minor, is full of restrained grief, and is dominated throughout by Slavonic characteristics, ending with an expressive phrase with plaintive modulations.

The finale, tumultueux, begins in E flat minor with an agitated chromatic theme, leading to a gently melancholy return of the third subject of the first movement; after which the stormy theme, now in F sharp minor, resumes its sway; and a peaceful phrase concludes the work on a note of quiet hopefulness.

The Trio opens with a tragically conceived introduction, throughout which echoes the tolling of a funeral knell. A melody of brighter aspect follows, and is gradually transformed; it appears on all three instruments, with a lighter, more cheerful rhythm, swells up to a climax, and dies down. In the music which follows some ingenious mutations of themes with happily conceived polyphony are heard, and the conclusion is based on the solemn opening section, which dies away on a note of grim fatality.

The second movement, in D major, opens in gay and popular vein. The middle section, which is somewhat harsher, recalls the polyphony of the preceding movement, then the popular theme brings the movement to a happy conclusion.

The third movement, in Lied form, in E flat minor, strikes a note of profound sadness. The middle section contains a reminiscence of the opening and reaches great dramatic heights, but closes in gloom and silence.

The finale—assez vite—opens boisterously, calms down, and gives place to a slow and tenderly melancholy theme, which appears on all three instruments. A brief reminiscence of the Lied casts a momentary shadow; then comes a powerful ending based on the opening theme.

Exceptionally gifted, Marcelle de Manziarly shows nothing of the feminine in her work; hers is a profound and virile spirit, richly endowed with poetic feeling. Very different from that other exceptional woman, Germaine Tailleferre, she shares with her the post of pre-eminence among French women composers. Adolphe Piriou.

MARAIS, Marin, 1656–1728, pupil of Lully.

Marais was the great master of the viola da gamba, and a composer of merit. Some of his chamber music has been recently republished, and can be obtained from J. & W. Chester. He had nineteen children, several of whom were also musicians. One, Roland, attained distinction, and several of his sonatas and suites have been recently republished (Senart, Ricordi, Augener, &c.). For list of original publications *vide Fétis*. Editor.

MARCELLO, Benedetto, 1686–1739, Italian composer.

Marcello originally studied for the law. Fétis states that he was a master of instrumentation and a composer of real originality. A list of modern republications of his sonatas, some for 'cello with figured bass, others foı flute, viola, or violin, is given in *Altmann*.

MARIN, Marcel de (Marie Martin Marcel), 1769; *d.* before 1861.

Quintet, harp, 2 v, vla, vc	op. 14	Cousineau (Lemoine aîné succr.) (Paris).

Three trios, v, vla, vc.	op. 20	Érard (Paris).
Duet, harp, v	„ 17	„

Marin, a virtuoso harpist and violinist, was, according to Fétis, the most remarkable amateur of his time, a 'veritable classic'.

MARINI, Biagio, *c*. 1600–1660.

Modern republications:

Sonata in C, and other compositions, pf, 2 v, vc	(L. Torchi, *L'Arte Mus. in Italia*), Ricordi, 1907.
Sonata, pf, 3 v	„ „ „

Marini is of importance in the history of chamber music as being one of the earliest of the Italian violinists to write concerted music. For list of chief works see *Grove* and *Riemann*.

MARK, Jeffrey, b. 1898.

Scottish suite, pf, 4 v (Carnegie Award, 1927).	S. & B.

'The work is full of local colour, in which the whole scheme is carried out with considerable originality and resourcefulness in dealing with the unusual combination. This suite would supply excellent opportunities for string players who desire to explore new or untrodden paths.' [*Music Bulletin*, B.M.S.]

MARSCHNER, Heinrich August, 1795–1861, German operatic composer.

	op.	
Quartet, pf, v, vla, vc, B flat	36	(New edn.), Hofmeister.
Quartet, pf, v, vla, vc, G	158	André.
1st trio, pf, v, vc, a mi	29	(New edn.), Costallat; Kistner.
2nd and 3rd trios, pf, v, vc, g mi, f mi	111, 121	Hofmeister.
4th trio, pf, v, vc, D	135	Bosworth; Costallat.
5th trio, pf, v, vc, D	138	Hofmeister.
6th trio, pf, v, vc, c mi	148	Costallat; Hofmeister.
7th trio, pf, v, vc, F	167	Costallat; Hofmeister.
Duo, pf, v, E flat	147	André.
„ „ a mi	174	Hofmeister.
„ pf, v (or vc) b mi	193	„

Best known by his dramatic compositions, Marschner showed real talent as a composer of abstract music. In 1816 he met Beethoven at Vienna, according to Fétis, when the master advised him to write a number of sonatas and symphonies in order to acquire facility. This Marschner succeeded in doing, for he wrote very rapidly, and produced a great number of works. He was a composer of the romantic school, sometimes compared with Weber, though not to his advantage.

Schumann (*Gesammelte Schriften*) writes at considerable length on Marschner's trio, op. 111. 'One is carried away,' he says; 'great traits of talent flash out everywhere; but, on a closer inspection, the more superficially treated side of the music appears.' It is in the domain of the fantastic and ghostly that Marschner moves most happily. Editor.

MARSICK, Armand, b. 1878, Belgian violinist.

Sonata, pf, v, f mi	Composed 1900	Leduc.

MARTEAU, Henri, b. 1874, French violinist.

	op.	
Serenade, 2 fl, 2 ob, 2 cl, bass cl, 2 fag, D	22	Steingräber, 1922.
Quintet, cl, 2 v, vla, vc, C	13	Süddeutscher Musik-V., 1909.
Eight songs, voice, str. quartet	10	Simrock, 1906.
Quartet, str, D flat	5	W. Schmid (Leipzig), 1904.
Quartet, str, D	9	Simrock, 1905.
Quartet, str, C	17	Steingräber, 1921.
Trio, v, vla, vc, F	12	Simrock, 1907.
Trio, fl, v, vla, D flat	32	„
Suite, pf, v, A	—	Siegel.
Fantasie, organ, v	27	Simrock.

Marteau, who has gained much distinction as a violinist and still more as a teacher, was appointed violin professor at the Hochschule in Berlin after Joachim's death, and continued there till 1914. He has not made much headway with his chamber compositions up to the present time. Editor.

MARTIN, Frank, b. 1890, Swiss composer.

Quintet, pf, 2 v, vla, vc, d mi	Henn (Geneva), 1922.
Trio (on Irish folksongs), pf, v, vc	In the press.
Sonata, pf, v, g mi, op. 1.	Hug, 1914.

Martin's violin sonata, although it reveals much talent, is an early work without much originality. But in his quintet, which is often played on the Continent, the individuality of his style is more pronounced. Classical form, finely developed themes, and a well-marked sense for delicate shades of tone characterize his style. His trio belongs rhythmically and harmonically to the modern French school. Built up on Irish folk-melodies, the opening allegro is full of the Gaelic spirit, whilst the second movement, a kind of pastorale, seems to suggest impressions of the Irish landscape. But the character of the third movement (Jig) is more French than Irish. The work, composed in 1925, presents considerable technical difficulties. FREDERICK HAY.

[The violin sonata was played in Birmingham (1922), and highly spoken of by local critics.]

MARTINEAU, PAUL.

Sonatina, pf, v Ricordi (Paris), 1920.

MARTINI, GIOVANNI BATTISTA, [*Padre Martini*], 1706–1784, Italian violinist.

Padre Martini was a great musician and theorist. He showed great kindness to Mozart, when the latter visited Italy in 1770 as a boy of fourteen. Two of his solo sonatas (v, fig. bass) have recently been republished.

MARTINU, BOHUSLAV, contemporary Czechoslovakian composer.

2nd quartet, str U.E.

The opening movement of this quartet is rather Schubertian in character, with a deliberate simplicity that does not always carry conviction, while the second, in spite of boldness and speed, rarely fails to rise above the commonplace. The andante, however, is of a far more interesting and original nature, and here one feels that the composer has really something to say and has found a thoroughly adequate and artistic means of expressing it. The finale, though inferior to the andante, maintains a high level of interest, the close being particularly good. On the whole this quartet is a welcome addition to the chamber music repertoire, and we may confidently expect even more important contributions from the pen of this gifted composer. It was performed at the (1928) Siena Festival of the International Society for Contemporary Music.

A quintet (2 v, 2 vla, vc) was played at Mrs. Coolidge's Berkshire festival in September 1928. EDITOR.

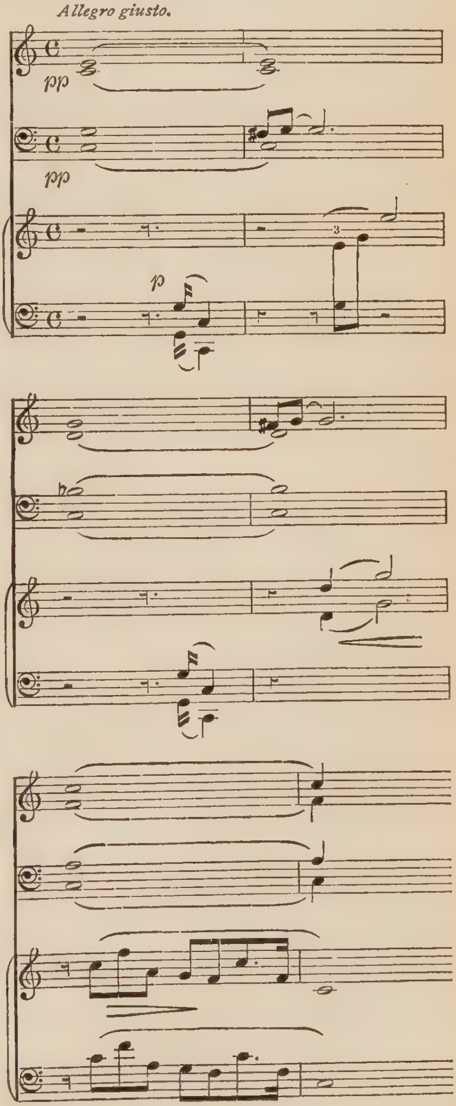
MARTUCCI, GIUSEPPE, 1856–1909, Italian composer.

	op.	
(Prize) quintet, pf, 2 v, vla, vc, C	45	Kistner, 1893.
(Prize) trio, pf, v, vc, C	59	Ricordi, 1883.
Trio, pf, v, vc, E flat	62	Kistner, 1888.
Sonata, pf, v, G	22	Ricordi.
,, pf, vc, f sharp mi	52	Kistner, 1884.

THE QUINTET is the most important of Martucci's chamber works, a composition of austere character, relieved, however, by charming turns of melody. According to Martucci the melodic line should retain its expressiveness, yet without either dramatic or lyrical elements. At the same time the squareness of the rhythm must not involve rigidity in the melodic scheme. A certain unconstraint is noticeable in the development of his melodic speech, with an elasticity of movement necessary to the light and shade and suggestive of a hidden poetic meaning.

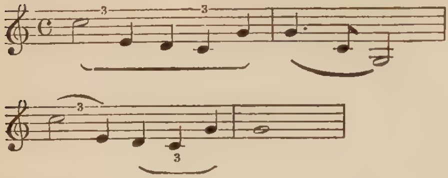
The thematic scheme in the exposition of the first movement of the quintet is adapted to the peculiarities of the different instruments. Motifs of a markedly rhythmic character are generally entrusted to the piano, while the string quartet forms a body apart for expressing special ideas. This distinction is already evident in the opening phrase—

Ex. 1.



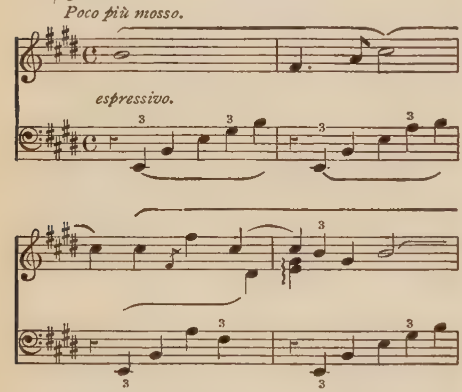
which serves as introduction to the motif given to the violin:

Ex. 2.



The second theme, in E major, on the other hand, is announced by the piano—

Ex. 3.



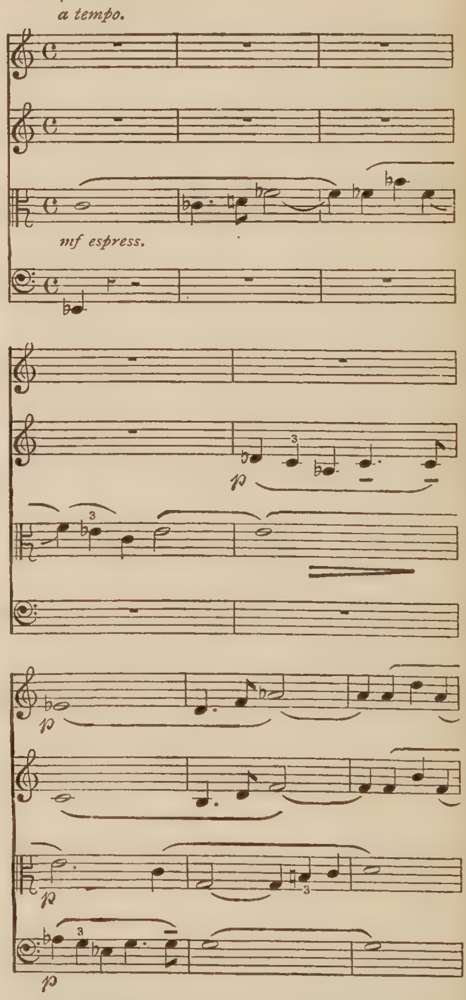
but at the tenth bar is promptly repeated by the violin, against a charming arpeggio accompaniment on the piano. This motif lends itself remarkably well to modulation.

The exposition is not repeated, and the composer passes straight into the development, where the theme creeps mysteriously beneath the undulations of the two violins, and, touching distant tonalities, returns on itself repeatedly; then, reaching the key of C sharp minor, it appears on the 'cello, while the piano resumes the initial rhythmic motif.

To give an adequate idea of Martucci's method of construction would require too detailed an analysis. He makes use of the second subject in a special way, in order to weave a contrapuntal web, which is diversified by changing harmonies—a use to which this theme is well adapted, as shown in the following fragment of the string parts (Ex. 4)—the harmonic atmosphere being provided by an arpeggiando movement of the piano. But when, after many harmonic excursions, the composer reaches the dominant of the original key of C major, he pauses, and, after a long pedal, proceeds, in classical fashion, to the recapitulation.

The art shown in this recapitulation is noteworthy; he is not satisfied with a simple repetition. On the above-mentioned dominant pedal he very ingeniously returns to the opening phrase, slightly varied, however; it then reappears in its original form, but in A flat major, and, suddenly breaking off, gives place to a repetition of theme II, after which the movement continues on traditional lines.

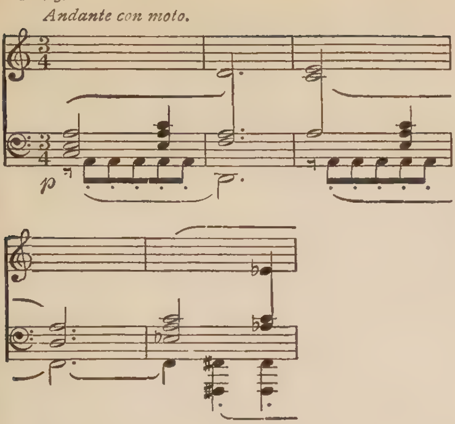
Ex. 4.



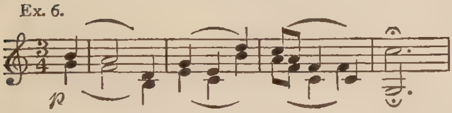
The andante con moto is unusual in form, its first theme showing some analogy with a song, divided into strophe and refrain, the former being represented by the first eight bars, on the piano (Ex. 5), while the refrain consists of the four following bars on the two violins (Ex. 6).

Now the composer's secret is to make free use of these two melodic constituents as two separate subjects in the middle section of the movement, which is separated from the first

Ex. 5.

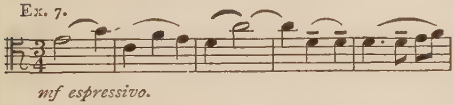


Ex. 6.



theme by a modulatory episode, and followed by a second smooth tune in the relative major, announced as a 'cello solo:

Ex. 7.

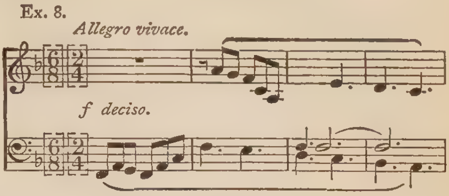


This is repeated by the first violin, the harmony being provided by the other strings, with arpeggios from the piano.

In the middle section an atmosphere of gloom prevails. The refrain, sotto voce, sounds like an echo of a distant voice amid suggestions of the first theme heard in the bass, beneath the tremolo of the violins. After an arpeggio passage on the piano, the same theme appears again, to herald the reprise. Two bars of it are played by the second violin, answered by two bars from the 'cello. This dialogue-form in a single phrase is very poetic, gives light to the movement, and displays the skill of the composer, who in the recapitulation always contrives to vary the exposition with fresh ideas, without prejudice to clarity or sense. The second motif follows, this time in A major, again on the 'cello, but now reinforced by the viola. A triplet movement in the piano part forms a kind of coda, in which appears the first theme in A major.

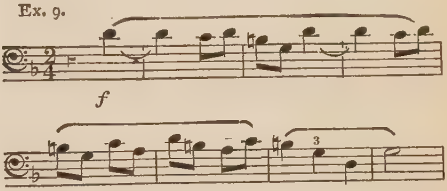
The scherzo is also in three sections, and approaches the first movement in form, the middle section consisting of elaborations instead of a trio. It differs, however, in the character of the themes, and in the repetition of the thematic periods, these repetitions being so constituted as to recall the *ritornelli* of the classical minuet or scherzo. In this movement Martucci is inspired by the remembrance of Beethoven's pastorals and Wagner's heroics. Of the first type is the short prelude of four introductory bars on the piano—

Ex. 8.



which is immediately followed by the principal phrase of the theme, entrusted to viola and 'cello:

Ex. 9.



This recalls a well-known Wagnerian theme altered by the tie. These two fragments contain the whole rhythmic substance of the movement, which derives special animation from the continuous contrast of the two rhythms, 6/8 and 2/4.

The scheme of the first part of the scherzo is as follows:

I.	Ex. 8. F major;	—Ex. 9.	C major.
II.	,, ,,	— ,,	D flat major.
III.	,, ,, with prolongation;	— ,,	C major.

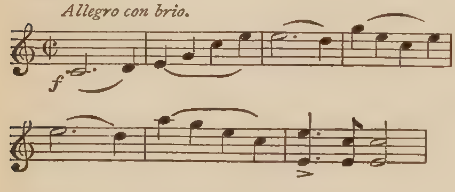
The exposition of the second theme resembles that of the first, but the plan is simpler, as it does not subdivide into two fragments.

Martucci's ingenuity is again evident in the manner of the transition to the working-out of the thematic material. Thanks to the rhythmic contrast typical of the themes, their flexibility, and the ease with which they permit of chromatic alteration without losing their character, the middle section of this movement is one of the most successful of the whole work. The initial fragment of the first theme wanders everywhere, insinuating itself between the phrases of the second melody and maintaining a lively argument with the duple rhythm of Ex. 9, eventually dying away in a tremolo in which the reprise is born. The recapitulation is somewhat simpler than the exposition in that there are fewer repetitions, but is more complex in its combinations and the fresh interweaving of the themes; so much so that if the plan of the movement were not so clearly determined by the traditional succession of the periods, one might almost imagine the recapitulation to be a continuation of the central development.

The conclusion is very poetic. The speed slackens, and the music assumes a quasi-mystical character with a series of quiet chords on muted strings. Then, suddenly, a final outburst, with swift light staccato passages from the piano alone, rends the veil of mysticism, and the scherzo ends as it began.

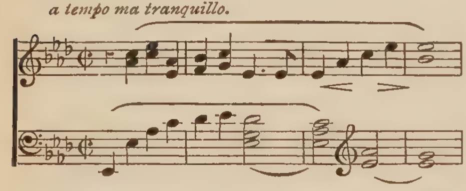
From the formal standpoint, the finale hardly differs from the preceding movements. But, as a finale, it has a character of its own, in the flexibility of the themes, the speed of the allegro con brio, and the less elaborate and extended middle section. With regard to the flexibility of the thematic ideas, Martucci preserves a quite unique attitude; he does not employ themes of contrasting characters. The only difference between the cantabile first theme, presented in octaves by the strings—

Ex. 10.



and the second, entrusted to the piano—

Ex. 11.



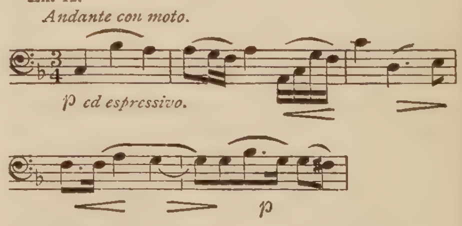
lies in the tonality and in the presence of the quaver in the second bar, which is a characteristic feature of the phrase. In this movement there is no suggestion of a repeat of the exposition; the development follows without any clear line of demarcation. Martucci does not even return to the principal key of the movement (C major), but continues in A flat, touching on this or that theme, with but few complexities; until, after the middle section, he reaches the reprise, which is prepared by a legato episode in which fragments of the second subject in augmentation are heard on the strings.

The actual reprise is almost furtively made by the viola with Ex. 10, which insinuates itself beneath sustained notes from the other strings, while the piano underlines the entry with long-held chords. From this point the movement follows traditional lines. The second subject appears here, not in A flat, but in C, according to the classical formula, and the work draws to a close with a reminiscence of the first movement. After a hurrying crescendo, the first episode appears in long notes *ff* on the strings, an apotheosis of the 'mother-theme', as it were, and a reminiscence of cyclic form.

Piano Trio, op. 59. Of Martucci's two trios the first, op. 59, written in 1883, was crowned by the Società del Quartetto of Milan. Though mainly classical in structure, there is, nevertheless, a certain spirit of modernity, and now and again a slightly Wagnerian romantic touch, which is remarkable, considering its date. The composer-pianist's hand is very evident in the preponderating rôle of the piano. There is nothing of particular interest in the thematic material of the first movement. The melody of the first theme, announced by the 'cello, is lively, but not very expressive; while that of the second theme, derived from the figure of the piano, has little interest. But it would be a mistake to imagine that Martucci was unable to make much capital out of these rudimentary subjects. It is only necessary to recall the beautiful harmonious effects drawn from the first theme allargato when the developments of the middle section begin, and the close dialogue in canon developed from the same scrap of melody, to realize that the composer had his reasons for choosing a thematic scheme not very attractive in itself. Again, in the scherzo in A minor which follows (with the trio in A major in the middle, followed by the repeat of the first part), the piano comes out brilliantly with great effect. But the ideas are not very novel, and only in the trio do the strings cease to be the humble servants of the keyboard instrument.

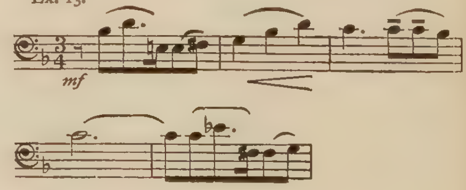
The andante is remarkable for its robust, flexible and expressive melody, somewhat Brahmsian, perhaps. The principal subject, which serves as the opening, is announced by the 'cello, thus—

Ex. 12.



and repeated, after ten bars, by the first violin; and, after six more bars, appears the animato—

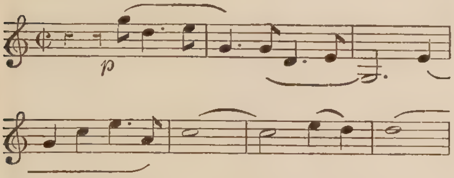
Ex. 13.



employed by Martucci to give life and interest to the middle section. The recapitulation, with its melody reinforced by the strings in octaves, is extremely effective. The finale is very fully developed, but not remarkable for invention. As in the quintet, Martucci wishes to connect it with the first movement by the introduction of its first theme in the middle section. The thematic ideas are melodious, and there is a certain freshness of popular type in the first subject—

Ex. 14.

Allegro risoluto.



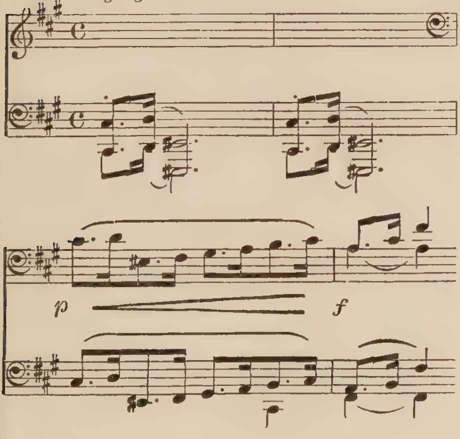
the balance between piano and strings, too, seems in this movement to be restored.

Second Piano Trio. The same methods of construction are employed in the trio, op. 62. The only difference between this and the trio already analysed is that the themes are more successfully constructed, and the balance of tone better maintained. The piano part is no longer predominant, as in the first trio. The subject-matter is better distributed among the parts, and is brightened by imaginative touches. Hence it is generally preferred to the earlier work.

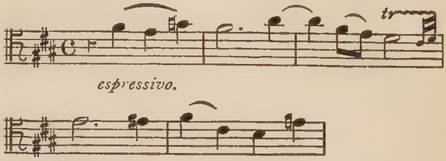
The Violoncello Sonata is among the few compositions for these instruments which combine a modern reconstruction of classical form with the spirit of the new romantics. The sonata is on the same lines as the quintet and two trios, with the exception of the third movement, the usual andante being replaced by a shorter movement of similar character—an intermezzo in fact. The arrangement of the subjects in the first movement is suited to the genius of the two instruments, the rhythmic first subject being given to the piano, which is the better suited to this type of idea (Ex. 15), while the cantabile second subject is played by the 'cello.

Ex. 15.

Allegro giusto.

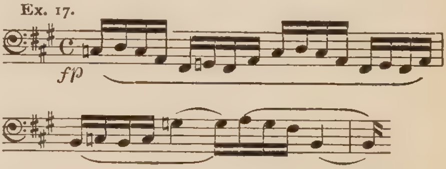


Ex. 16.



The whole substance of the movement is founded on these characteristically opposed ideas, with the addition of the 'bridge' episode, which gives much life and movement. This is developed over a semiquaver figure, entrusted now to the 'cello,

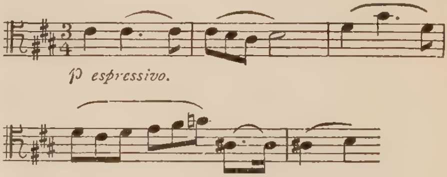
Ex. 17.



now to the piano. In the development this is combined with the first theme, which passes from the piano to the 'cello, and is prolonged into a phrase which has a cantabile character absent in the exposition. The recapitulation offers nothing fresh beyond the regular changes of key required for the second subject (Ex. 16). The scherzo has the same form as that of the C major trio, but the piano part is simpler, whilst in the middle section the 'cello is heard in a melody of pastoral character.

The intermezzo, marked andante flebile, is a short movement, in strophes, in which a melancholy, impassioned, eight-bar melody on the 'cello—

Ex. 18.



is answered by the piano, and, at the sixteenth bar, again repeated by the 'cello. This is, perhaps, the melodic gem of the sonata, and is one of Martucci's most deeply felt melodies.

The finale opens in somewhat capricious and original fashion with a vigorous outburst from the piano. As in the first movement, the pianistic first subject is followed by a cantabile second theme of ''cellistic' type; then, after a repeat of the first part, a rather involved development begins. Towards the end of the recapitulation the rhythmic motif (Ex. 15) of the first movement is briefly and forcefully delivered by both instruments. A rapid semiquaver figure, derived from the opening phrase, brings the sonata to a fiery conclusion.

Martucci's minor chamber compositions comprise three pieces for violin and piano, op. 67, and three for 'cello and piano, op. 69. In these minor works, too, there is a sense of nobility, and respect for the laws of form. In them we recognize the conscientious artist, whose fine classical education has been developed on modern lines. They are worthy cadets of the family of the quintet and trios, and may be regarded as the manifestations of a musical personality in which the creative fancy shines even more brilliantly than before.

GAETANO CESARI.

[The keenness of Martucci's interest in chamber music was shown in his direction, during eight years, of the performances of the Quartetto Napoletano.]

MARX, JOSEPH, b. 1882, Austrian composer.

	Composed	
Ballade, rhapsody and scherzo, pf, v, vla, vc	1911	U.E., 1912.
Trio-fantasie, pf, v, vc, g mi	1910	,, 1914.
Sonata, pf, v, A	—	,, 1914.
Suite, pf, vc, F	—	,, 1915.

Marx's chamber compositions bear the stamp of a unique musical personality, full of imagination, wealth of invention, and considerable technical ability. But they also convey the impression that their composer is struggling for new forms of structure and expression, which he seeks by way of evolution and not by ignoring the musical tablets of the law. Accordingly, Marx has no affection for the more or less definitely outlined forms of chamber music, but prefers to express himself artistically in untrammelled rhapsodic forms.

THE PIANO QUARTET, in the form of a rhapsody, most clearly shows this preference—a vividly coloured work which is by no means lacking in original ideas, represented in a rather impressionistic way, and woven contrapuntally into interesting and varied combinations. It is an early work, composed in 1911, which already reveals all his peculiarities: on the one hand the greatest possible independence of the voices, interesting harmony and rhythm, and warm, sensuous melody; on the other hand a too orchestral treatment of the piano, which often obtains the predominance over the other instruments. This orchestral treatment arises from the composer's craving for great dynamic contrasts within narrow tonal limits. Thus, while many isolated effects are achieved, the chief climax often fails to make the proper impression, and sometimes makes none at all. The work begins calmly with the first subject on the strings unisono; later accompanied by the piano with an expressive contrasting melody. The rhythm gradually grows more animated, and the movement becomes more urgent, until the emotion breaks forth in a broad and spirited climax, giving way later to a quieter, more intimate mood. In the sequel gay and mournful moods alternate rapidly, but the former finally prevail in a march-like finale which closes the work—a fine one, though melodically somewhat overloaded.

Marx's strength lies in the interpretation of sentimental and passionate moods, but the scherzo shows him as an artist of wit and humour. The piano begins with a soft, descending, Debussy-like figure on the basis of the whole-tone scale, which is frequently employed both harmonically and melodically, the figure retaining throughout its perfectly simple, light and easy character. In contrast to most of Marx's other works, which are often overladen in genuinely romantic manner in order to produce the greatest possible effect, this predominantly impressionistic composition is of transparent clarity. It is skilfully constructed and very impressive, despite (or perhaps because of) its economic employment of technical means. It is very strange that the composer has balanced the elaborate principal section with such a tiny trio.

THE TRIO-PHANTASY reveals artistic progress. The themes are more strongly developed; the melodic and thematic invention flows as freely as ever, but shows richer shading and more colouring. As in nearly all of Marx's works, the slow movement—an adagietto—is the best, and in this (a veritable revelry of sound) the composer gives full rein to his natural musical bent. But the other movements are also full of interest. The first is particularly spirited; the introductory theme at once holds the attention and sets the mood of the composition. The piano at first begins very modestly with passage-work, used also to accompany the first subject on the strings, but soon takes the lead and continues to do so. Here again the piano part is rather orchestral, though it must be added that it is sometimes kept within bounds in favour of the strings, so that the balance of the instruments is not gravely disturbed. In the presto which follows, the instruments are suffered to breathe again after the strenuous work of the first two movements, and the wealth of sound gives way to simpler treatment, while cheeriness and humour prevail; finally, the piano introduces a passionate intermezzo which returns to the first subject of the first movement with its moods, and then passes into the dance-finale. This, which contains a recapitulation of the principal themes of the composition, gradually grows more animated, the 4/4 is transformed into the shorter, livelier 3/4 measure; a spirited waltz appears, becomes intoxicated with its own exuberance, and then becomes thoughtful, passing into a dignified march, reminiscent of the March of the Davidsbündler in Schumann's *Carnaval*, but finally makes way for a 3/4 rhythm which asserts itself up to the close.

The Violin Sonata may be regarded as the finest of Marx's chamber compositions. There is a surprising wealth of invention and power in this splendid work; the development of the themes leaves nothing to be desired, and the high degree of contrapuntal skill displayed is particularly worthy of praise. The very long first movement, which begins somewhat rhapsodically, is full of tempestuous passion, and of ideas artistically treated. It is clear that Marx has not only matured inwardly but has greatly progressed in technique; that he has learned to practise greater economy in the choice and application of technical means, and to bridle his imagination to the advantage of greater clarity, although lapses are not infrequent. The development is inexhaustible in new combinations of harmonic and melodic nature, and makes great demands on the intellectual and technical ability of the performers. The second, scherzo-like movement is highly spirited, not of the light and airy type of that in his piano quartet, but of a heavier character, somewhat in the manner of a Bruckner scherzo. No gay and wanton pranks are suggested; rather, the loud and boisterous merriment of the village inn. The slow movement is deeply expressive, but bears a more impressionistic character.

It may be added that the piano indulges frequently in full chords, to which the violin, although written in its highest register, cannot always oppose a suitable dynamic counterweight.

The most lasting impression is made by the final movement—though pianistically a little overloaded—which begins with a fantasy, saturated with colour and flooded with strong emotion. It ends with a five-part double fugue which gives evidence that its author is a musician versed in the school of Bach and Reger, but nevertheless a thoroughly modern composer who has the ability to fill old forms with new and interesting contents.

Less importance attaches to two smaller compositions—his 'cello suite and a ballad for piano quartet; but in these also the artistic qualities of Marx are found.

The suite consists of four movements—a calmly flowing prelude with an animated middle movement, a pleasing largo, a charming graceful minuet with a trio, breathing a merry mood, and a finale, full of wanton joyousness.

The ballad is a very effective composition built up on a quaint theme of a folk-like stamp, which is most happily developed, and in spite of its brevity is full of feeling and mood contrasts.

Marx is a full-blooded musician who shows a preference for the smaller forms of chamber music, but very nearly exceeds the bounds of these forms by the impulsiveness of his passionate tone-language and by the over-use of contrapuntal treatment. Although an artist of highly original ideas, yet it is plain that various influences are at work—above all, Reger in form and technique, and Delius in harmony.

Rudolf Felber.

[It is perhaps superfluous for me to confirm what my contributor has written on Marx's violin sonata, but the impression made upon me by the work is so strong that I cannot refrain from recording my own opinion that it is more intensely passionate in nature than any chamber work I have yet encountered. Editor.]

MARZUTTINI, G. B.

Trio, v, vla, vc, D — Schmidt, 1914.

MASON, Daniel Gregory, b. 1873, American composer, and head of the music department of Columbia University.

	op.	Composed	
Three pieces, fl, harp, str. quartet	13		S.P.A.M.
Quartet (on Negro themes), str, g mi	19		Printed privately.
Quartet, pf, v, vla, vc, A	7	1914	Schirmer.
Sonata, pf, v, g mi	5		,,
,, pf, cl (or v)	14		Rogers; Ditson; S.P.A.M.

The trend of D. G. Mason's creative achievements is in the direction of classic models of the German school. The influence of Brahms, in particular, is unmistakable, being especially evident in the sonata and in the piano quartet. Both these works reveal a high order of scholarship and efficiency. They are fluent, eminently euphonious, clear in intention, gratefully idiomatic; and if somewhat derivative in style they are yet pleasant to play, being written in the true chamber music style.

The Sonata, op. 14, which can be played either by clarinet or violin, should appeal especially to clarinet players as a work of ample proportions (three movements) and dignified content. Mason's style, always reflective and scholarly, has found in the clarinet a peculiarly apt medium for his suave and finely chiselled themes and their attendant arabesques. The setting for clarinet is stressed, since it seems to have taken precedence over the violin in the initial conception. The scherzo in sardonic vein is a very telling feature of a work which, considered as a whole, stands as a notable achievement.

THE STRING QUARTET, OP. 19. In this work Mason has taken a cue from Dvořák in availing himself of certain of the remarkable melodies indigenous to the Afro-American. There is no gainsaying the vitality and profound expressiveness of such tunes as *Deep River* and others of the negro spirituals. The question of their adaptability as basic material for larger forms—symphony, sonata, quartet, &c.—is the subject of endless controversy. The successful transplanting of this material must eventually depend upon the instinct, skill, and good taste of the composer. Taking Mason's quartet as an instance, there is evidence throughout of the great potentialities of these tunes, particularly in the way of mood and rhythms. They are easily and effectively contrasted one with another; they suggest ample sonorities and piquant colour-effects, and they become naturally idiomatic for stringed instruments. Mason has brought these potentialities to realization in many instances, and, as may be expected, there is ample skill in the quartet writing; but the final worth of the work will eventually rest not on its technical excellence but rather upon the extent and depth of true expressiveness evoked from the thematic material. This is a provocative and characteristic work, full of interest to players and listeners alike. ARTHUR SHEPHERD.

MASSARANI, RENZO, b. 1898, Italian composer, pupil of Respighi.

Sonata	pf, vc.
Pastorale	ob, fag, vla, vc.

Guerrino detto il Meschino, voice and chamber orch.

The outstanding characteristics of Massarani's chamber music are : first, his devotion to the themes and rhythmic phrases of Italian folk-song; and secondly, a fondness for cantabile effects and for a quasi-romantic treatment of the scoring. Unlike most contemporary composers, he flings himself impetuously into the middle of the composition, and this precipitancy is apt to lead to a distortion of the outlines, though it conveys an impression of sincerity. Massarani makes frequent use of certain cadences derived from peasant melodies, while the breadth of his phrasing suggests the vast tranquil spaces of Italian landscape. These characteristics are to be found in all his compositions, but more especially in his chamber music, where the choice of the instruments and the manner of their employment alike help to create an individual atmosphere.

The form of the compositions is free—that is, they are not cast in sonata or dance forms, but the themes are spun into a pattern which seems the natural outcome of their character; and if the force of the creative impulse at times distorts the design, it invariably returns to its true lines. The harmony alone seems somewhat laboured and artificial; and, being derived neither from the crossing of parts nor from pre-established sequences of chords, but coming about now in one way now in another, it gives an impression of instability and want of balance.

Massarani's *Pastorale* is entirely based upon folk-tunes, which are worked into a thick texture of interweaving wood and strings, with an effective suggestion of rural atmosphere. The first movement is in two parts, the earlier lively and full of merry humour, the other calm and idyllic; the second movement is a fugue for the two stringed instruments; the third, which begins with a slow sad melody, ends in a robust and cheerful chorale.

Guerrino detto il Meschino is based on the scheme of the popular legends sung at country fairs by ballad singers. It is in three sections: a plaintive first movement, in which the music bewails the sad fortunes of Meschino, is followed by a bold and animated movement describing a battle, while the third, gay and triumphant, celebrates the hero's victory. The three movements are bound together by a steady and strongly accented recitative which narrates the story of Meschino's life.

A. CASELLA.

MASSENET, JULES, 1842–1912, French opera composer.

Introduction and variations	fl, ob, cl, horn, fag, str. quartet.

This work, which, as might be expected, is light in character, was produced at the Société Classique in 1872, and has the typical qualities of grace and elegance which characterize Massenet's work.

MASSON, FERNAND, French composer.

Quintet, ob, fag, v, vla, vc	Selva (Paris), 1917.
Trio, pf, v, vc, c mi	Senart, 1922.

The trio, a refined example of French music, is to be recommended to the attention of amateurs. Though the trend of thought is throughout French, a strong note of originality is evident. The extreme fastidiousness of the composer is shown in the adagio, in which he warns the interpreter to play a certain passage 'on the D string'—a reminder that violinists are sometimes apt to use the G-string to excess; and he also indicates a passage to be played 'sans vibrato'. The scherzo, though written in fugal form, is gay and vivacious, and the whole trio may be recommended for home playing. EDITOR.

MATHIAS, GEORGES AMÉDÉE ST. CLAIR, 1826–1910, French composer, pupil of Chopin.

1st trio, pf, v, vc, a mi	op. 1	Joubert (orig. Brandus).
2nd trio, pf, v, vc, F	,, 15	Costallat.

Five *Symphonic Pieces*, pf, v, vc	op. 30	Costallat.
3rd trio, pf, v, vc, F	,, 33	Hamelle.
4th trio, pf, v, vc, A	,, 36	Heugel.
5th trio, pf, v, vc, G	,, 50	,,
6th trio, pf, v, vc, B flat	,, 60	Durand.
Sonata, pf, v, G	,, 68	Hamelle.

Matthias is described by Pougin as a very distinguished composer, whose work is full of imagination and solidly constructed. He studied with Chopin for seven years. The most famous of his pupils was the late Raoul Pugno.

MATTHAY, Tobias Augustus, b. 1858, English composer, and author.

Quartet, pf, v vla, vc, C	op. 20	Avison, 1906; Anglo-French Co.

Matthay is best known as a brilliantly successful piano teacher and composer. In the latter capacity most of his work is for his own instrument, the above being a successful effort in combination with strings.

MATTHISON-HANSEN, Johan Gotfred, 1832–1909, Danish composer and organist.

Trio, pf, v, vc, F	op. 5	B. & H.,	1847.
Sonata, pf, v, f mi	,, 11	,,	1877.
,, pf, vc, F	,, 16	,,	,,
Novelletten, pf, vc	,, 12	,,	,,

Matthison-Hansen, who came of a well-known family, started life as a law-student. He has left important chamber compositions, as yet unpublished.

MATTHISON-HANSEN, Vaage.

1st trio, pf, v, vc, g mi	Hansen.	
2nd ,, ,, ,, d mi	,,	1889.

MAURER, Ludwig Wilhelm, 1789–1878, German composer.

Maurer, who was a brilliant violinist, is chiefly remembered as composer of the well-known 'concertante' for four violins, a work not to be classed as serious music, but which nevertheless has been publicly performed many times by groups of famous players. Dörffel, in his *History of the Leipzig Gewandhaus Concerts*, tells of a memorable performance given in 1844 by Bazzini, Ernst, David, and Joachim, each of whom was responsible for a cadenza. After Joachim was heard, Ernst broke out into a loud bravo; and David, as fourth player, saw fit to leave out his cadenza altogether. Editor.

MAYER, Emilie, 1821–1883, German composer, pupil of Löwe and Marx.

Quartet, str, g mi	op. 14	Simrock.
Three trios, pf, v, vc, e mi, D, b mi	opp. 12, 13, 16	Challier.
Sonata, pf, v, F	op. 17	Augustin.

Two sonatas, pf, v, a mi, e mi	opp. 18, 19	B. & B.
Sonata, pf, v, A	op. 21	Ruhle.
,, ,, d mi	,, 29	B. & B.
Two sonatas, pf, vc, C, D	opp. 40, 47	,, ,,

MAYSEDER, Joseph, 1789–1863, Viennese violinist.

Works include:

7th quartet, str, f sharp mi	op. 62	Haslinger.
8th quartet, str, D	,, 66	Kistner.
Trio, pf, v, vc, b mi	,, 58	Costallat; Weinberger.
,, ,, ,, ,, G	,, 59	Costallat; Haslinger.
Duo concertant, pf, v, A	,, 60	Haslinger.

Fétis and *Altmann* give lengthy lists of Mayseder's chamber music, including five string quintets, eight quartets, four trios, various duets for violin and piano and two violins, &c., &c., published by different houses,[1] all of which works, with the exception of the violin duets, are now almost forgotten. Several of his works, however, were played at the old Philharmonic Concerts—one of them, a quartet, twice, by particular desire.

In my younger days his solo music was occasionally played; and Ella, in his programme notes (Musical Union) speaks highly of the string writing in his piano trio, op. 52. I remember to have taken part in his 1st string quintet (in E flat, op. 50), which we all thought splendid fun, though not of the classic type to be expected from the pen of an artist who associated frequently with Beethoven, whom he constantly met at the houses of Baron Zmeskall and Prince Constantine Czartoryski. He was second violin in the famous Schuppanzigh Quartet.

Mayseder held, in his day, a very distinguished position in Viennese musical circles, and was presented with the freedom of the city in 1817. Of his quartet playing in his old age, Piatti, who was not easily pleased, is reported to have said, 'I was surprised to hear him play with such pure intonation and so much fire'; and Joachim paid tribute to him as a violinist when he marked a passage in his 'Hungarian Dances' to be played '*à la* Mayseder'. Editor.

MAZAS, Féréol (Jacques-F.), 1782–1849, French violinist, pupil of Baillot.

Modern republications:

Three quartets, str		Schott.
Three trios, 2 v, vla (or vc), G, D, F	op. 18	Litolff; Schott.

Mazas wrote an immense number of duets for 2 v, &c. For list *vide Altmann*. For other works *vide Fétis*.

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[1] In Vienna, Haslinger & Artaria; in Paris Richault, also Schlesinger.

MEDTNER (Metner), Nicolas Razlovitch, b. 1879, Russian composer, pupil of S. I. Taneiev.

Sonata, pf, v, b mi	op. 21	Russischer Musikverlag.
,, ,, ,, G	,, 44	Zimmermann.
Sonata-Vocalise, pf, voice		,,

Also three nocturnes, pf, v, composed 1912 (Russian Mus. Publ. House).

Medtner, one of the most eminent composers of contemporary Russia—the 'Russian Brahms', as he has been described—appears to be essentially a composer of the chamber type, though in actual fact he has written little real chamber music. Characteristic of him is that graphic quality closely connected with the classical conception of the chamber style which stamps the compositions of Beethoven and Brahms. Characteristic also are the profound seriousness of his creative work, his abstention from brilliant and noisy effects, his rigid austerity and profundity. In view of this it is strange and surprising that Medtner's chamber works are so few. The explanation is the immense rôle which the piano plays in his creations; for he does not think of chamber music apart from that instrument, to the graphic, colourless tone of which he as pianist is accustomed. But his chamber works are very characteristic, a complete expression of himself—austere and methodical, unyielding in his attitude towards the external and superficial, wholly devoted to the tonal profundities, somewhat Gothic and dry in style—but behind the dryness a deeply hidden power and romanticism are felt.

There is a reason for the fact that Medtner's creative work has so much in common with that of Brahms and Schumann—the supreme romantics and poets of intimate music. On the whole, Medtner looks *back* rather than forward, his ideals are not in the music of the future but in that of the past—in the mighty tones of Bach, Tartini, the old Italian masters, Beethoven. He has nothing of the innovator in him; he has drawn a hard-and-fast line of demarcation between himself and the contemporary methods of expression. His harmonic world is complex in its own way and extremely independent; his rhythmics are original in their mathematical distinctness, but these effects are never obtained at the expense of a departure from the old, enduring principles of art. His first chamber work—the *Nocturnes* for violin and piano—strikes an intentionally archaic note; and is, in effect, a partial revival of the robust and monumental style of the old Italian masters. His melodies in these *Nocturnes* are staid and austere, and free from any eroticism; his harmonies are full-sounding and complex, but it is not the complexity of impressionist musical colours. On the whole the *Nocturnes* may perhaps be regarded as among the finest of Medtner's inspirations; in any case they are remarkable compositions, whose inward difficulty unfortunately stands in the way of their becoming popular.

The First Sonata for Violin and Piano is a monumental work which forcibly recalls such examples as the last sonatas of Beethoven. In its restrained and contemplative power, in the freedom from passion, in the designedly archaic form, it again recalls the old Italians. For all this seriousness, the sonata is tinged with a certain internal dryness, a certain anaemic quality in the musical writing, an ascetism which also may not be fortuitous, but purposely introduced as a sort of counterpoise to the impressionist picturesqueness fashionable at the period of its conception, The melodies in the slow movement are rather abstract, and the Gothic angularity of the rhythms is not always agreeable. In Medtner—the inheritor of German musical culture in Russia, in whom there are so few national Russian traits—this Gothicism is, in a way, evidence of his Western leanings. But his West is that of the past and not of the present day. In the finale of the sonata Medtner adopts a curious course—to the violin is allotted the rôle of a bell, as it were, playing a figuration which can hardly be recognized as violinistic, though it cannot be denied that it has a certain originality and effectiveness.

The Second Sonata is even more markedly austere and monumental. The composer seems to be definitely wrapped up in himself, and to create an inner world of his own after the image and likeness of the world of the old classics—free from ardent and outwardly expressed passions, but full of profundity and severe restraint. With its first bars the sonata establishes a mood of concentrated and austere emotion; its general style, with its fine and sustained academic artistry, most strongly recalls the later Beethoven and Brahms. The second movement is a powerfully developed theme with variations, in which the composer's mastery comes into the foreground and produces grandiose results. In general, this work is of the monumental order of such masterpieces as the *Kreutzer* sonata, or Beethoven's magnificent trio, op. 97.

The Vocal Sonata, a very original work, must also be considered as a chamber composition. It is not a work of a solo character, because, in the first place, except for a short introduction (to Goethe's text) in which it is treated in the ordinary way, the voice is treated throughout as an actual instrument—and is made to *vocalize*. It is, of course, possible to argue against the very idea of writing a sonata for the voice, and furthermore of treating it as a colossal *vocalise* which has swelled to the size of a sonata. It must, nevertheless, be admitted that the idea is fresh and novel,[1] and may be a subject for artistic development. Unfortunately, it cannot be stated that Medtner has completely solved the self-chosen problem of the *sonata-vocalise*. The instrumental character of the vocal part is too much emphasized, and the voice is treated essentially as a wind instrument—the work could easily be performed as a sonata for flute or clarinet. But, apart from this, the musical scheme is rather dry and austere, even for Medtner, who habitually restrains his emotions and is sparing in his use of musical colour. This, together with the great length of the sonata, cannot but produce a certain feeling of weariness, which by no means implies that the idea itself is valueless, but only that it does not happen to have been perfectly realized.

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[In the finale of the first sonata, at least, Medtner has not restrained his emotions. There are murmurs in the air, the clang of bells, and sounds of jubilation as of a city in rejoicing, and the movement may be pronounced one of the most vivid and most imaginative in the violin and piano repertory.

A word should be added on Nicolas Medtner's fine performances in ensemble music during his visit to London in 1928. He took part in his own two sonatas with violin, and played the difficult piano accompaniments to his own songs in masterly fashion. It was regrettable that concert-givers missed the opportunity of introducing the *sonata-vocalise* with the composer at the piano. There is no great strain on the voice, the compass extending from middle C to A flat above the staff.

Editor.]

MEINARDUS, Ludwig Siegfried, 1827–1896, German composer.

	op.	
Quartet, str, F	34	Peters, 1871.
,, ,, C	43	Siegel, 1885.
Quintet, pf, 2 v, vla, vc, E	42	,, 1884.
Trio, pf, v, vc, a mi	40	Cranz, 1877.
Duo (sonata), pf, v, G	5	Leuckart, 1856.
Duo (sonata), pf, v, A	12	,, 1862.
Duo (sonata), pf, vc, C	23	Cranz, 1870.

It was by advice of Schumann that Meinardus became a musician. Pougin describes him as a composer of distinction.

MELARTIN, Erkki, b. 1875, Finnish composer.

Sonata, pf, v, E	op. 10	Apostol, 1910.

This sonata, which is technically difficult, is modern in tendency. Melartin's music is little known outside Finland. He has written four string quartets, as yet unpublished.

MEL-BONIS (Madame Albert Domange), b. 1868, French composer, pupil of César Franck.

Quartet, pf, v, vla, vc, B flat (4 movts.)	Eschig (Demets), 1905.
Suite orientale, pf, v, vc	Durand, 1900.
Soir et Matin, pf, v, vc	Eschig (Demets), 1907.
Suite, pf, fl, v (3 movts.)	,, ,, ,,
Sonata, pf, v, A (4 movts.)	Senart.
Serenade, pf, v	Leduc.
Sonata, pf, vc, F (3 movts.)	Eschig (Demets), 1905.
Sonata, pf, fl, c sharp mi	,, ,, 1904.

Madame Domange has a number of important works in MS., including a septet for piano, strings, and 2 flutes (dedicated to Mrs. Coolidge); a four-movement suite for piano, flute, and horn; and a wind sextet.

MELCER [Melcer-Szczawinski], Henryk, b. 1869, Polish pianist.

Trio, pf, v, vc, g mi	op. 2	R. & E., 1901.
Sonata, pf, v, G		Piwarski, 1909.

MELCHIOR, A. J. B., French bassoon player, early nineteenth century.

Quartet, fl, cl, horn, fag	op. 1	Lemoine.
,, ,, ,, ,,	,, 8	,,
,, ,, ,, ,,	,, 20	Costallat.
,, ,, ,, ,,	—	,,

MELKIKH, Dmitry Michaelovitch, b. 1885, Russian composer.

		Composed	
Quartet, str	op. 13	1924	Mus. Sect. State Publ. Dept.

Melkikh is a composer who has tested his powers in very varied styles and forms. A pupil of the Russian theorist Boleslav Yavorsky, well known in Moscow, Melkikh acquired from his teacher a somewhat dry style and a peculiar impressionistic-academical manner of musical writing. His quartet belongs to the revolutionary period (1924). In this work Melkikh shows himself to be a fine master of quartet-writing—his method of treating the instruments is colouristic, but he is far removed from the traditional chamber style. The harmony of the quartet, as of the rest of his compositions, whilst original and at times forceful, gives on the whole an impression of affinity with the harmonies of the middle and later Scriabin. As a melodist Melkikh is less happy, his themes being usually restricted to certain formulae, which, though skilfully developed, are not remarkable for significance or originality. Nevertheless, this quartet should be generally recognized as one of the most successful specimens of Russian chamber music of the revolutionary period.

L. Sabaneiev.

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[1] Spohr wrote a sonatina (op. 138) for voice and piano.

MELVILLE, M.

Sonata, pf, v, g mi	op. 5	Simrock, 1900.

MEMBRÉE, Edmond, 1820–1882, French composer.

Six trios, pf, v, vc (*Aux champs et à la ville*)	Heugel.

Membrée is chiefly known as an operatic composer, but these trios won for him the Prix Chartier in 1873.

MENDELSSOHN, Arnold, b. 1855, German composer.

Quartet, str, D	op. 67	Peters, 1916.
„ „	„ 83	B. & H.
Trio, pf, 2 v, a mi	„ 76	Peters, 1918.
Sonata, pf, v, C	op. 71	Peters, 1917.
„ pf, vc, f sharp mi	„ 70	„ „

Arnold Mendelssohn, who began life as a law student, is a distant relation of Felix Mendelssohn-Bartholdy. Of his quartet, op. 83, a critic writes: 'Those who know his choral music are not surprised to discover in this quartet a finished chamber work. The thematic structure, the logic, the clear development, and the sureness of the characterization in the various instruments reveal the rich experience of a master. It gives the impression of inevitability; and not being difficult to play will be welcomed by amateurs in search of novelty' (*Neue Musikzeitung*).

MENDELSSOHN-BARTHOLDY, Felix [James Ludwig Felix], 1809–1847, German composer.

Complete works published by B. & H. Critical Edition in nineteen series. Chamber works are in Series V, VI, VII (works for wind instr.), IX. The following list is believed to be complete, but does not include arrangements. Original publishers given where possible.

Works without Piano.

				Original Publisher.
Octet	4 v, 2 vla, 2 vc	E flat	op. 20	B. & H.
Quintet	2 v, 2 vla, vc	A	„ 18	Simrock and B. & H.
„	„ „ „	B flat	„ 87	B. & H.
1st quartet	str	E flat	„ 12	Hofmeister.
2nd „	„	a mi	„ 13	B. & H.
3rd „	„	D	„ 44	B. & H.
4th „	„	e mi		
5th „	„	E flat		
6th „	„	f mi	„ 80	„ „
Andante (E), scherzo (a mi), capriccio (e mi), fugue (E flat), str. quartet			„ 81	„ „

Works with Piano.

Sextet	pf, v, 2 vla, vc, cb	D	op. 110	Novello, Kistner.
1st quartet	pf, v, vla, vc	c mi	„ 1	Schlesinger.
2nd „	„ „ „	f mi	„ 2	„
3rd „	„ „ „	b mi	„ 3	Laue.
1st trio	pf, v, vc[1]	d mi	„ 49	Ewer, B. & H.
2nd „	„ „ „	c mi	„ 66	Augener, B. & H.
Two Concertstücke	cl, basset-horn with pf	F	„ 113	Ewer, André.
		d mi	„ 114	B. & H.
Sonata	pf, v	f mi	„ 14	Laue, Hofmeister.
„	pf, vc[2]	B flat	„ 45	Novello, Kistner.
„	„ „[2]	D	„ 58	Ewer, Kistner.
Song without words	pf, vc	D	„ 109	Bartholf Senff.
Var^{ns}. concertantes	„ „	D	„ 17	B. & H.

Only a short time back it was the custom—not only in Germany, but in England, once the great stronghold of the Mendelssohn cult—to dispose of this composer with a shrug of compassion and consign his works to the scrap-heap. Of late years, however, this attitude has undergone a considerable change; even the younger generation (or those of them who are not completely ensnared by atonality) are more inclined to give him his due. There can be no question of his mastery of form any more than of his quite peculiar gift of depicting in music the world of fancy peopled by elves and fairies. His opponents are to some extent right in claiming that he fails to reach our inmost soul, and that, in spite of all emotional fervour, he does not in every case get beyond a sense of the agreeable in his melody; neither can it be denied that he frequently failed to contrast the themes of his sonata movements in the manner of the great classical composers. He is in his chamber music mainly a Romanticist; this is particularly evident in his scherzos,

[1] Arranged pf, v, vla, by Wilh. Altmann.

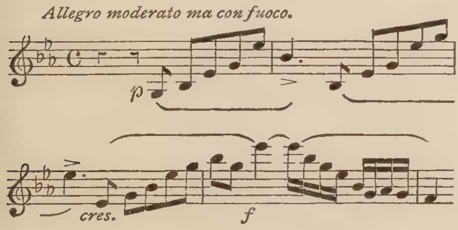
[2] Arranged pf, v, by Ferd. David. Op. 58 also for pf, vla, by H. Ritter.

and into his conception of this form he infused new blood.

Every one of his chamber works will be dealt with here, even some which may have been withdrawn from public performance.

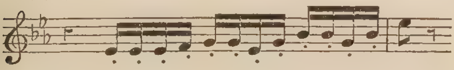
THE OCTET FOR STRINGS was completed in 1825, but although the parts were published in 1832 the score did not appear until 1848. This work in no way suggests the hand of a youth of sixteen, but rather that of a grown man, whose romantic and often original ideas are set down in beautiful, perfectly finished form. Octets for wind instruments had of course been popular ever since Haydn's day; and Spohr had already experimented with double quartets in which the second played the part of an accompanying rather than a competitive group. But this octet was the first of its kind, and remains a model of the type, even though it has not had many successors; for it is not easy to get together in private eight string-players. Each of the eight instruments has justice done to it, although the seconds are not brought much into prominence and the first violin part has the bravura of a concerto, the leader often having his work cut out to hold his own against the weight of tone in the other seven. The sea of sound that rages through this octet is very powerful, achieving, indeed, quite an orchestral tone at times, though there is no lack of delicate soft passages.[1] The extraordinary freshness of invention is a never-failing delight, and never is the wealth of melody obscured by the ornamentation, of which free use is made. The first movement opens with a vigorous theme—

Ex. 1.



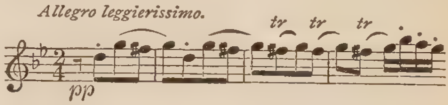
which is accompanied by a tremolo and syncopations. This is followed by a fanfare-like subject—

Ex. 2.



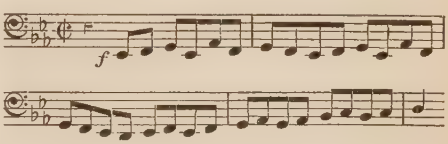
after which a semiquaver figure—at first soft and mysterious but afterwards used repeatedly at full strength and greatly extended—leads into the dreamy second subject. The development section shows great mastery of form. The recapitulation contains many a subtle variant, and the movement ends with a brilliant coda. The richly ornamented andante is at first tinged with melancholy; the general tone of the middle section is, however, too lively for the movement to present as a whole a sufficiently sharp contrast to the rest of the work, which is definitely of a cheerful character; and it may be added that it sounds particularly effective. But the gem of the piece is the phantom scherzo—

Ex. 3.



which is played staccato and pianissimo throughout, and is said to have been inspired by a passage in *Walpurgis-Nacht* of Goethe's *Faust* (*v.* Editor's note). It was arranged later for orchestra by the composer. It is a forerunner of his music to *A Midsummer-Night's Dream*, and purely as a sound-picture is marvellous. (The middle part, which also serves as coda, has much affinity with the corresponding portion of the scherzo in the string quartet, op. 13.) The working-out of the themes is also most cleverly managed in this scherzo. A fugue with a magnificent subject—

Ex. 4.



forms the opening of the finale, but, owing to the fact that it is introduced on the low notes of the 'cello and the second viola, it does not always sound satisfactory and is often too orchestral in effect.[2] The scherzo is repeated here in its original key, and the movement closes with a very effective and melodious coda.

THE SEXTET (published posthumously as op. 110 in 1868) is a youthful production of no particular merit, which is practically never performed in public. It is certainly inferior to the piano quartet, op. 3, produced in the same year (1834). In construction it is clear and transparent. The body of the strings—to which the two violas and double-bass lend a distinctive colouring—is cleverly set off against the piano, which receives somewhat showy treatment in places. The main themes, both of the first movement and of the adagio, are announced by the body of the strings. The first movement is pure finger-work and has little emotional quality. Not so the adagio, however, which has a main theme of moving character. The rather short minuet in D minor is, strange to say, in 6/8 time and is inscribed 'agitato'; while the very simple melody of the trio is enlivened by chromatic runs on the piano. In the finale a free use is made of passage-work in order to secure brilliancy and disguise the poverty of the ideas. Before the coda the minuet returns once more, rather unexpectedly, and is considerably extended, though the trio is not repeated. The present writer believes this to be the first example of such a procedure in the literature of chamber music. Mendelssohn frequently used the device in later works; Schubert's E flat major trio—in which the slow movement reappears in the finale—was written in 1827.

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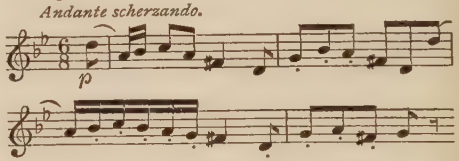
[1] In a prefatory note the composer writes: 'This octet must be played by all instruments in symphonic style. *Pianos* and *fortes* must be strictly observed and more sharply emphasized than is usual in pieces of this character.'

[2] Cf. similar procedure in the earlier piano sextet, also in the string quartet, op. 12.

The Two String Quintets are separated by a considerable interval. The first, op. 18 (published Easter, 1833), was written in Berlin in 1826. In its original form the scherzo, which is printed as the third movement, was then the second, the third being a minuet in F sharp minor. The minuet was afterwards laid aside, and in February 1832, in Paris, a slow movement called 'intermezzo' interpolated between the first movement and the scherzo. This, as we read in the *Letters*, was intended as a tribute to the memory of Mendelssohn's friend from boyhood Eduard Rietz, who died on 23 January. The first movement is bright and radiant, opening with a sunny cantabile main theme. With all its clearness of outline the movement is excellently worked out contrapuntally, a certain characteristic accompaniment-figure attached to the second theme being, oddly enough, used only in the first part. The intermezzo (andante sostenuto) also opens with a fervent rapturous melody which hardly suggests a lament for the dead; the elaborate middle part, however, is more dramatic, and seems to suggest a striving against fate. The music gradually becomes calmer, and the main theme reappears—at first complicated by rather agitated figuration, but finally in its own original simplicity—and softly dies away. Unconstrained gaiety is the prevailing note of the scherzo, the main section of which is a fugato movement free from all professorial pedantry, including a cantabile theme enveloped by lively figure-work. The third theme is humorous, and particularly delightful when employed by the individual instruments in capricious mood. In the coda the three themes are very skilfully combined. Unless the dynamic contrasts are scrupulously observed, this delightful scherzo loses a good deal of its effect. The rather showy finale would appear to be a godchild of the corresponding movement in Beethoven's quartet, op. 18, no. 1. Joy and vitality are even more apparent here than in the first movement—so much so that the charm of the sensitive cantabile theme can hardly penetrate, and towards the close has to submit to a transformation into something like a song of triumph. The form of this finale is admirable technically, while for playing purposes it is magnificent.

The Second String Quintet (published posthumously in 1851) was written during the summer of 1845 and completed on 8 July at Soden near Frankfort-o.-M. If the main theme of the opening allegro vivace cannot, in spite of its freshness of invention, be called important, it gains considerably by the working-out to which it is subjected in due course. It is accompanied by a triplet passage which serves more or less as a subsidiary theme. A fine contrast to the dashing impetuosity of the main subject is afforded by the melancholy cantabile theme, with which the same triplet figure is again associated. Arpeggio passages in the violin part give great brilliance to this first movement. The andante scherzando—

Ex. 5.

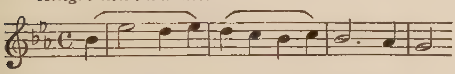


which is tinged with melancholy, recalls the *canzonetta* of the string quartet, op. 12, and the likeness is not due merely to the frequent use of pizzicato. There is piquancy in the rhythm both here and in the middle section in the major key. The elegiac adagio e lento rises to Beethoven-like heights. It is profusely elaborate, and the major section soars upward, resigned but hopeful. The main subject of the finale is not very distinguished, nor are the remaining ideas very happily inspired. The themes are, however, developed in such a manner that interest in this fine-sounding movement never flags. Although the outer movements of this quintet are inferior to the middle ones, the work may still be heard with pleasure in the concert-room.

The Piano Quartets. It is remarkable that the young Mendelssohn should have chosen minor keys for every one of the three piano quartets published as opp. 1, 2, and 3 in 1823–5. They make but small appeal to modern ears. Even the third, which was written in 1824 (the other two dating from one and two years back respectively), is little more than a specimen of extraordinary precocity in everything concerning form, and otherwise ranks no higher than the first two. In all three there is here and there evidence of skilful grouping of the strings against the piano. Op. 1 is dedicated to Prince Anton Radziwill, composer of music to Goethe's *Faust* which finds acceptance even to-day. It is modelled unmistakably upon Weber and early Beethoven. Op. 2 shows an advance on this earliest four-movement work, especially in the fervent melody of the adagio and the melodic invention of the intermezzo (allegro moderato). These two piano quartets are not suitable for public performance, but private players may still find pleasure in them. Op. 3, which is on an altogether broader scale, is quite suited for inclusion in the programme of societies giving concerts on historical lines. The adagio, in particular, has the appeal of an expressive 'song without words', while the scherzo seems like a preliminary study for the *Bees' Wedding*. There is a certain nobility both in the first movement—with its pleasant theme in D major—and in the passionate finale.

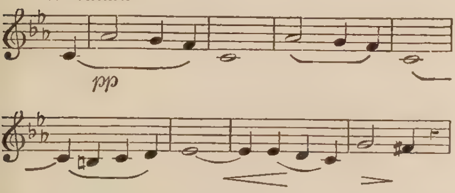
The String Quartet, op. 12, composed in 1829 and published in November 1830, is, however, a work of far greater value. It was not the first of its kind, and is a pearl of musical literature, original and perfect in form. The quartet opens with a weighty introduction, obviously modelled on the corresponding opening to Beethoven's *Harp* quartet (op. 74); then follows the allegro non tardante, its first subject a broad passionate melody—

Ex. 6.



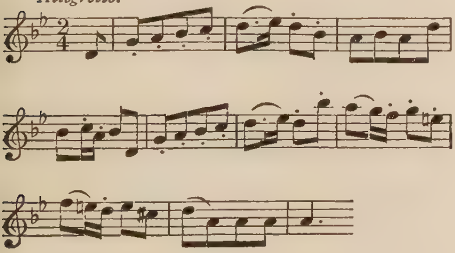
which is succeeded by a calmer strain. In the recapitulation a sorrowful second theme is given to the second violin with a quaver accompaniment on the viola:

Ex. 7.



this commands attention for a short time only, though it peeps out once more before the main theme returns on a jubilant note, and is gradually brought to silence. In place of a scherzo there is a most delightful canzonetta—

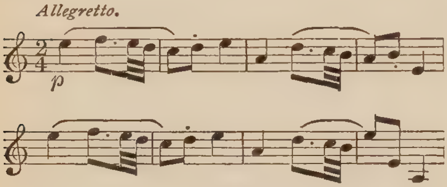
Ex. 8.



which is rendered very effective by the use of pizzicato and staccato. The trio consists mainly of a playful dialogue between the two violins over a pedal note sustained by the two lower instruments. These latter presently join the frolic, and are employed in such a manner that it becomes difficult to preserve the prescribed pianissimo. The transition to the main section is particularly charming, and so also is the coda with its humorous ending. A noble air suggestive of a song of thanksgiving forms the principal subject of the andante espressivo, which is in simple primary form. Later, the note of thanksgiving becomes one of entreaty, and the music changes gradually into a passionate recitative which eventually—after the agitation has reached its height in the middle section—serves as a bridge for the return of the main theme, this time without its continuation. Some slight connexion between this slow movement and the introduction to the first may be noted in the use of three ascending quavers, of which the first and second are separated by a tone, the second and third by a semitone. The andante leads directly into the finale; two massive G minor chords are played by the combined instruments; then comes some agitated figure-work, out of which the impassioned main theme gradually emerges, working itself up to a frenzy before it retires to make way for the pure melody of the second theme. Soon, however, comes the return to vehemence and the din of battle. Then, suddenly, a melancholy strain from the first movement appears again, on the second violin, and the recapitulation follows at once, though this time the tumult is not subdued, but culminates in a song of triumph. After a fervent recitative by the first violin, the sorrowful second theme from the first movement reappears, again passing to the main theme of that movement, which then, as in the beginning, dies softly away.

The String Quartet, op. 13, published in 1830, was written two years before op. 12—i.e. in 1827. Though unequal as compared with the other, it is emphatically deserving of notice. It contains departures from the traditional form; for instance, it begins and ends with the air *Is it True?* from Mendelssohn's song (op. 9, no. 1, written in 1827), which is sometimes, in intimate circles, sung as a prelude to the quartet. The fugal subject which serves as second theme is largely employed again in the finale. Both here and in the slow movement recitative plays a considerable part, and for this Beethoven's op. 132 no doubt provided the precedent. The transition from the introductory air (adagio) to the main theme (allegro vivace) is very skilfully devised by means of the chromatic figures and runs which are a feature of this first movement. Charm of detail and a certain dramatic force almost completely conceal the intrinsic insignificance of the second theme, which is not exploited as it might be. The adagio non lento opens with a fine melody, which is followed by a rather plaintive chromatic theme; this latter is admirably worked out, and becomes all-powerful in the coda after the repetition of the first melody. Quite bewitching is the opening of the intermezzo, a dance air in the nature of a song—

Ex. 9.

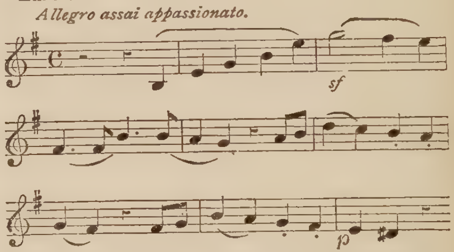


assigned chiefly to the first violin with a pizzicato accompaniment on the remaining instruments; while in the trio one can almost hear the merry laughter of elves. A delightful coda follows the repeat of the first section. Of the final presto it only remains to say that it is full of noble emotion, particularly the impassioned main theme.

The Three String Quartets, op. 44, were composed in 1837–8, the parts being published in June 1839 and the score in November 1840. The actual chronological order is 2-3-1. The first is inclined to be too orchestral in the two outer movements. The fine opening theme of the first movement is a most happy inspiration, and the secondary theme is approached in masterly fashion. A fine contrast is presented by the mysterious second subject. The movement ends as it began—in a rush of sound—and is followed by a dainty minuet, clear to transparency and exquisitely melodious. The middle section consists of runs and passages of some difficulty, allotted mainly to the first violin and slightly monotonous in effect; these figure largely in the coda, in which, however, the constituent parts of the opening section are also insistently heard. The andantino espressivo, ma con moto, is a lovely 'song without words', delicately scored and charmingly harmonized. But while this movement is predominantly mournful in feeling there is joy unbounded in the tumultuous finale, presto con brio, in which a second theme—also of an impassioned nature—is incorporated. The thematic development and technique of form displayed in this and the following quartets are of real distinction, the master-touch of the mature artist being evident throughout.

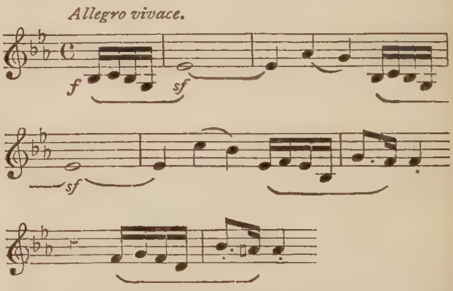
The Second Quartet, op. 44, has a first movement which contains one passionately emotional theme with a restless syncopated accompaniment (Ex. 10), and another of a simpler kind, more like a folk-song, the movement being enlivened by scale passages of different kinds and effective rhythms. The scherzo, which is distinctly difficult, is another piece of that elfin type which Mendelssohn made his own. In the andante, clarity and nobility of feeling are predominant; it is a 'song without words' cleverly elaborated by profuse figure-work. The principal theme of the rondo-finale would appear to have been inspired by a peasant dance; there is also a very beautiful cantabile theme, full of passionate longing. These melodies are decorated by the first violin with finely conceived figures:

Ex. 10.



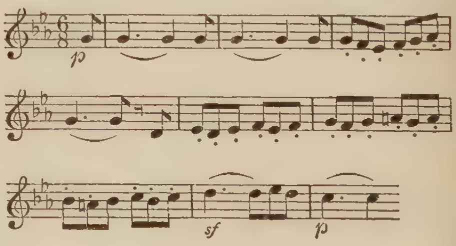
The Third Quartet, op. 44, is the richest in content of all Mendelssohn's string works in this form. His themes are rarely so powerful and energetic as that which opens the first movement:

Ex. 11.



This energy is somewhat subdued by the subsidiary theme, especially when in the course of its career it assumes an air of mystery with the aid of a curious accompaniment-figure. But vigour reasserts itself in the sequel, invading even the second theme, which becomes gradually more and more impassioned. There is a really charming scherzo, with a suggestion of footsteps tripping to and fro—

Ex. 12.



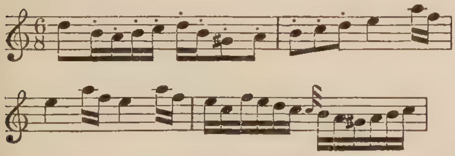
succeeded by a merry fugal subject, which is effectively treated. The exalted calm of the adagio non troppo reminds one of the corresponding movement of Beethoven's op. 74. There is something like fury in the rushing scale passages at the onset of the finale. A theme like a dance-measure and another full of melody appear on the scene and are played off one against the other. In the brilliant coda the second violin and viola hold the melody against the virtuosity of the first violin.

The F minor Quartet. Nine years passed before Mendelssohn again turned to quartet-writing of a serious kind. It was probably the death of his deeply-loved sister Fanny which—directly or indirectly—inspired the F minor quartet, op. 80, which was not published until February 1850. This is almost throughout an impassioned, agitated lament. Sorrow pervades even the scherzo-like allegro assai, in spite of the vigorous rhythm of the main section. The adagio, which may be described as another very effective 'song without words', at last brings peace after the storm. The finale betrays agitation in the impassioned opening theme, but soon becomes calmer, and one feels the composer's growing desire to end the movement with an impressive display of virtuosity.

This quartet, though written under the influence of Beethoven, fails to make as strong an impression as the rest.

Unfinished Quartet. It is a great pity that the composer died before completing another quartet, which was begun about the same time as the F minor. From the two middle movements—which are all that he wrote—it is evident that he had shaken off the painful depression (due, possibly, to a premonition of his death) that lay over the F minor quartet. The andante in E major has a simple, expressive theme followed by ingenious and extremely attractive variations. There is a passionate one in E minor which contrasts well with the character of the theme. The scherzo, allegro leggiero, in A minor—

Ex. 13.



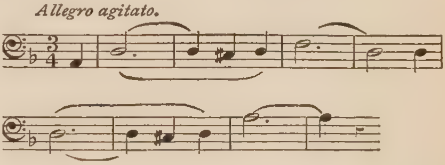
is another of Mendelssohn's most sparkling and successful efforts in this genre; in the hands of brilliant executants the effect is magical.

Capriccio and Fugue. When these two movements were brought out in February 1850, they were coupled with a capriccio in E minor (dating from 1843) and an excellent fugue in E flat, composed in 1827. The capriccio consists of an andante con moto and an allegro fugato assai vivace. Both of these are excellent pieces, but they have no spiritual affinity with the two quartet movements. Lastly, there is the posthumous quartet in E flat (published in November 1879); this dates from March 1823, and is probably the first Mendelssohn ever wrote. The publication was somewhat ill-advised, since it shows us the composer on the artistic level of his piano quartets, opp. 1 and 2.

Two of the best known and appreciated of Mendelssohn's works are the piano trios; their popularity is due not so much to their effectiveness (from the performer's point of view) or their superiority of form as to their melodic content.

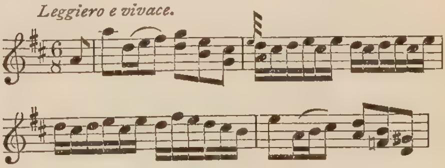
The First Trio, op. 49 (begun February 1839, finished 23rd September, and published the following year), drew this commendation from Schumann: 'This is the master-trio of our time, even as Beethoven's in B flat and D and Schubert's in E flat were the masterpieces of their day; it is an exceedingly fine composition which will gladden our grandchildren and great-grandchildren for many years to come.' The first movement opens with the broad, melodious, and somewhat melancholy main subject—

Ex. 14.



which in the continuation develops tremendous energy. The scoring is here very effective, but one misses the desired contrast in the second theme, an unassuming, expressive melody. There is a fine development-section, and the brilliant coda enhances still further the effect of the whole movement. In the andante con moto tranquillo, there is a riot of melody, once more a 'song without words', the middle section of which verges on the dramatic. The scherzo—

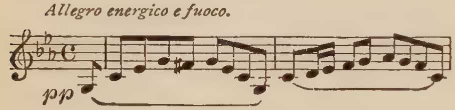
Ex. 15.



transports us once again to that forest-world, alive with elfin frolic, which the composer was able to depict with such peculiar skill. The delightful melodic inspirations of this movement are rendered even more effective by ingenious scoring. The dance-like opening of the finale reveals a most charming prospect; but still more attractive is the second theme, so full of genuine feeling, which is later to shine forth in D major, though it yields to the dance-like main theme in the coda.

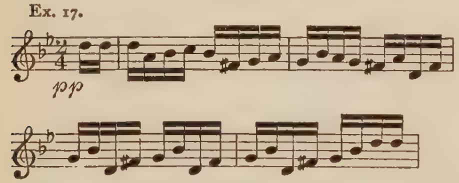
The Second Piano Trio is at once more serious and more dignified. Begun in February 1845, it was probably completed by the beginning of the summer and was published in February 1846. Even more than in op. 49, perhaps, do the individual instruments, though independently treated, unite in an exquisite ensemble. The first movement begins with a well-marked agitated subject which strongly emphasizes the minor key:

Ex. 16.



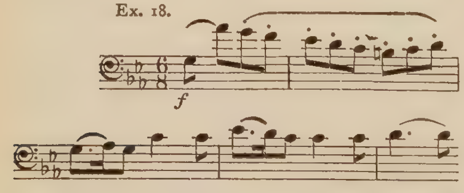
it is soon joined by another phrase, restless and questioning, and then follows the soothing and expressive second theme, which also makes a passing appearance in C major. The andante espressivo has a melody of intoxicating loveliness, while the secondary theme is more contemplative. The scherzo, which reaches virtuoso standard, has in its main section a chattering semiquaver subject, which is continued by another of dance-like texture:

Ex. 17.



In the G major section the music becomes more emphatic, the whole forming a delicious little piece, full of wit and humour. There is a touch of tragedy in the finale, the main theme of which betrays agitation and is characterized by a leap of a ninth:

Ex. 18.



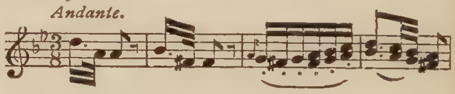
With it is associated another theme, at first triumphant and overflowing with vigour, but afterwards becoming gentler; and—still later—a charming second theme, of which, however, no further use is made, for in the coda (C major) it is the other, more vigorous theme which is principally in evidence.

The Violin Sonata—there is only one—is, notwithstanding its clever construction and polished form, a feeble work, and entirely lacking in invention. It was written in 1823, and published as op. 14 in 1825. It has one peculiar feature: namely, the recitative given to the violin both in the introductory adagio to the first movement, and in the rather garrulous finale. The melody of the slow movement, in simple Lied[1] form, is rather more distinguished; but even here there is still no trace of originality.

The two considerably later sonatas for piano and violoncello are much better. But the perfection of form (which cannot be too highly commended) should not blind the hearer to the somewhat indifferent quality of the ideas, though one may find satisfaction in this sparkling drawing-room music. They sound well even if the 'cello be replaced by viola or violin. Both the instruments are effectively treated throughout.

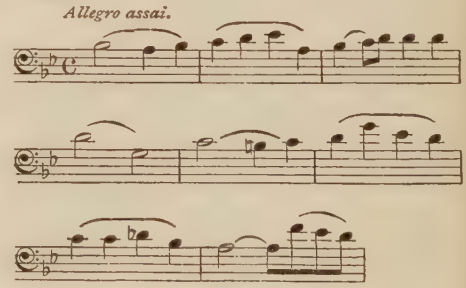
The First Sonata, in B flat, is particularly pleasing. It was completed on 23 October 1839, and published in February 1839. The main theme of the first movement is happily inspired, but the second, a nervously agitated theme, is less pleasing. But the way in which these themes are worked out is quite admirable. The andante, in G minor, is more in the nature of a scherzo—or rather an intermezzo—than a slow movement:

Ex. 19.



It is a piquant little piece, varied in rhythm, with a simple and expressive middle section in G major. But the sonata reaches its climax in the fine opening melody of the last movement:

Ex. 20.



There is, unfortunately, no second theme to match it.

The Second Sonata, in D major (begun in 1842, finished early in the following year, and published in September), is of greater importance, and may well be counted among Mendelssohn's ripest chamber works. One is carried away by the swing of the main theme in the first movement—

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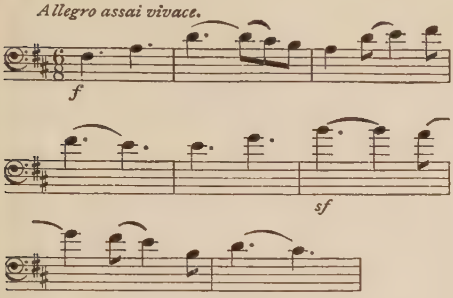
[1] See Foreword, art. Beethoven.

Ex. 21.



while the second, though somewhat lacking in contrast, is flowing and spontaneous. The whole movement, indeed, is such a pattern of fine synthetic treatment, and travels at such a pace, that a layman cannot realize the ingenuity, technical skill, and perfection of form that went to the making of it. The intermezzo is in the main full of delicate fragrance and charm, but there are strenuous moments too. The soothing melody of the middle section is peculiarly attractive. If one imagines a deeply impressive choral fantasia through which the stringed instrument wanders in a free recitative, it will give an idea of the adagio, which leads straight into the rushing finale by means of a diminished seventh. This is a very brilliant movement, but it is decidedly inferior in invention to the others.

In connexion with these two 'cello sonatas mention should be made of the concertante variations for piano and violoncello in D major. These were written in January 1829 and published in 1832. They show what can be made of a simple, expressive theme, but the technique is at times of such virtuosity as to place them in the category of concertos rather than of chamber music.

Admitting that Mendelssohn's importance is based primarily upon the oratorios and the *Midsummer-Night's Dream* music; that his violin concerto remains a masterpiece, even to-day; that his vocal quartets, duets, and songs and his piano music contain imperishable treasures; his chamber music must never be regarded as a mere appendage to the rest of his artistic activity. In this branch, too, he made his mark, and it fills indeed a considerable space in his output as a whole.

Wilhelm Altmann.

[The reflections of a veteran chamber music player are seldom tinged with bitterness. He is schooled to endure with equanimity the disparagement by the anti-romantics of creative artists of distinction with whom they have nothing in common. That is in the natural order of things. But I have to admit that I find the attitude of musical folk in general towards Mendelssohn exasperating.[1] Though he is not absolutely in the first rank, one has only to scan the records of musical doings in various countries to see that his compositions form everywhere a part of the musician's daily pabulum. In England he was, up to the century's end, classified among the masters who had given to musicians the something original for which they craved, who had 'dreamed the dreams' of Shakespeare and evolved from them a type of scherzo beloved by us all; and who wrote a concerto which, when it first appeared, was a revelation of the fascinating possibilities of the violin, and has since delighted millions. Then came a campaign of detraction. Mendelssohn's weak points were heavily dwelt upon. The absurd theory was started that being a man of wealth he could never feel the sorrows of humanity with sufficient keenness to become a creative artist of the first rank: the truth being that, on the contrary, he was over-sensitized by the very intensity of the culture, musical and non-musical, with which he was endued in early life. *Grove* gives a startling account of his too numerous activities, amongst them that of concert pianist of the first rank; and that he was worn out by brain and nerve strain far sooner than if he had sprung, like most famous musicians, from the people, is certain. Money, too, was lavished on the publication of music which should never have seen the light, and this has been detrimental to his reputation. Detraction has been so far successful that some of his finest chamber works are neglected by concert-givers; for instance, the splendid B flat quintet, which was the first piece in the first programme of the 'Pops' and was given over forty times afterwards with invariable success, is never heard in these days!

Of the quartets it may be advanced with truth that it is undesirable to play them too often. The same may be said of scores of other fine works. Perhaps it is a descent to the purely violinistic point of view if I say that there is some glorious fiddling in the two outer movements of the D major quartet, quite redeemed, however, from banality by the thrilling and (in the best sense) melodramatic middle section; whilst the E minor quartet, a great favourite with Joachim, contains one of Mendelssohn's most fascinating scherzos.

It must be admitted that there are moments of weakness, even of triteness, in the piano trios, especially in the D minor; but this may be said of both of them—they speak the language of youth. One of the most brilliant of living violinists, a young man, spoke to me of these trios, especially of the C minor, with affection, and in a few years' time will probably put them aside, not without gratitude, I hope, for the joy they have given him in the past. Mendelssohn has helped to lead many a music-lover from a lower to a higher plane of musical thought, and if his detractors allow, he will lead many another in times to come. Editor.]

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[1] Schumann's outburst in Dresden, when Liszt spoke slightingly of Mendelssohn, will be recalled in this connexion (Moser's *Life of Joachim*).

MENDELSSOHN QUINTET CLUB, founded in Boston in 1849. Pioneers in the giving of chamber concerts in America.

MENGAL, Martin Joseph, 1784–1851, Belgian composer and horn player, pupil of Reicha.

Six quartets, fl, cl, horn, fag	opp. 18, 19	Lemoine.

Other chamber works by Mengal are mentioned in *Fétis*.

MENU, Pierre, 1896–1919, French composer, pupil of Roger Ducasse.

Sonatina, str. quartet, d mi	Durand, 1920.

MERCADANTE, Saverio (Giuseppe S. Raffaele), 1795–1870, Italian opera composer.

Three melodies, 4 v	Ricordi, 1867.
Three serenades, 3 fl	,, 1859 (ed. IIa).

Outside the operatic sphere, Mercadante wrote instrumental pieces, apparently for the use of teachers in class. Pougin mentions a quartet *La Poesia*, for four violins, and a terzettino for three horns. Fétis's story that he was dismissed from his college in Naples because he was caught 'scoring Mozart's quartets' is rightly stigmatized by *Grove* as nonsense. Editor.

METZDORFF, Richard, 1844–1919, German composer.

	op.	
Quartet, str, f mi	40	Kahnt, 1885.
Quintet, pf, 2 v, vla, vc, E flat	35	Bauer (Brunswick), 1878.
Quintet, pf, 2 v, vla, vc, e mi	47	Litolff, 1914.

MEYER, Albert.

Sonata, pf, v	c mi	Hug, 1908.
,, ,, ,,	F	,, 1918.

MEYER, Bernard van den Sigtenhorst, b. 1888, Dutch composer, pupil of Vincent d'Indy.

1st quartet, str	op. 13	Alsbach.

A second string quartet and *The Song of Wisdom*, for voice and string quartet, are in the press (1928).

Meyer is a talented young composer who has travelled much, particularly in Java and China. The Eastern sphere in philosophy has for him much attraction, and has exercised a strong influence upon his music.

His string quartet, the music of which is of a dignified and restrained order, contains the following movements: 1. The Worship of the Magi; 2. The Flight into Egypt; 3. The Driving of the money-changers from the Temple; 4. The Burial; 5. The Angels by the Grave. Antoon de Wal.

MEYER, Ludwig, b. 1816. A German composer specializing in the writing of chamber music for pupils in the elementary stage. Heinrich published some sixteen *Children's Trios* for pf, v, and vc, between the years 1854 and 1880. No. 14, in A, was published by André, and also arranged for pf, v, and vla.

MEYER-OLBERSLEBEN, Max, b. Olbersleben, 1850, German composer, pupil of Rheinberger.

	op.	
Trio, pf, v, vc, E	7	F. Schuberth, jun., 1879.
Sonata, pf, vla, C	14	,, ,, 1881.
Fantasie-sonata, pf, fl, A	17	,, ,, 1885.

MIASKOVSKY, Nicolas Jacovlevitch, b. 1881, Russian composer, pupil of Rimsky-Korsakov and Liadov, professor at the Moscow Conservatorium.

Sonata, pf, vc, D	comp. 1910	Jurgenson.

Republished by the Mus. Sect. State Publ. Dept.

Although Miaskovsky is best known as a symphonist, at the outset of his career, when his sympathies were not so clearly defined, he paid a tribute to the chamber ensemble in the shape of his interesting and in many respects remarkable 'cello sonata.

In this, as in all his works, there is a restrained austerity and at the same time an occasionally neurasthenic dynamism. This typical neurasthenia is presented in a much less acute form than in his subsequent productions. It cannot be said that his individual physiognomy is here revealed in sufficient relief, the sonata being his earliest work. It undoubtedly bears traces of the influence of Glazounov, an influence from which Miaskovsky has never been entirely free. The tender lyricism of the melody also shows a resemblance to Tchaikovsky, whilst the harmonic writing is already more complex, and indicates certain new paths. The contrapuntal style is interesting, but is only applied here and there. The sonata is not very gratefully written for the 'cello; this defect, however, is compensated by its great musical merits. For the piano, too, Miaskovsky's lay-out is somewhat cumbrous; but on the whole this orchestrally conceived work reveals the composer's ripe mastery of form, and is an exceedingly interesting specimen of his creative work. L. Sabaneiev.

MICELI, Giorgio, 1836–1895, Italian pianist.

Quartet, pf, v, vla, vc, A	op. 3	Ricordi, 1867.
Trio, pf, v, vc, C	,, 2	,, 1865.

Both these works were crowned by the Società del Quartetto of Florence in 1865.

MICHAUD, D., French composer.

Trio-sonata, pf, 2 v	Durand, 1917.

MIDGLEY, Sam, b. 1849, English pianist, has made a speciality of chamber concerts in Bradford. In 1874 he began a series which continued till 1908, prominence being given to the works of living English composers. The programmes of these concerts for 1874–1886 have been reprinted as a booklet.

In 1907 Midgley founded the Bradford Free Chamber Concerts, which were subsidized by amateurs, not, however, before the City Council had passed a resolution that six free chamber concerts should be given annually, at a cost of £100. This resolution was promptly rescinded at the next Council meeting, whereupon Midgley, with the help of his friends, ran the concerts at the Mechanics' Institute. Beginning in 1911 they were discontinued in 1924 owing to the failing eyesight of Midgley, who had appeared at all the concerts except one. Admission was free, but a charge of twopence or threepence was made for programmes, if desired. These contained analytical notes and the English words of the songs. All the performers were local professionals, and all were paid the same fee. The concerts proved to be extraordinarily popular; and although the hall held 1,300 people it was often found necessary to close the doors before a concert began. Themes of works were often played to the audience beforehand, and in some cases new works were repeated at the end of a programme. Midgley was also associated with the formation of the Bradford festivals of music in 1926 and 1927.

W. S. Meadmore.

MIEKLEY, W., German composer.

Quartet, pf, v, vla, vc, e mi	op. 4	Schlesinger, 1909.

A melodious work which may be recommended to amateurs.

MIELCK, Ernst, 1877–1899, Finnish composer, pupil of Max Bruch.

Quartet, str, g mi	op. 1	Hofmeister, 1904.
Quintet, 2 v, 2 vla, vc, F	,, 3	,, 1901.

His music has marked national characteristics.

MIERSCH, Paul Friedrich Theo, b. 1868, Saxon 'cellist, pupil of Rheinberger.

Quartet, str, E flat	R. & E.

This four-movement quartet is an attractive work, presenting no technical difficulties. Miersch has also written a clever *Thema und Variationen* for string quartet, in F, op. 18.

MIGOT, Georges, b. 1891, French composer.

	Composed	
Three songs and an air (wordless), voice and 4 strings		Senart.
Cinq Mouvements d'Eau, str. quartet	1920	,,
Quintet, *Les Agrestides*,[1] pf, 2 v, vla, vc	1919	,,
Le Paravent de Laque aux cinq Images, pf, 2 v, vla		,,
Les Parques, pf, 2 v, vla		,,
Au Bord de l'Eure, pf, 2 v, vla		,,
Trio, pf, v, vla	1918	,,
Sonata, pf, v	1907	Mathot.
Dialogue en quatre parties, pf, v	1921	Senart.
Dialogue en cinq parties, pf, vc	1922	,,

A painter of talent as well as a musician, Migot has very individual theories on music. Contrapuntist rather than harmonist, he sees harmony only as the superposition of melodic lines. His very free counterpoint is extremely dissonant, even to polytonality. For him it is not the function of rhythm to fix all the parts in a rigid frame; the parts disregard the rhythm of the whole, each instrument following its own particular rhythm. Migot is more concerned with the different tonal effects of his combinations than with the development of architectural lines. Above all he seeks amplitude of 'tonal perspective'.

The Piano Trio is clear and well-defined without over-elaboration, a single theme running through the three movements. Each instrument retains its independent melodic line; the harmony is thus sharply dissonant or polytonal at times.

Scheme of 1st movement: a. First theme in D minor with C♮ and E♭ (some F♯s with the F♮s). b. Second theme in E minor without the F♯. a is developed in the bass, then transformed, and leads into the key of F. b in B flat minor; a developed anew; c, a mysterious octave passage at the farthest limits of the piano, doubled by the strings. A short and very free and rather fierce development. Recapitulation of opening a, with modifications.

The whole resembles an improvisation, unity being obtained by means of a little triplet-figure in semiquavers which embellishes the melodies. The composer rejects all idea of classical form, though he seems attracted by the rondo, a playing the part of refrain.[2] It is again a which is treated in the second (slow) movement. The third movement again employs this subject, accompanied in G minor.

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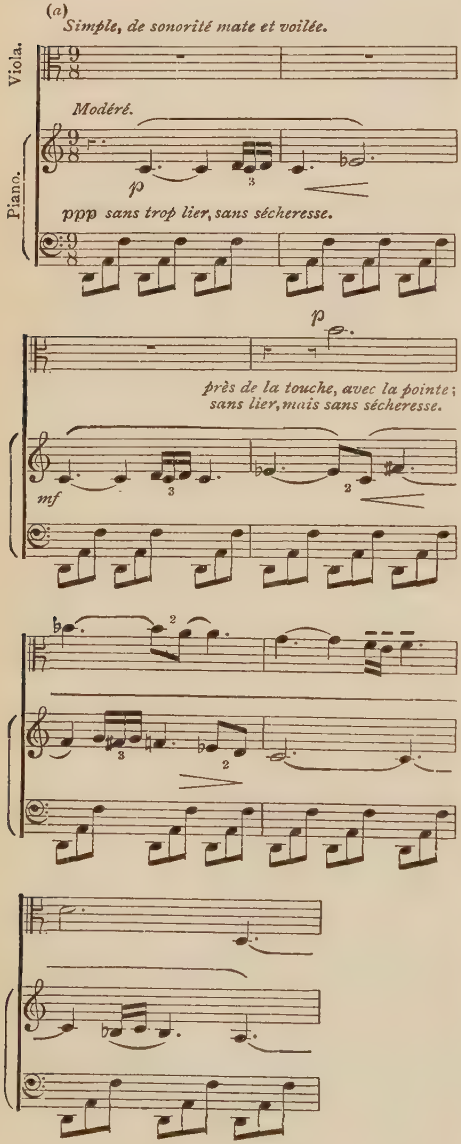
[1] *Les Agrestides* is for full orchestra. The quintet is listed separately in Senart's catalogue, without a title, but is presumably a reduction, as is the case with the *Paravent de Laque* (Editor).

[2] See Foreword, art. Beethoven.

After a reminiscence of C and a reappearance of A, the work concludes with a repetition of the opening of the first movement. There are no virtuoso effects: the writing is simple and as it were bare. The nuances have different intensities on each instrument. There is rather an impression of monotony. The three movements, all slow, have only the one principal theme, with some closely related secondary themes in the first.

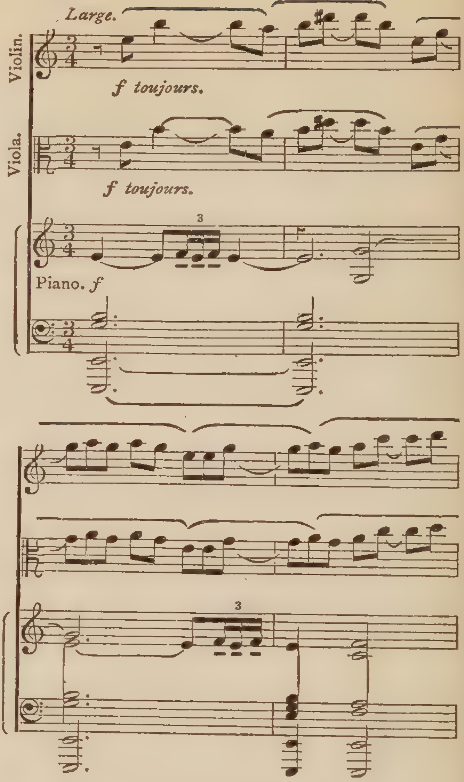
Ex. 1.

(*a*)

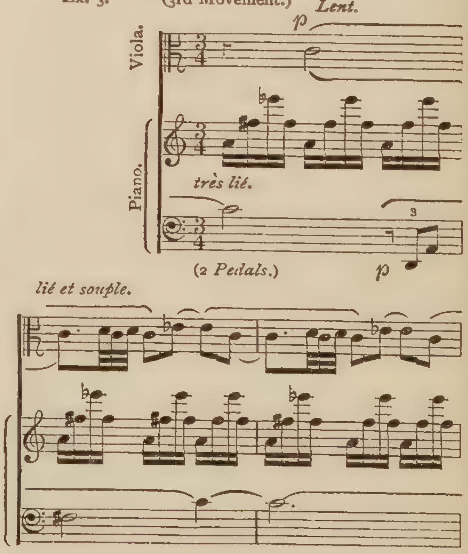

Simple, de sonorité mate et voilée.
Viola.
Modéré.
Piano.
p
ppp sans trop lier, sans sécheresse.
p
près de la touche, avec la pointe; sans lier, mais sans sécheresse.
mf

Ex. 2.

(*b*)


Large.
Violin.
f toujours.
Viola.
f toujours.
Piano. f

Ex. 3. (3rd Movement.)

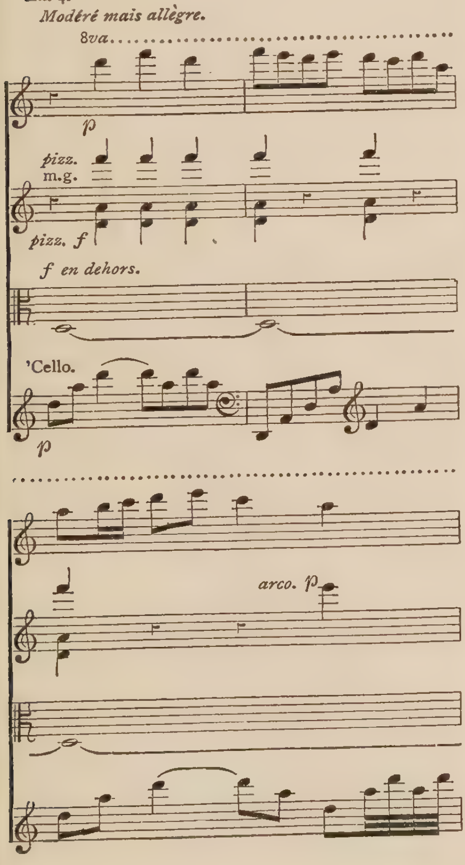

Lent.
p
Viola.
Piano.
très lié.
(2 Pedals.)
p
lié et souple.

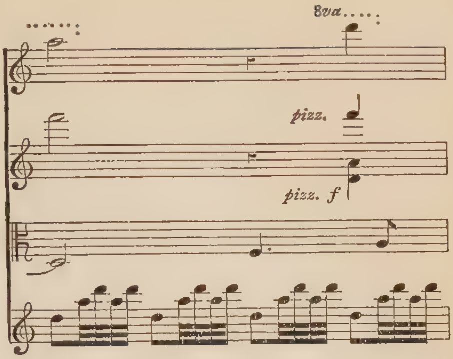
THE QUINTET (*Les Agrestides*) for piano and strings is a highly developed work. The piano part is exceedingly trying; it would need three hands, for the composer sometimes demands impossibilities of the instrument. The general scheme is rather confused, but there are passages of melancholy beauty, entwined with little pianissimo figures which produce an atmosphere. The second movement has a fine popular melody in the bass; in the third movement this melody reappears transformed; and gradually all the themes reappear, the composer thus returning to cyclic form. It is better balanced and less atonal than the other movements.

CINQ MOUVEMENTS D'EAU, for string quartet. This contains themes already met with, notably the gay and rhythmic, very Rameau-like movement of the *Agrestides*—*Au Bord de l'Eau*. The string writing is risky. Arpeggios abound, and the 'cello mounts to its limits (Ex. 4).

DIALOGUES EN QUATRE (EN CINQ) PARTIES.—The composer employs these titles to denote forms differing radically from the sonata. These two *Dialogues* are in the nature of free improvisations.

Ex. 4.





LE PARAVENT DE LAQUE AUX CINQ IMAGES, for piano, two violins and viola. The composer gives titles to his chamber works merely as an indication to his audience; there is no attempt at description. These are short pieces whose form is utterly unlike the sonata. The first and last are identical (refrain of the rondo). The music is sharply outlined, and colour subordinated to design.

This music has no resemblance to the classic art of Bach and Beethoven, nor to the Romantics, but is akin to the eighteenth-century French school, and goes even further back. Analogies of form and feeling might be found in the works of such men as Charbonnières and Francisque,[1] and the lute- and viol-composers.

H. WOOLLETT.

[Some recent chamber works by Migot, including a trio for flute, clarinet, and harp, were played at an invitation concert given by Mrs. Coolidge at the American Academy of Music in Rome. An interesting article upon the art of Migot appears in the 'Dominant' of May 1928 (O.U.P.).

The extreme technical difficulties of this composer's music will, I fear, prove a stumbling-block to students. EDITOR.]

MIHALOVICI. *v.* ROUMANIAN COMPOSERS.

MIKOREY, FRANZ, b. 1873, Bavarian composer, pupil of Herzogenberg.

Quintet, pf, 2 v, vla, vc	e mi	Kahnt, 1914.
Trio, pf, v, vc	B	,, ,,

Mikorey's piano quintet is obviously a product of the composer's 'Sturm und Drang' period; and the piano writing, particularly in the technical passages, appears as somewhat old-fashioned, although the general effect is good. In the first movement (moderato) it is the purely formal side that is attractive. The lento is full of genuine feeling and should be regarded rather as a fantasia than a self-contained whole. The capricious scherzo, with its sustained though not unduly diffuse middle section, is a pronounced success. Some curious tonal effects are heard in the finale of this quintet.

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[1] The reference is no doubt to Antoine Francisque, lute-player and composer, *c.* 1600, whose works were published by Ballard.

The Piano Trio appears to be a riper and more significant work. It is full of movement, modern in sentiment, fascinating in its melody, and of great interest as regards harmony and rhythm. From the performers' point of view it is effective, though undeniably difficult. All four movements are concise, and clear in construction. The first allegro leads off with a captivating main theme on the 'cello, with which is presently associated an expressive secondary theme. The second subject, with its well-adapted accompaniment, has great charm. The most successful movement is probably the adagio, with its broad, glowing melody; but the crudeness of the harmonies introduced just before the third movement will have a somewhat disturbing effect on most people. The scherzo begins with a fugue, and is tricky in the extreme. It has a most graceful middle section, which falls into two parts: an andante grazioso and a vivace molto strongly Hungarian in character. Most difficult to play, especially for the pianist, is the finale (allegro impetuoso), probably the noblest of all the movements, though somewhat orchestral in conception. Here and there the stringed instruments play alone in alternation with the piano. Wilhelm Altmann.

[At a concert given by Henri Marteau at Berlin in 1913, consisting entirely of works by Mikorey, a suite for piano and violin was performed. Editor.]

MIKUSCH, Margarete von, b. 1884, Austrian composer, pupil of Max Reger.

Sonata, pf, v, g mi, op. 9	R. & E., 1923.

Riemann gives other works for strings.

MILES, Percy Hilder, English composer.

Sextet, 2 v, 2 vla, vc, cb, g mi	S. & B., 1920.
Three Fantasiestücke, str. quartet	B. & B., 1904.

The sextet is among the Carnegie awards, and was referred to as 'a valuable addition to the repertoire of chamber music, which it represents in its purest form'.

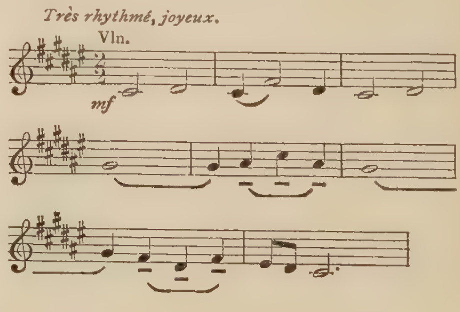
MILHAUD, Darius, b. 1892, French composer, pupil of Gedalge.

1st quartet, str, a mi	Durand,	1912.
2nd ,, ,, atonal	,,	1920.
4th ,, ,, ,,	Senart,	1922.
5th ,, ,, a mi	,,	,,
6th ,, ,,	U.E.	
7th ,, ,,	,,	
Trio-sonata, pf, 2 v	Durand.	
1st sonata, pf, v, d sharp mi	,,	1914.
2nd ,, ,, ,, atonal	,,	1919.
Sonatina, pf, fl	,,	

Milhaud was competing for the Prix de Rome when war broke out, and subsequently served as attaché at the French Legation in Rio de Janeiro during the time when Paul Claudel was French Minister there. Returning to France, he became one of the band of young composers, since dispersed, whom Henri Collet of *Comoedia* dubbed 'Les Six', in association with whom he espoused the aesthetic of Jean Cocteau and the musical outlook of Erik Satie, for whom he had both friendship and admiration. These formative influences were in due course left behind, and Milhaud has long since attained his musical majority. Of the traces that remain, first and foremost is a strong and convinced attachment to clear, straightforward diatonic melody, in the use of which he is not afraid of an occasional commonplace. His adoption of polytonal methods (see article Atonality) only accentuated his diatonic fidelity, for in writing in two or more keys simultaneously the first essential is that each should be uncompromisingly established. Any swerving from the diatonic path would throw the whole texture into confusion and produce atonality, which is the opposite of polytonality.

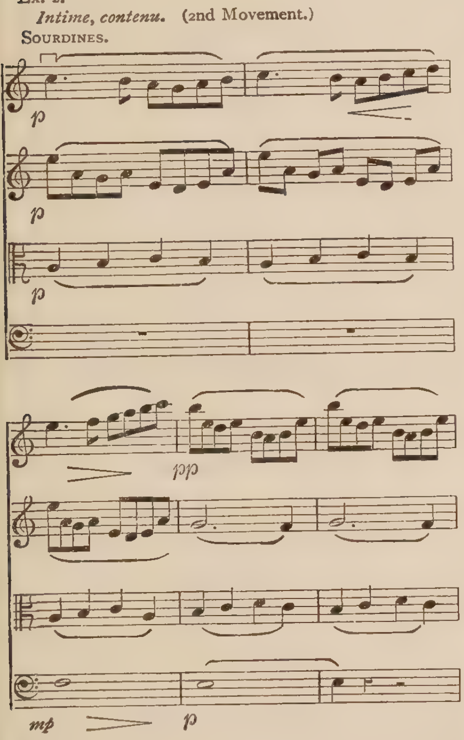
Next to the diatonic character of his melodic line Milhaud's chief characteristic is the fluency of his technique, which has at times been a danger. Thoroughly conversant with current methods, he produces with ease an unusually large output, not all of which is calculated to give a just idea of his remarkable gifts. In chamber music, however, he has maintained a constant high level. His first work in this branch of music was the sonata for violin and piano composed in 1911 and performed for the first time at a concert of the Société Indépendante in the spring of 1913. It therefore antedates by at least four years the influence referred to in the opening paragraph. The sonata is immature, not very adroit in construction or rich in invention, but it is full of vitality and passion, and has the vigour which characterizes so much of Milhaud's later work; and the theme of the finale—

Ex. 1.



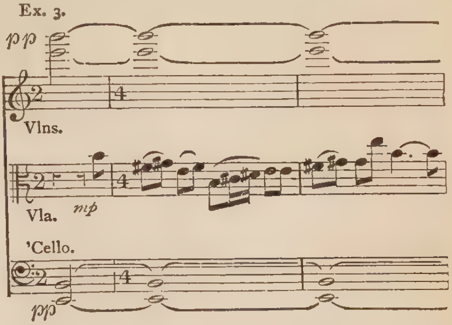
already gives proof of his fondness for simple diatonic themes. The following year produced his first string quartet, of which the first performance was given by the Société Indépendante in the autumn of 1913. In this work the predilection is more pronounced. At that time it was scarcely the current tendency for French composers to employ much material as

Ex. 2.



This attractive work has a quiet, intimate feeling which caused somebody to ask the composer to reveal its inner meaning. The only reply he would give was: It is enough to know that it was written in the country round Aix and is dedicated to the memory of Cézanne. It was followed in 1914 by a sonata for two violins and piano, also written at Aix and possessing somewhat similar characteristics. This sonata is a welcome addition to the literature of a form which has been none too well served. The same year he began the composition of his second string quartet, which was completed in Paris, March 1915, and is one of the composer's favourites among his own works. It is in five movements, in the course of which he makes a more frequent use than hitherto of ingenious polyphonic devices. There is, for instance, a bold fugato section in the second movement and much clever contrapuntal writing in the fourth, despite the pastoral character of its second subject:

Ex. 3.

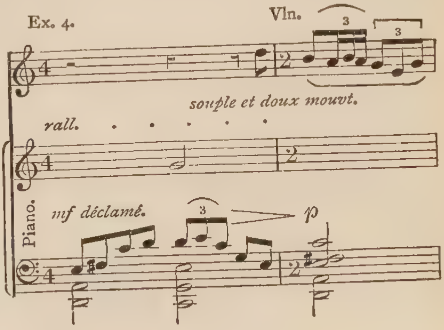


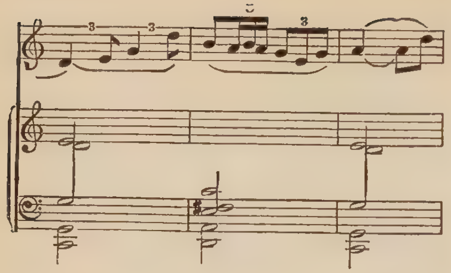
A third string quartet, composed in 1916 but not published, completes the chamber music of this early period, which may be said to terminate with Milhaud's departure in 1917 for Brazil.

The next phase opens with the first of his six chamber symphonies. They are entitled symphonies *tout court*, but their dimensions, the small number of instruments employed, and the character of the musical contents place them rather in that intermediate class of works, to which composers have turned so frequently in recent years, which fill the gap between the ordinary conception of chamber music and symphonic music for full orchestra. This first symphony, for instance, which is entitled *Le Printemps*, is in reality a nonet for piccolo, flute, clarinet, oboe, harp, and string quartet. It is dated 1917, and the same year produced also the second sonata for violin and piano, dedicated to the well-known novelist André Gide. It opens with one of the pastoral themes to which Milhaud is so much addicted (Ex. 4), and contains suggestions of the coming of polytonality.

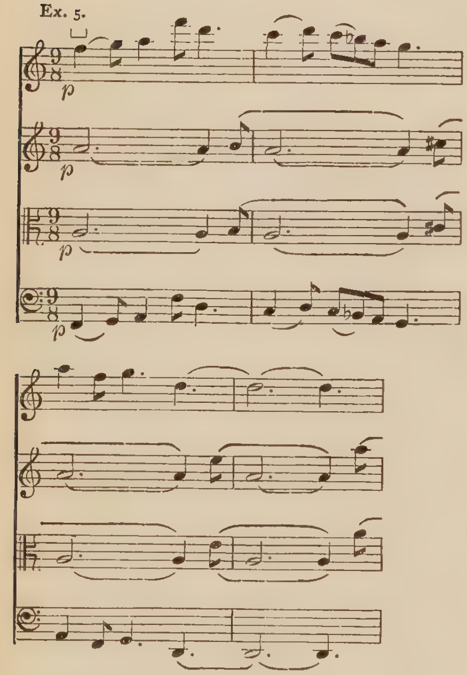
The output of the following year, 1918, comprises three important works: the second symphony, which is a pastorale for a septet comprising flute, cor anglais, bassoon, violin, viola, 'cello, and double-bass; the fourth string quartet; and a sonata for flute, oboe, clarinet,

Ex. 4.

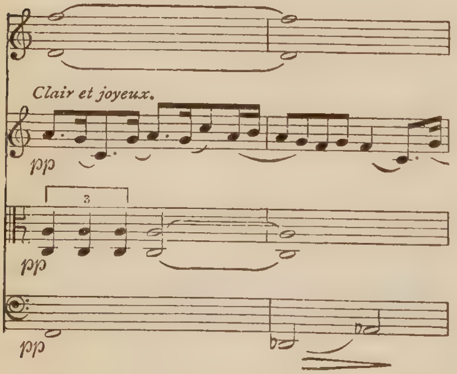




Ex. 5.

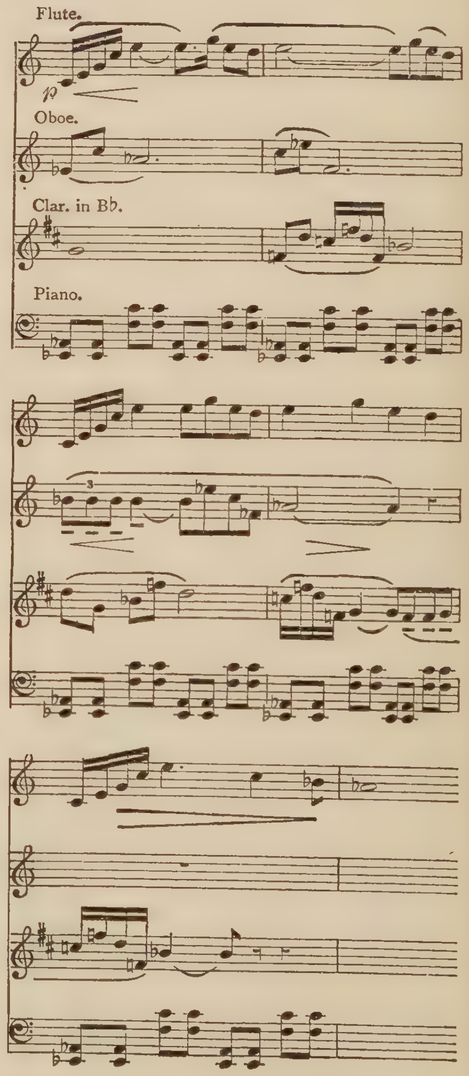


Ex. 6.



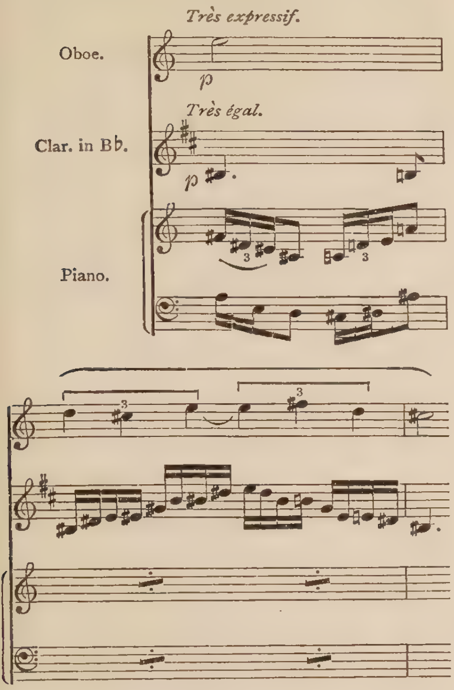
and piano. The fourth quartet is one of the most frequently performed of Milhaud's works. It shares with the seventh the position of favourite among chamber music players. Again there is a pastoral opening (Ex. 5), but certain critics have averred that they detect Brahmsian influences in the two other movements. They would be difficult to prove. The evidences of polytonality are now more abundant. Instances like the quotation from the finale (Ex. 6) are of frequent occurrence. They are, however, much more conspicuous in the sonata for wind instruments and piano. Already, at the opening, we have—

Ex. 7.



whilst the second movement, joyeux, gives us the following striking passage:

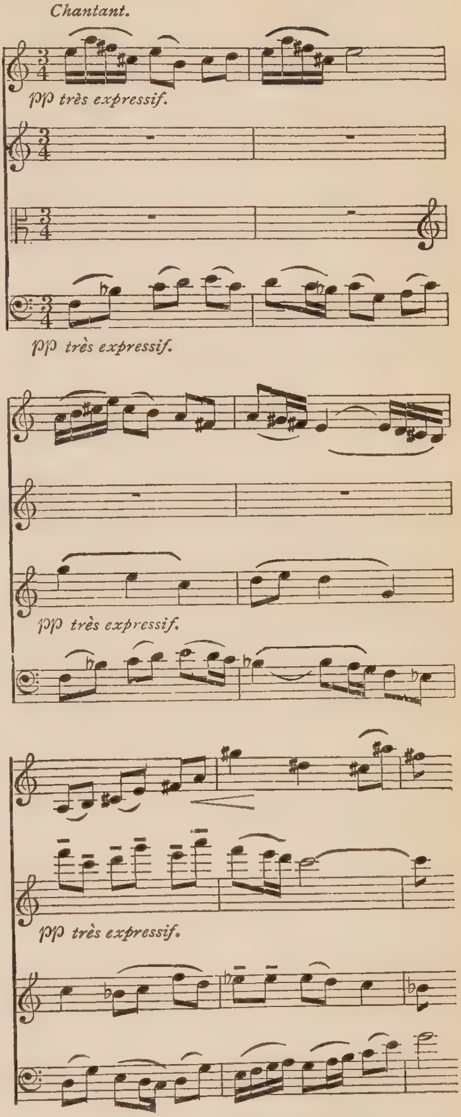
Ex. 8.



It would, however, be misleading to judge of the character of such a work from salient passages taken away from their context. It is one of Milhaud's most personal compositions, full of the impulsive power which is one of his strongest attributes and which many ascribe to his Jewish origin. The passionate nature of the contents is of more significance than the polytonal devices he employs in giving it expression.

There are no chamber works bearing the date 1919, which is that of his return from Rio de Janeiro; but the following year produced the fifth string quartet, which is dedicated to Arnold Schönberg and dates from the time when Milhaud was conducting, with much success, performances of that composer's *Pierrot Lunaire*. This seems to be the least popular of Milhaud's quartets. For the reason we need go no further than the first few bars (Ex. 9), which set the ear a difficult problem to unravel. It is written with consummate technical skill and is regarded by some as a triumph of 'absolute' music; but the uncompromising nature of the texture, even in the relatively gracious slow movement, acts as a deterrent to all but the most determined. It marks a point in Milhaud's development from which he has already diverged in new and more amenable directions. We append the opening of the second and fourth movements (Exs. 10, 11) to complete this landmark, because, except in some of the symphonies, there is little to compare with it in Milhaud's other works.

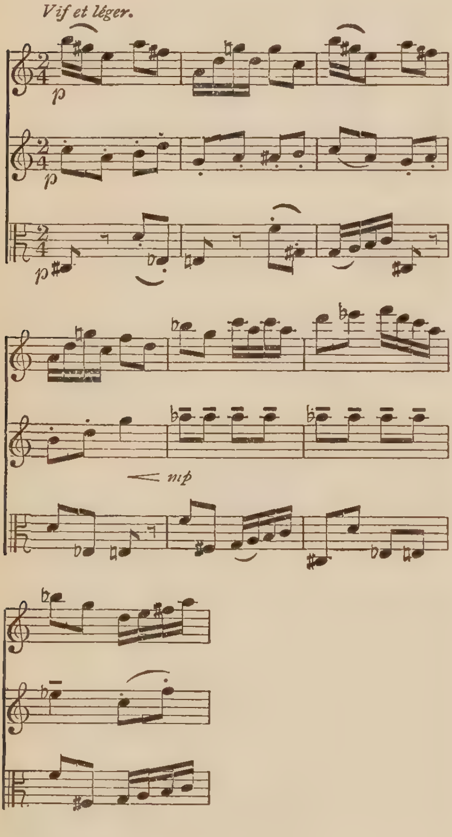
Ex. 9.



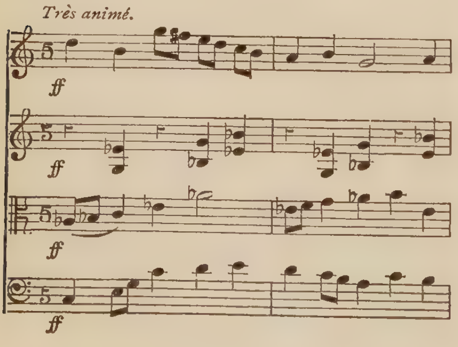
The following year, 1921, produced two more chamber symphonies: the third, a *Serenade* for flute, clarinet, bassoon, violin, viola, 'cello, and double-bass; and the fourth, a *Dixtuor* for four violins, two violas, two 'cellos, and two double-basses.

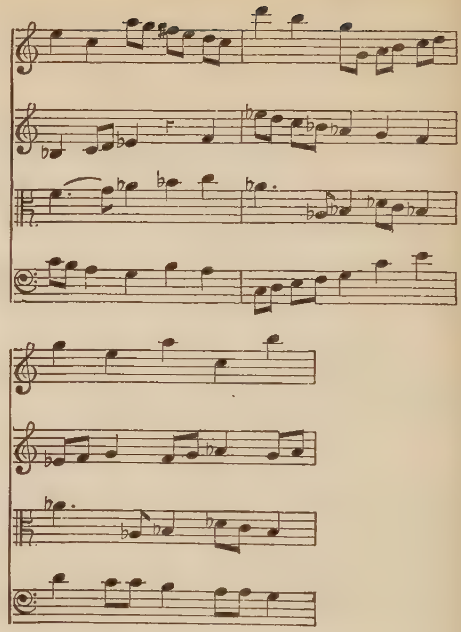
Having composed a dixtuor for strings, the next thing was to write one for wind. This is his fifth symphony, composed in 1922, for piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, two bassoons, and two horns. The same year produced the sonatina for flute and piano and the sixth string quartet. The former, dedicated to Louis Fleury and Jean Wiéner, holds a high place in the composer's affection, and with good reason. Even when the piano is alone for a few bars there is something about the writing that suggests that this is a flute work, so beautifully does the style dovetail. Another feature is the ingenious use of syncopation, after the manner of 'blues', doubtless in compliment to Wiéner, who has made interesting experiments in the same direction (*Sonatine syncopée*, &c.), and has now joined Doucet in syncopated music for two pianos.

Ex. 10.



Ex. 11.

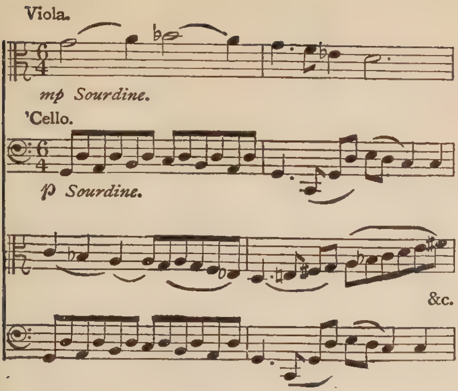




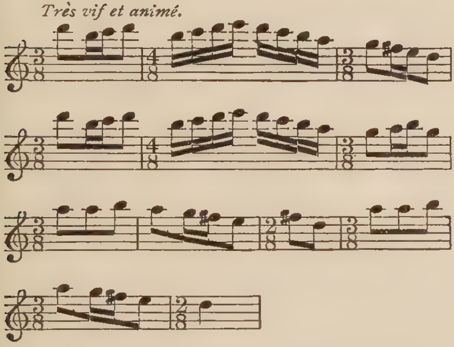
Were it not for the seventh quartet, which has the same qualities in a slightly higher degree, it would be the sixth that one would bracket with the fourth as the two favourites of the series. It is a melodious work, dedicated to Francis Poulenc. Its three movements, all short, each impart a sharp but pleasant flavour, and both the thematic material and the mode of part-writing remind one of the days when Milhaud and Poulenc were fellow members of 'Les Six'. The first bars (Ex. 12) which, set going with a chord whispered in harmonics on the strings, open the first movement, though it is distinctly Milhaud, also underline the dedication. Possibly it is the *Mouvements Perpétuels* that it recalls in shape. The slow movement, très lent, is more polyphonic and more polytonal than the rest of the work. As if to make up for it, the quartet ends with a sprightly scherzo movement, of which the theme is quoted (Ex. 13).

Between the sixth and seventh quartets there intervenes only the sixth symphony, composed in 1923 but as yet unpublished, for vocal

Ex. 12.

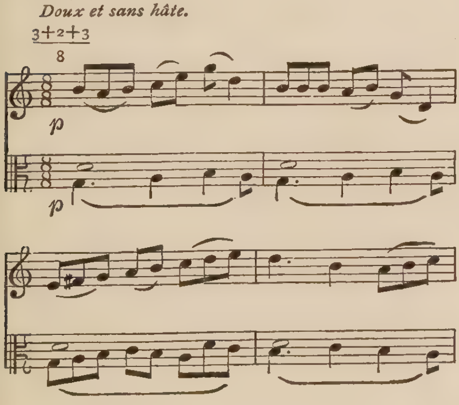


Ex. 13.



quartet, oboe, and 'cello. The seventh quartet dates from 1925, and is on the whole simpler in texture than its predecessor, but in other respects more subtle. Its two allegros lean to the somewhat angular counterpoint of neo-classicism; but nothing could be more suave and chaste than—

Ex. 14.



A mere comparison of the examples given in this article, and possibly those quoted under polytonality in that on ATONALITY AND POLYTONALITY, will suffice to show that Milhaud is not a composer to whom one can affix a label. There are combined in him three different and not easily reconcilable factors, of which now one now another predominates. One is the passionate vehemence which, as already stated, many critics ascribe to his racial origin. Another, which is also a Jewish trait, is the intense preoccupation with the 'chess-problem' aspect of music, which provides an attractive field for the intellectual ingenuity that the Jews bring with them from the East. The third is a curious simplicity—not in the least affected, as in some modern composers, but congenital. He really does revel in simple, obvious tunes which the sophisticated despise, whether they be pastoral suggestions of the country-side or echoes of 'Parisian folk-lore'. He is quite aware that to some ears they sound too unimportant for the elaborate treatment he gives them, but he considers himself to be the best judge—this without arrogance or pretension, but simply as an independent composer. The result is a certain inequality. He has at times reached great heights of expression, as for instance in his *Poèmes Juifs*; and he has also descended to banality in *Le Train Bleu*. But in his chamber music, as stated above, these inequalities do not occur. It is as if this branch of music put him more on his mettle than any other.

EDWIN EVANS.

MINSMER, J.

Sonata, pf, v, g mi	Eschig (Demets), 1922.

MIŠEK, ADOLF.

1st trio, pf, v, vc, C	op. 20	Zimmermann, 1904.
Sonata, pf, cb, A	,, 5	U.E., 1909.
,, ,, ,, e mi	,, 6	,, 1911.

MITTLER, FRANZ, b. 1893, Viennese composer.

Trio, pf, v, vc, G	op. 3	Simrock, 1911.

MOCSONYI, ALEX. VON.

Sonata, pf, vc (or v)	op. 9	Gutmann, 1882.

MOERAN, ERNEST JOHN, b. 1894, British composer.

Quartet, str, a mi	Chester.
Sonata, pf, v, d mi	Chester.
Trio, pf, v, vc, e mi	O.U.P.

From Moeran's published works—the flow of which, at one time not inconsiderable, seems lately, alas, to have stopped—one may undoubtedly single out his chamber music as having chiefly given rise to the widespread belief in him as one of the most promising of the younger English composers. It is not their magnitude, nor yet their interest as experiments by a new mind, that mark down these works as of singular worth; if there is any one outstanding characteristic it is that of their inherent musical beauty, an indefinable characteristic no doubt, but one which cannot be otherwise described. Where others may be more clever, Moeran has so far at least been more purely musical; and his undoubted originality consists in the simple intensity of his music and its essentially musical quality.

Educated at Uppingham (a good training-ground), he there found outlet for his fluency by much composition, including three string quartets before the one noted above, and for his musical instincts by the foundation of a String Quartet in his last school year, which gave him a good acquaintance with his classical predecessors. A natural interest in folk-song led him to become a keen collector of folk airs, particularly from the eastern counties; this has had undoubtedly a great influence on his musical mind. From folk-song he has learnt the secret of melodic curve, and this is as apparent in his original themes as in those which have a definite kinship with the music of the people. This influence, too, is felt in his harmony, which frequently has a pentatonic basis, and which, though often bold and (in the violin sonata, for instance) intense, is never eccentric or *outré*. A further influence can be traced in this music, that of John Ireland, with whom the composer studied for some time.

THE STRING QUARTET is perhaps his most complete achievement. Lively rather than gay, it has a certain greyness that speaks of East Anglia, relieved by passages of exquisite and coloured beauty. Technically it is accomplished, and has a noticeable sonorousness in the first and last movements. The second movement, very moving and beautiful in sound, shows well the neo-diatonic harmony of which Moeran is an individual master. The third movement, a lively and noisy rondo, is full of ingenious if somewhat disconcerting rhythms, but is on the whole very effective in performance.

THE VIOLIN SONATA is of a very different type. Its dominant note is a strong seriousness, which deepens even to tragedy. It is short and a little discordant, with outbursts of violence and passages of solemn intensity. In pure sound it has perhaps not quite solved the perennial problems of the violin and piano in combination, and the Ireland influence is somewhat over-plain. But its faults are amply redeemed by its deep sincerity and its quick sensitiveness.

THE TRIO is the longest of the three works. It was written in 1920, but has undergone considerable revision at various times, much of which consisted in shortening what is already longer than most modern works in this form. There is a tendency here to over-develop the many excellent ideas, even perhaps to overwrite, and thus the trio is the least personal of these three chamber works. But the whole is pleasing, fluent, and of a very high quality, and deserves more performance than it has received, particularly since it is not very difficult.

It is to be hoped that Moeran will continue his work in chamber music forms; such great promise must not be allowed to go without further fulfilment.

W. J. MITSON (with additions).

MOFFAT, ALFRED EDWARD, b. 1866, Scottish composer.

Moffat's claim to inclusion in a work of this kind is his painstaking research into the chamber music of the past, of which he has brought to light much of real interest and beauty. Among these is a series known as *Trio-Sonaten* (Simrock), and *Old English Violin Music* (Novello). The latter includes William Boyce's fine trio-sonata in D minor. Most of his editions are of sonatas for violin and figured bass arranged for violin with piano accompaniment. He has earned the gratitude of all amateurs by the provision of fine music which makes no very exacting demands on the performers; and has besides written some chamber music, notably a piano quartet in C minor, performed at Berlin in 1886.

EDITOR.

MOHAUPT, FRANZ, 1854–1916, German composer.

Quintet, pf, 2 v, vla, vc, C	op. 11	Bratfisch, 1902.

MOJA, LEONARDO.

Sonata, v, vla, vc, d mi and F	op. 22	Durand.

MOJSISOVICS, RODERICH VON, b. 1877, Austrian composer.

Serenade, v, vla, vc, A	op. 21	Eulenburg, 1908.
Sonata, pf, v, D	,, 29	Siegel, 1911.

Mojsisovics is modern in feeling but does not belong to the advanced school. Both works can be recommended.

MOLBE, H. (HEINRICH FREIHERR VON BACH), 1835–1915, Austrian composer.

	op.	Publ.
Dixtet, 3 v, vla, vc, cb, cl, cor angl, horn, fag, c mi	21	1896.
Nonet, 2 v, vla, vc, cb, cl, cor angl, horn, fag, E flat	61	1897.
Octet, 2 v, vla, vc, cb, cl, horn, fag, F	20	,,
Octet, 2 v, vla, vc, cb, ob, horn, basset-horn, d mi	45	1898.

	op.	Publ.
Serenade-octet, 2 v, vla, vc, cb, ob, horn, basset-horn, B flat	46	1897.
Octet, 2 v, vla, vc, cb, cl, cor angl, fag, G	47	1898.
Septet, 2 v, 2 vla, 2 vc, cb, C	43	1898.
Sextet, 2 v, 2 vla, vc, cb, D	64	1897.
Quintet, 2 v, vla, 2 vc, B flat	44	1896.
Quartet, str, B flat	1	1878.
,, ,, c mi	5	—
With harp:		
Seven dixtets, harp, 2 v, vla, vc, cb, cl, cor angl, horn, fag, E flat, F, B flat, A flat, C, B flat, C	91, 104, 109, 113, 118, 124, 129	1901–1910.

All the above are published by Friedrich Hofmeister, Leipzig.

Trio (*Songe*), pf, cl, fag, d mi op. 80 F. Rörich.

MOLIQUE, Bernhard (Wilhelm B.), 1802–1869, German violinist and composer.

Works include:

	op.	
Quintet, fl, 2 v, vla, vc, or fl, v, 2 vla, vc, D	35	Rudall, 1850.
Quartet, str, G	16	Haslinger, 1841.
,, ,, c mi	17	,, ,,
Three quartets, str, F, a mi, E flat	18	Hofmeister, 1843.
Quartet, str, f mi	28	Kistner, 1847.
,, ,, B flat	42	Novello, 1854.
,, ,, A	44	Kistner, 1853.
,, pf, v, vla, vc, E flat	71 (posth.)	,, 1870.
Trio, pf, v, vc, B flat	27	Haslinger, 1846.
Trio, pf, v, vc, F	52	Schott, 1858.
Trio concertante, pf, 2 v, F	—	B. & H., 1912.
Duo concertant, pf, v, e mi	20	J. Schuberth & Co., 1844.
Grand duo, pf, v, A	24	,, 1845.
Duo concertant, pf, v, b mi	33	,, 1857.

Molique was a favourite pupil of Spohr. After a somewhat roving life in Germany, where he established his reputation, he accepted in 1849 the offer of engagements in England, in which country he spent the rest of his professional life. As a quartet leader and composer of violin concertos (of which the A minor alone survives), he deservedly won the approval of the London public, but his chamber works were less successful. They are obviously derivative, not only from the compositions of his master Spohr, but from other sources. Ultimately he succumbed entirely to the influence of Mendelssohn. I have occasionally played his brilliant quartet in B flat, op. 42 (dedicated to two of his amateur pupils). It is, however, so reminiscent of the greater master as to amount to plagiarism.

Dr. Altmann (*Handbuch*), though not unaware of Molique's weaknesses, speaks with generous enthusiasm of his quartet, op. 54, and expresses regret that 'a new edition of the work has not yet appeared', from which I infer that it is out of print.

Charles Hallé, in his diary, tells of a concert at Manchester where 'a new trio by Molique made a deep impression'. Editor.

MOLNAR, Anton, b. 1890, Hungarian composer.

Quartet, str, a mi Rószavölgyi, 1912.

This quartet (*quartetto breve*) has been played in Paris by the Schmitz Quartet. It is full of brusque modulations and strange effects. An 'andante triste' consists mainly of a violin solo, the 'cello being heard towards the end of the movement. The finale is built upon a folk melody.

MONASTERIO, Jesus de, b. 1836, Spanish violinist, pupil of de Bériot.

Founded at Madrid a Quartet Society which obtained considerable success. Monasterio, who was a fine chamber music player, did much to promote a taste for classical music in Spain.

MONDAY POPULAR CONCERTS. *v.* Popular Concerts: Monday and Saturday.

MONDONVILLE, Jean-Joseph Cassanea de, 1711–1772, French composer.

Modern republication:

Trio-sonata, pf, 2 v, G Senart.

and two sonatas for violin and figured bass (Schott and Senart).

Mondonville is said to have introduced the use of harmonics on the violin. By him there are trios for two violins or flutes and bass, and concertos for voice.

MONIUSZKO, Stanislaus, 1820–1872, Polish composer.

Quartet, str	Idzikowski.
,, ,, d mi	,,

Pougin describes Moniuszko as one of the most distinguished and original composers of the nineteenth century. After his death a special branch of the Warsaw Musical Society was founded to publish his posthumous works.

MOÓR, Emanuel, b. 1862, Hungarian composer.

	op.	
Suite, double quintet, fl, ob, cl, horn, fag, 2 v, vla, vc, cb, A	101	Mathot, 1913.

	op.	
Quartet, str, A	59	Siegel, 1905.
Suite, 3 v, g mi	133	Mathot, 1912.
,, 2 v, —	—	Schirmer, 1922.
,, v, vc, C	109	Mathot, 1910.
,, 2 vc, or vc, cb, e mi	110	,, ,,
Quintet, pf, 2 v, vla, vc, c mi	19	Gutmann, 1890.
Trio, pf, v, vc, C	81	Mathot, 1909.
Suite, pf, 2 v, d mi	144	,, 1913.
1st sonata, pf, v, G	12	Rosé, 1889.
2nd ,, ,, a mi	21	Schott, 1890.
3rd ,, ,, A	23	Gutmann, 1890.
4th ,, ,, C	51	A. Schmid, 1900.
5th ,, ,, G	54	Mathot.
6th and 7th sonatas, pf, v, e mi, a mi	56, 74	Siegel, 1905 and 1908.
Suite pf, v, e mi	50	A. Schmid, 1900.
,, ,, g mi	52	,, ,,
,, ,, C	73	Siegel, 1908.
Sonata, pf, vc, c mi	22	Gutmann, 1891.
Two sonatas, pf, vc, a mi, G	53, 55	Siegel, 1900 and 1902.
Sonata, pf, vc, a mi	76	Mathot, 1909.
Suite, pf, vc, C	117	,, 1911.

Emanuel Moór also wrote a quartet for four 'cellos.

From the above it will be seen that Emanuel Moór offers an imposing variety of chamber music, whether one considers his lavish output or the fertility of his resources in dealing with comparatively unfamiliar combinations of instruments. It is interesting to note that his concerto for two 'cellos, which is probably the only instance on record of a work for this combination, attained the distinction of a performance by Casals and Suggia at Petrograd.

Leading a cosmopolitan existence in various countries, it is not surprising that Moór has acquired a musical vocabulary which can rise at times to very great eloquence, but can also lapse into a feeble expression of nostalgia for his native Hungary. This, it would appear, is the main stumbling-block to a wider recognition of the claims of music lofty in purpose and ingenious in construction.

THE VIOLIN SONATA, OP. 21, has an animated allegro energico; and though the adagio is little more than drawing-room music, the scherzo is well in keeping with sonata tradition.

THE 'CELLO SONATA, OP. 55, possesses both the qualities and defects of the violin sonata already quoted—that is to say, it is fluent and amiable but again with an over-affable adagio.

This prevalent lack of dignity in Moór's slow movements is the more striking in view of such an astonishingly noble conception as his op. 123, nominally a prelude for violin and piano, but, as transcribed with the utmost felicity for the 'cello, of even greater worth. It may be that in a composer of Hungarian origin his volatile tendencies are little more than a reversion to type; and at that one accepts gratefully the many excellent proofs of Moór's high creative ability and his gallant endeavours in helping to create a musical history for a country which, for the greater part of his career, was still awaiting the advent of Kodály and Bartók.

ADOLPH MANN.

MOOR, KARL, b. 1873, Bohemian composer.

Trio, pf, v, vc, E	op. 7	Schlesinger, 1905.

MORALT, JOHANN BAPTIST, 1777–1825, Bavarian violinist.

Fétis gives:

Quartet, fl, v, vla, vc	Falter (Munich).
2nd quartet, fl, v, vla, vc	Sidler (,,).

J. B. Moralt was second violin in the Moralt Quartet, consisting of four brothers famous for their interpretation of the Haydn quartets—(1) Joseph, (2) Johann Baptist, (3) George, (4) Philipp. A fifth, twin brother of Philipp, was a violinist but not a member of the Quartet. The names of several descendants of this family appear in musical history: one of them, first viola in the London Philharmonic Society till 1842, was a well-known chamber music player.

EDITOR.

MOREAU, LÉON EUGÈNE, b. 1870, French virtuoso pianist.

Pastorale, pf, saxophone (or v)	Evette & Schaeffer, 1920.
Ballade, pf, vc	Costallat.

The *Pastorale* was originally written for saxophone and orchestra, but is frequently played by violinists and saxophonists in its later form. It consists of three movements—*Chanson*, *Idylle*, *Danse*. The work is included as one of the few examples of chamber music for saxophone and piano.

MOREL, AUGUSTE FRANÇOIS, 1809–1881, French composer, self-taught.

Quartet, str, A flat	Durand, 1850.

Morel started life as a 'commerçant'; but, hearing some fine chamber music, his imagination was awakened, and he began to compose himself. He wrote five string quartets, for which he was twice awarded the Prix Chartier. Despite his lack of systematic training, his works, according to Pougin, are excellent in style and form. Pougin adds: 'Morel's outstanding qualities are clarity, expressiveness, and a strong melodic sense. His music is generally plaintive and melancholy in character; his work is among the best of the present age' (*c.* 1879).

EDITOR.

MORET, VICTOR, d. *c.* 1900, French composer.

Petite Symphonie, pf, 2 v, F	op. 74	Schott & Co.

Moret lived in England from 1876 to 1879, when he returned to France.

MORGAN, Francis J., b. 1866, English composer.

4th trio, pf, v, vc	Curwen (formerly Goodwin & Tabb).
5th ,, ,,	,, ,, ,,
1st sonata, pf, v	,, ,, ,,
3rd (*Romantica*) pf, v, d mi	,, ,, ,,
4th sonata, pf, v, e mi	,, ,, ,,
6th ,, ,, ,, B flat	,, ,, ,,

The works of this composer cover a wide range and are full of interest, with an individual style based upon the classic form. He writes with a great knowledge of stringed instruments, and the piano writing is often brilliant, particularly in the violin sonatas.

The general form is somewhat stereotyped, avoiding the prevalent harshness of the period; while the harmonic structure is on the whole orthodox; but often, with the use of enharmonic modulation, the progressions become unconventional. Economy of material is apparent, and the development sections are frequently brilliant, contrapuntal writing being an especial interest of this composer.

The sixth violin sonata is among the best of his works, and is probably the most inspired. There is much beautiful melody, and an ethereal atmosphere is preserved throughout. Scherzo movements reveal the composer in his happiest vein, and typical examples full of charm are to be found in his third violin sonata and the fourth string quartet, in D major (the latter unpublished); also in the two chamber concertos for solo violin, string quartet, and piano, which are the most advanced of this composer's works. This new form of violin concerto, where the interest does not lie mainly with the solo part, is full of new possibilities.

Tending towards the romantic, Morgan's music always conveys an idea, and is never written with a main purpose of revealing the capabilities of the various instruments.

Victor Olof.

MORITZ, Edward, b. 1891, German composer.

Quartet, str, with soprano solo, a mi and C	op. 10	Schott.
Quartet, str	,, 25	Birnbach.
Quintet, pf, 2 v, vla, vc	,, 23	,,

and two chamber symphonies, opp. 30, 34 (both Birnbach).

Moritz is a very versatile composer, of fairly modern tendencies. The first string quartet is his most ambitious and remarkable work. The later compositions, published since about 1924, reconcile popular tendencies with those of his period.

Hugo Leichtentritt.

MORRIS, R. O., b. 1886, English composer, pupil of Charles Wood.

Phantasy quartet, str	S. & B.

'A beautiful and poetic composition, simple in character and deep in feeling. It is quite short, and should find a frequent place in the programmes of quartet concerts between two works on a larger scale' (Carnegie Award report).

MOSCHELES, Ignaz, 1794–1870, distinguished German pianist.

Among numerous chamber works the following are still available:

Septet, pf, v, cl (or 2nd v), vla, horn (or 2nd vla), vc, cb, D	op. 88	Kistner.
Trio, pf, v, vc, C	,, 84	,,
Sonata, pf, vc, E	,, 121	,,

In Moscheles's septet the piano is predominant, and the whole mood orchestral. Of one of his trios Schumann, moved no doubt by admiration for a great artist and cultivated musician, wrote with some enthusiasm (*Gesammelte Schriften*), but his chamber music in general has not achieved popularity.

Editor.

MOSER, Franz Josef, b. 1880, Viennese composer.

Sextet, 2 v, 2 vla, 2 vc, F	op. 23	U.E., 1919.
Quartet, str, G	,, 19	,, 1920.
,, ,, F	,, 32	Hofmeister.

Much other chamber music is mentioned by *Riemann*. The quartet is of moderate difficulty.

MOSSOLOV, Alexander, b. 1900, Russian composer, pupil of Glière and Miaskovsky.

Quartet, str	op. 24	U.E.

Mossolov is the antithesis of the musical prodigy, for he did not begin his musical studies in earnest (under Glière) till 1921. In 1923 he went from Glière to Nicholas Miaskovsky's class, and composed numerous works, all at present in MS. His development was so rapid that Mr. Victor Belaiev, who has written at some length about him in the *Christian Science Monitor*, considers him the 'youngest composer in the world', and 'the hope of Young Jewry in Russia'. He speaks with much enthusiasm of his string quartet, which was chosen for the 1926 Festival of the International Society for Contemporary Music.

Once more quoting Mr. Belaiev, 'The writing of the quartet occupied only nine or ten days, and is notable for the original tone-quality obtained in certain passages by the employment of entirely new instrumental effects'.

In composing the quartet, Mossolov determined to make the music as striking as possible by means of vivid contrasts, constant change of impressions, strongly marked rhythm, and outstanding, clearly-defined melodies. To save time he decided to use as few themes as possible; though the writing of monothematic music is the most difficult form of composition. Mossolov has overcome the difficulties presented by these problems, and has produced a masterly work, constructed for the most part on two motifs, which are stated by viola and 'cello in the introduction to the first movement. Apart from these or their derivatives, the only independent themes used in the quartet are the principal subject of the slow movement (a very much modified version of a Kirghiz folk melody), the middle theme (tempo foxtrotico) of the scherzo, and both principal themes of the finale.

Mossolov has reduced to a minimum the thematic material of the quartet and has displayed the utmost economy in its form. He does not restrict himself so severely as Anton Webern, the Austrian composer, who writes pieces only a few bars long, for he employs the form of the contemporary quartet, which requires a certain extension. The individual movements of the quartet (excepting the scherzo) are not in developed three-section form; Mossolov confines himself to hinting at it, by creating original two-section forms with the repetition in their codas of the principal elements of the exposition.

Amongst the effects introduced by him is a dry pizzicato, obtained by lightly touching the string with the nail directly the note is produced, thereby damping the vibrations and converting the stringed instrument into an instrument of percussion. When a rich sonority is required, Mossolov sometimes makes an instrument play two parts simultaneously. Thus he gives the violin shakes on four notes (usually such shakes are on two notes only), and the viola has a shake on one note, and at the same time plays pizzicato.

It may be that Mossolov was to a certain extent influenced by Hindemith when he invented these fantastic methods of obtaining sonority from a quartet. From a purely creative point of view he certainly owes much to his teacher Nicholas Miaskovsky, and particularly to the latter's seventh and eighth symphonies. But Mossolov shows himself to be so capable of independent thought, that any idea of mechanical borrowing is entirely out of the question.

MOSZKOWSKI, Moritz (or Maurice), 1854–1925, Polish composer.

Suite, pf, 2 v (or pf, v, vc), g mi	op. 71	Peters, 1910.

A light, pleasing, brilliant piece with a somewhat trivial finale.

MOTTL, Felix Josef, 1856–1911, famous conductor.

	Composed	
Quartet, str, f sharp mi	1898	Gutmann, 1901.

MOUQUET, J., French composer.

Quartet, str	op. 3	Lemoine,	1908.
Sonata, pf, v, A	,, 19	,,	—
,, pf, vc	,, 24	,,	1907.
Sonata (*La flûte de Pan*), pf, fl	,, 15	,,	*c.* 1910.

MOZART, Leopold, 1719–1787, German violinist, father of the great composer.

Modern republications:

Three divertimenti, 2 v, vc, G, C, D	(Max Seiffert), *D.D.T.*, B. & H., 1908.
Sonata a 3, pf, 2 v, vc, E flat	,, ,, ,,
Trio, pf, v, vc, A	,, ,, ,,

Leopold Mozart was an accomplished violinist and musician. He is remembered to-day not only as the teacher of his famous son, but as the author of what was for long the only *Method* for the violin.

MOZART, Wolfgang Amadeus [Johann Chrysostomus Wolfgang Gottlieb], 1756–1791.

Note.

Owing to the absence of opus numbers and the existence of many spurious works, it is difficult to give an absolutely accurate list of Mozart's compositions. Where possible, both the date of composition and the number in Köchel's list are given.

The following list includes a large number of works written in boyhood; this is especially the case with the violin sonatas. These are included merely for the sake of completeness.

Care has been taken to exclude arrangements except in a few cases, or where they were made by the master himself.

A full list of such arrangements is to be found in B. & H.'s catalogue, which does not contain dates of composition. The different numberings of his works, e.g. the quartets and the piano trios, are very confusing. Köchel's numbers have been followed for the most part in this list.

A critical edition of Mozart's complete works is published by B. & H. in twenty-four parts.

All published B. & H. unless another publisher is given.

I. WORKS WITHOUT PIANO.

Septets, Octets, Nonets, &c.

			Composed	Köchel's Cat. Num.
Divertimento, no. 2	2 v, vla, vc, cb, fl, ob, fag, 4 horns	D	1772	K. 131.
,, 7	v, vla, vc, cb, fag, 2 horns	D	1774	,, 205.

			Composed	Köchel's Cat. Num.
Divertimento, no. 10	2 v, vla, vc, cb, 2 horns	F	1776	K. 247.
" 11	ob, 2 v, vla, vc, cb, 2 horns	D	1776	" 251.
" 15	2 v, vla, vc, cb, 2 horns	B flat	1777	" 287.
" 17	" " " " " "	D	1779	" 334.
Five pieces for wind	2 cl, 2 ob, 2 horns, 2 fag	—	—	—
Musical joke (*The Village Musician*)	2 v, vla, vc, cb, 2 horns	F	1787	" 522.
Divertimento, no. 3	2 ob, 2 cl, 2 cor angl, 2 fag, 2 horns	E flat	1773	" 166.
" 4	2 ob, 2 cl, 2 cor angl, 2 fag, 2 horns	B flat	1773	" 186.
" 5 (10 movts.)	2 fl, 5 trpt, 4 drums	C	1773	" 187.
" 6 (6 movts.)	" " "	C	1773	" 188.
Serenade[1] 10	2 ob, 2 cl, 2 basset-horns, 2 fag, cont. fag, 4 horns	B flat	1780	" 361.
" (octet, orig. sextet)	2 ob, 2 cl, 2 fag, 2 horns	E flat	1782	" 375.
" (octet)	" " " "	c mi	1782	" 388.

SEXTETS.

Divertimento, no. 9	2 ob, 2 fag, 2 horns	B flat	1776	" 240.
" 12	" " "	E flat	1776	" 252.
" 13	" " "	F	1776	" 253.
" 14	" " "	B flat	1777	" 270.
" 15	" " "	E flat	1777	" 289.
March	2 v, vla, vc, 2 horns	F	—	" 445.
Serenade (*above*) [K. 375] (without oboes)	2 cl, 2 fag, 2 horns	E flat	1777	" 375.
Three pieces for wind	" " "	—	—	—

QUINTETS.

			Composed	Köchel's Cat. Num.	
1st quintet[2]	str (no. 2 in Peters)	B flat	1768	K. 46	Peters.
2nd quintet	str (no. 3 in Peters)	B flat	1773	" 174	"
3rd "	str (no. 4 in Peters) (after Serenade K. 388)	c mi	1782–84	" 406	
Quintet	str, no. 5 (Peters no. 6, Costallat no. 4, F. David no. 8)	g mi	1787	" 516	
"	str, no. 6 (clarinet quintet, see below)				
"	str, no. 7 (Costallat no. 8, David no. 4)	D	1790	" 593	
"	str, no. 8 (Costallat no. 6, David no. 5)	E flat	1791	" 614	
Three divertimenti, K. 247, 287, 334, are arranged as str. quintets					Simrock.
Quintet	horn, v, vla, 2 vc (or 2 v, 2 vla, 2 vc) (Peters no. 10)	E flat	—	" 407	

[1] 1st, 2nd, 3rd, and 7th movements as the string quintet K. 46.

[2] 2 v, 2 vla, vc. This quintet is the one which has movements as K. 361. The numberings vary in different editions. These follow *Köchel's* order.

			Composed	Köchel's Cat. Num.	
Quintet	cl, 2 v, vla, vc (or 2 v, vla, 2 vc) (Peters no. 9, Costallat no. 11).	A	1789	K. 581	André.
Movement	str. quintet (completed by Otto Bach from original sketch by Mozart)	E flat		,, 81	R. Forberg.
Serenade (*Eine kleine Nachtmusik*)	2 v, vla, vc, cb (ad lib.)	G		,, 525	
Adagio	2 cl, 3 basset-horns (or str. quintet)	B flat		,, 411	André (string arrgt.)
[Quintet, str (Peters no. 1) is arranged from serenade K. 361 and divertimento K. 228		E flat		,, 179	Litolff, 1870.]

Quartets.

These are all published B. & H. 1881–3, also Peters and Litolff, &c.

Quartet	str		G	K. 80.	
,,	,,		D	,, 136.	
,,	,,		B flat	,, 137.	
,,	,,		F	,, 138.	
,,	,, no.	1[1]	D	,, 155.	
,,	,, ,,	2	G	,, 156.	
,,	,,	[2]	C	,, 158.	
,,	,, ,,	3	F	,, 157.	
,,	,, ,,	4	B flat	,, 159.	
,,	,, ,,	5	E flat	,, 160.	
,,	,, ,,	6	F	,, 168.	
,,	,, ,,	7	A	,, 169.	
,,	,, ,,	8	C	,, 170.	
,,	,, ,,	9	E flat	,, 171.	
,,	,, ,,	10	B flat	,, 172.	
,,	,, ,,	11	d mi	,, 173.	
,,	,, ,,	12[3]	G	,, 387.	Dedicated to Haydn.
,,	,, ,,	13[3]	d mi	,, 421.	
,,	,, ,,	14[3]	E flat	,, 428.	
,,	,, ,,	15[3]	B flat	,, 458.	
,,	,, ,,	16[3]	A	,, 464.	
,,	,, ,,	17[3]	C	,, 465.	With the celebrated Introduction.
,,	,, ,,	18[3]	D	,, 499.	
Eine kleine Nachtmusik	str. quartet ,,	19	G	,, 525.	[See quintets, str.]
Adagio and fugue[4]	,, ,, ,,	20	c mi	,, 546.	
	,, ,, ,,	21[3]	D	,, 575.	Ded. to Fredk. Wm. II of Prussia, with special prominence of the 'cello.
	,, ,, ,,	22[3]	B flat	,, 589.	
	,, ,, ,,	23[3]	F	,, 590.	

Twenty-seven quartets—Litolff 1870, Peters 1853–63, and other publishers.

Quartet	fl, v, vla, vc	D	K. 285.
,,	,, ,, ,,	A	,, 298.
,,	ob, v, vla, vc	F	,, 370.

Trios.[5]

Trio	v, vla, vc	E flat	K. 563.	
,,	2 v, vc	B flat	,, 266.	*Only genuine.* Composed 1776.

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[1] The 'Additional Numbers' of Litolff and Peters. B. & H. differently numbered.

[2] First movement of this belongs to no. 8.

[3] The ten celebrated quartets.

[4] Arrangement of pf. fugue in C minor with addition of a short adagio. Various arrangements given in *Altmann* also,

Five divertimenti	2 cl, fag	—	K. 229.
Adagio in canon	2 basset-horns, fag	F	,, 410.
Little pieces	2 basset-horns, fag	—	—

DUETS.

Mozart wrote no duets for two violins. (For arrangements *vide Altmann.*)

Two duets	v, vla	G, B flat	K. 423, 424	Peters.
Twelve duets	2 basset-horns (or v, vla)		,, 487.	
Sonata	fag, vc [also arrgd. vc, cb, &c., *vide Altmann*]		,, 292.	

II. WORKS WITH PIANO.

QUINTETS.

[1]Quintet	pf, ob, cl, fag, horn, (pf, 2 v, vla, vc)	E flat	K. 452.
Adagio and rondo	glass harmonica (pf), fl, ob, vla, vc (2 v, vla, vc)	c mi	,, 617.

QUARTETS.

1st quartet	pf, v, vla, vc	g mi	K. 478	B. & H.; B. & B.
2nd ,,	,, ,, ,, ,,	E flat	,, 493	,, ,,

Remaining pf. quartets are arrangements.

TRIOS.

1st trio	pf, v, vc	(Litolff no. 3,	Peters no. 6)	B flat	K. 254.
2nd ,,	,, ,, ,,	,, 9		d mi	,, 442.
3rd ,,	,, ,, ,,	,, 1	,, 1	G	,, 496.
4th ,,	pf, cl (or v), vla			E flat	,, 498.
5th ,,	pf, v, vc	,, 4	,, 2	B flat	,, 502
6th ,,	,, ,, ,,	,, 5	,, 3	E	,, 542.
7th ,,	,, ,, ,,	,, 6	,, 4	C	,, 548.
There is also a Trio pf, v, vc (arrgd. from piano sonata)		,, 7	,, 5	G	,, 564.

N.B.—A trio in C minor beginning poco adagio 3/4 (Litolff) is not genuine. There are various trios for pf and wind instr. arranged by E. Naumann from other works (*vide Altmann*).

VIOLIN SONATAS

All published B. & H., 1879–80; also by André, 1871, &c.

		Composed			Composed			Composed
C	K. 6	1763	F	K. 30	1765	A	K. 305	
D	,, 7	,,	B flat	,, 31	,,	D	,, 306	
B flat	,, 8	,,	F	,, 55	1768 ?	F	,, 376	
G	,, 9	,,	C	,, 56	,, ?	F	,, 377	
B flat	,, 10		F	,, 57	,, ?	B flat	,, 378	
G	,, 11	1764	E flat	,, 58	,, ?	G	,, 379	
A	,, 12	,,	c mi	,, 59	,, ?	E flat	,, 380	
F	,, 13	,,	e mi	,, 60	,, ?	A	,, 402	
C	,, 14	,,	A	,, 61	,, ?	C	,, 403	
B flat	,, 15	,,	C	,, 296	1778	C	,, 404	
E flat	,, 26	,,	G	,, 301		B flat	,, 454	
G	,, 27	1765	E flat	,, 302		E flat	,, 481	
C	,, 28	,,	C	,, 303		A	,, 526	1787
D	,, 29	,,	e mi	,, 304		F	,, 547	1788

A sonata in B flat (K. 570—composed 1789) is arranged from a pf. solo sonata, the v part is not Mozart's. Most of above are arranged for pf, vc.

Add to these works for pf, v: 12 var^{ns}, *La Bergère Silimènes*, G; 6 var^{ns}, *Hélas, j'ai perdu mon amant*, g mi (both B. & H.), also Allegro (pf, v), K. 372 (a single sonata-movement), B. & H.

There are many arrangements of various works given above as sonatas for pf with one instrument, notably the clarinet quintet (K. 581) as sonata, pf, cl. For these arrangements *vide Altmann*. Three of the divertimenti are of doubtful authenticity.

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[1] Another quintet (also in E flat) is an arrangement of a quartet concertante with orchestra.

Mozart's whole youth was spent in his native place, but he went on tour with his father, Leopold Mozart, several times during that period, visiting Vienna (1762), Paris and London (1763–66), and Italy (between 1769 and 1772). In 1778, after a quarrel with the Archbishop of Salzburg, he betook himself to Mannheim and Paris (1775–79), but returned home in 1779, having failed to secure the desired appointment abroad. He now became court organist at Salzburg. Another grievous dispute with the court officials, however, drove him to Vienna in 1781; here he settled down to earn what he could by teaching, playing, and composing, for it was not until 1787 that he received the official appointment of imperial chamber composer with a salary of 800 gulden. It was in Vienna that his genius rose to its full height, and there, too, that poverty and sickness in the last four years led to his early death on the 5th of December, 1791. His last resting-place—in a pauper's grave—is untraceable.

A clear definition of what is meant by Mozart's chamber music is essential. It must be remembered that the eighteenth century, unlike the seventeenth and the nineteenth, had no orchestral music on a large scale, but only chamber music—with which Haydn's symphonies have no little affinity. Mozart's symphonies and concertos, too, with the exception perhaps of the last three symphonies, are also nearly related to chamber music. This article, however, will conform to modern phraseology and include under chamber music only those works which are written for a number of soloists. Again, one might hesitate to include the wind instrument pieces, since the divertimenti and similar works were in great part written for outdoor performance, as serenades, &c., and not for chamber concerts. But as the fact that soloists are to be the performers must ultimately determine the style of the composition, these works will also be included unless they are expressly written for several players to a part.

Mozart wrote chamber music all his life long with inconsiderable intervals, but the external conditions under which the works were produced were not always the same. Like all his contemporaries, the young composer worked chiefly to order; not a few of the Salzburg divertimenti are quite definitely intended for the entertainment of the archbishop's court at table, other pieces for the family and house musicians of aristocratic friends and patrons; and young Mozart, following the custom of the period (observed even by Bach in his six *Brandenburg* concertos), was wont, as a rule, to hand over a half-dozen of one kind of composition at a time. The style of these works is entirely in keeping with their origin. Music, in that philanthropic century, was a sociable art, serene and bright, intellectual and stimulating, never overpowering, but seldom quite insipid. The influence of a fine though already decadent culture is clearly visible.

From the six string quartets dedicated to Haydn onwards, a more modern spirit is visible in Mozart's chamber music. It is significant that they are now no longer written to order, nor do they depend upon any outward circumstances, but are written from inward necessity. For this reason they have a very special place in Mozart's creative work. Now, for the first time, he appears before us as an artist in the modern, Beethoven, sense—one who no longer takes his inspiration from external sources, but seeks it within himself. Certainly he did write more than one piece to order after this; for instance, the quartets dedicated to Frederick William II of Prussia, but even in them the new spirit breathes. The old society type of music unconsciously becomes subjective in conception and character.

This transformation stands out the more clearly when the early stage of development of almost all classes of chamber music in Mozart's time is considered. The divertimento alone was an offshoot of the former suite, and this, too, was undergoing a change in form under the new influences. Piano trio and piano quartet were both of recent date and hardly beyond the experimental stage; the string quartet was, thanks to Haydn's intervention, of riper growth, but Haydn had worked long before he attained what seemed to him the ideal quartet form. There was good reason for all this. Chamber music in the modern sense only became possible when the fall of rationalism (*Rationalismus*), brought about by Rousseau, had freed the individual from the tyranny of social conventions. Only then could chamber music make its personal, intimate appeal, and lay bare the development of psychical processes down to the minutest detail. The 'sinfonie a quattro', in which the parts could be assigned either to soloists or groups of players without the style being influenced, had come into existence before 1750, but a performance of Haydn's or Mozart's quartets with each part trebled or quadrupled is almost unthinkable.

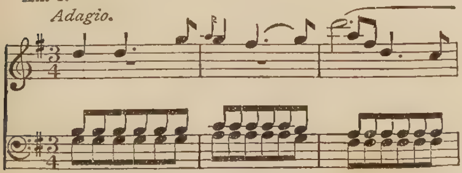
One generally hears that Mozart was essentially a master of song, while instrumental music held only a second place in his affections. This is, however, a half-truth. He did definitely turn to vocal composition after his Italian tours (before that, in his Salzburg training, instrumental music had predominated), but the new vocal style also communicated itself at once to his instrumental writing and gave it that specifically Mozartian, cantabile colouring which differentiates his art from that of all his contemporaries. Now Mozart's incomparable skill in making all his instruments sing was freely used; he put his whole soul into it. Not that the dramatist in him was not powerfully stirred by an opera, and the pious Catholic by a Mass; but the 'absolute' musician in him pressed forward with irresistible force. His marvellously developed sense of style enabled him to carry out the most delicate grading within the scope of instrumental music. In the first place he draws a sharp distinction between symphony (or concerto) and chamber music; his concertos may radiate splendour and the joy of life, his symphonies masculine energy, but his chamber music for strings has from the first an element of contemplation—of brooding, even—while works with piano approximate more closely to the concerto style, and the divertimenti for wind instruments reproduce more or less uncouthly the note of Austrian folk music. The older he became, the more clearly did Mozart recognize the string quartet as the ideal mould for chamber music. Later on, he reached out to the quintet, and produced works which reveal just such outstanding depth of feeling as Beethoven's later quartets.

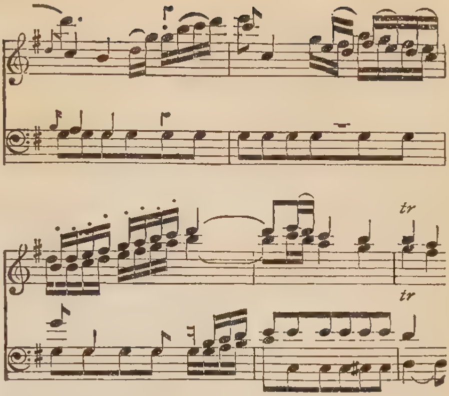
It is therefore impossible to maintain that Mozart's chamber music is in the second rank of his compositions; in his ripest period, particularly, it increases steadily in importance. It should be noted that it was not in his vocal works or his symphonies, but in his chamber music—from the 'Haydn' quartets onward[1]—that Mozart developed to the fullest extent his harmonic originality; here, in places, are audacities not to be found again, even in the later big choral compositions.

STRING QUARTETS. In that early critical period in the development of the string quartet, when it was still struggling to assert itself as an independent form, Mozart, after a short allegiance to the Italians, settled down to follow the greatest leader of his time—Joseph Haydn. This leader was, however, also in the development stage, and so we have the strange spectacle of the one great master, Mozart, following the other great master, Haydn, step by step in the stages of his development, and himself promptly adopting every new feature.

Mozart's first quartet, in G major (K. 80), which appeared on the 15th March, 1770, at Lodi, is in its form (adagio—allegro—menuetto, with a rondo added later) as in its whole style akin to the North-Italian type established in Milan by G. B. Sammartini—with whom Mozart was personally acquainted. The very opening of the adagio—

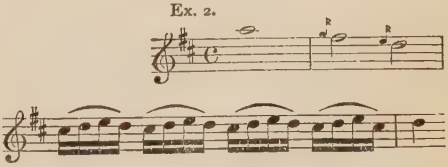
Ex. 1.





clearly enables us to trace the origin of the whole back to the trio-sonata with continuo. We see the two violins with their frequent crossings in the melody, the two under-parts replacing the continuo and still far from independent in their movements, the bass above all being quite in continuo style; the language of the music is still Italian too, with its garrulous themes, its sighing cadences and graces. It was two years later (1772) that Mozart returned to quartet writing, and produced, at Salzburg, three works, in D, G, and F major (K. 136–8), which, following the precedent of Joseph and Michael Haydn, he called divertimenti. The choice of the three-movement type in the one which opens with an andante, K. 137, and the favoured treatment of the two violins, still point to Italian influences, but side by side with these features there are others which are derived unmistakably from Michael and Joseph Haydn; above all, Mozart's own genius makes itself distinctly felt, as, for instance, in the first subject of K. 136 with its long, rambling, drawn-out opening—

Ex. 2.



and further in the dark and passionate minor sections of the development, which indicate an intensified inner life. The truly Mozartian unity between the first subjects of the three movements is also shown to advantage (see K. 137) (Ex. 3). The third of these works is the most solid in style; in the andante there is a perceptible foretaste of Mozart's riper art.

Everything here foreshadowed found full expression in later works:—the quartets in D, G, C, F, B flat, and E flat major, K. 155–160, composed in 1772–73 at Milan. Mozart's mood when he wrote them was partly dreamy, partly

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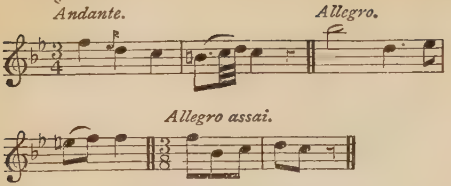
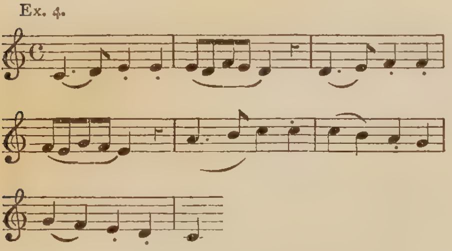
[1] i.e. the six dedicated to Haydn.

Ex. 3.



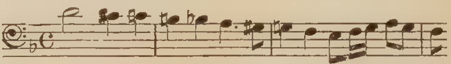
wild and passionate, but always intensely subjective; this mood is reflected also in *Lucio Silla*, and coincides with Mozart's arrival at the age of puberty. It is significant that he selected the quartet and the violin sonata (see below) as the vehicles of his new inward stirrings. Progress is evident particularly in the middle movements, four of which are in minor keys; here are experiences of the most personal nature, but very far removed from the sentimentality that might be reasonably expected. The new spirit manifests itself in the quick movements also—one need only look at the development sections in the first,[1] the final rondos,[2] the secondary themes and the trios of the minuets.[3] These quartets also constitute the first group in which the specifically Mozartian cantabile style completely reveals itself. Look, for instance, at the opening of the quartet, K. 157:

Ex. 4.



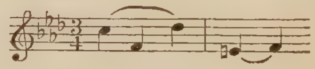
This is no longer the noisy festive tone of the Italians, nor does it sparkle with Haydn's wit; it is definitely the singing tone, charged with deep emotion, of Mozart's later allegros. Very strange, by the way, is the succession of keys in this series, following as it does five steps downwards in the circle of fifths. Mozart's tentative connexion with German quartet music received a powerful impetus through the appearance of Haydn's new series, op. 17 (1771) and still more op. 20 (1773), the so-called 'Sun' quartets. These formed an important landmark in Haydn's quartet writing. The independence of the four parts now becomes a definite aim, and, quite naturally, contrapuntal treatment is the first means to be employed towards that end. Mozart's six new quartets, in F, A, C, E flat, B flat, and D minor, K. 168–173, which he wrote in August and September, 1773—possibly to order—are a striking proof of the impression that Haydn's new style had made upon his contemporaries. The addition of the minuet to the three-movement form is in itself significant; there is, too, the use of the adagio-introduction (rare in Mozart's works), K. 181, the variations on an original theme (quite in the Haydn spirit) as a first movement, K. 180, and finally the fugue as a close in the last movement (K. 168 and 173). The homely chromatic theme chosen for the fugue in the last of these quartets—

Ex. 5.



makes a decidedly better and livelier fugue than the one in the first. Counterpoint has also begun to invade the development sections of the first movements, and this was a great concession to Haydn; for it was precisely here that Mozart had been inclined to give his fancy a free rein rather than force it to follow the path of strict logic. And lastly there are direct reminders of the Haydn models such as the following theme from the andante in F minor, K. 168:

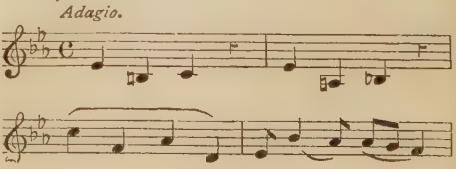
Ex. 6.



—an age-old idea which recurs (in F minor also) in Haydn's no. 37.

Under these conditions it is easy to see why all movements are not equally successful. Generally speaking, Mozart was an artist who could assimilate a new or foreign style with unusual ease. In his youth he had, indeed, given some amazing proofs of this adaptability, but in this case the result was not so satisfactory; one even feels at times that he was held in bondage by his model. In other instances he was wonderfully successful in translating Haydn's language into his own idiom as in K. 171 and 173. There is true Mozartian pathos in this moving theme with which K. 171 opens:

Ex. 7.



then there is the dreamy opening of the allegro (Ex. 8). Such passages as these stand absolutely alone in the quartet music of the period—Haydn's not excepted. The D minor quartet, above all, clearly brings out all the characteristics of that key—the key of *Don Giovanni*: of gloom, fatalistic resignation, and savage, sullen obstinacy. The minuet, which—as so frequently happens with the later Mozart—is thematically related to the first movement, also adopts this mood, and the closing fugue intensifies it until it becomes the brooding of despair, turned at last into resignation by the beautiful plagal cadence. It is a typical instance of Mozart's plunges into the depths of a gloom that knew not Beethoven's secret of self-liberation. Even the serene andantino is here but a passing gleam:

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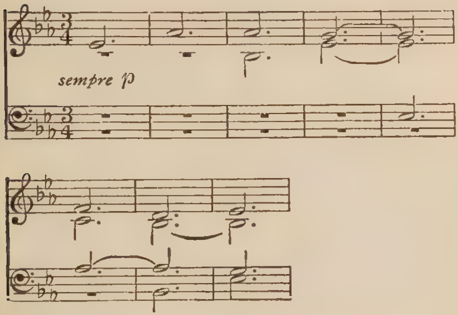
[1] K. 156. [2] K. 160. [3] K. 159.

Ex. 8.



Nine years later Mozart is again found as a quartet writer in Haydn's train. This time he signifies his own indebtedness by dedicating the next six quartets, in G, D minor, E flat, B flat, A, and C (K. 387, 421, 428, 458, 464, 465), to his 'dear Friend Haydn' with the remark that they were the fruit of long and careful study (1782–86). And once again had Haydn's quartet style undergone a definite change immediately before.

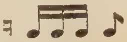
In 1781 Haydn's *Russian* quartets had appeared. He described them himself as 'written in a new and special manner'. The newness consisted in the continuity of the thematic treatment; it was Haydn's own genius which invented the combined melodic and free contrapuntal development of certain fundamental motifs of a movement. Only now was the creation of the classical quartet style complete, and the enormous importance of this creation is clearly mirrored in Mozart's quartets.

Once more did the younger master strive to appropriate the older man's hard-won innovations, and this time—as we see from the long time devoted to it and the absence of commissioned work meantime—he took the problem very seriously. But it was no longer the Mozart of 1773; he had sown his wild oats with *Idomeneo* and attained his full classical maturity with *Die Entführung aus dem Serail*. The result was accordingly a more independent production than that of nine years before. He was now able to write works which, though under the influence of Haydn, were yet on that master's level. He doubtless borrowed new forms and methods of expressing his inner experience, but no longer obtained new material—as he had done from the Italians and, earlier, from Haydn. These are, therefore, the first specifically Mozartian quartets.

THE G MAJOR QUARTET, first section down to the entry of the second subject, already shows organic growth from the first theme, and is devoid of all purely mechanical transitional passages and conventional flourishes, and to this growth all four instruments contribute equally. It is the same in the development, where the first subject undergoes true Mozartian extension. The characteristic note of the first movement is cheerful, manly strength combined with distinctively chromatic touches of a mood that is now elegiac, now bizarre; the same note is struck in the minuet, and intensified to the utmost in the finale, which, like that of the great C major symphony, is cast in sonata form and obeys the rules of strict counterpoint.

THE D MINOR QUARTET, on the other hand is entirely on a tragic note. It has not the subjective emotional quality of the earlier D minor quartet, but is dominated by a subdued, morose pathos which occasionally turns into sullen murmuring. The sudden jerk from F major into E flat at the very beginning of the development gives a sinister thrill, and Mozart the harmonist now appears in all his greatness—the forerunner of Schubert. From this time his chamber music takes front rank in his work as a whole, in respect of free modulation and, more particularly, in the use of enharmonic changes; it is typical, too, that he clings fast to the key of D minor throughout the whole of the recapitulation, including the second subject. Even the andante, with its persistent characteristic rhythm—

Ex. 9.

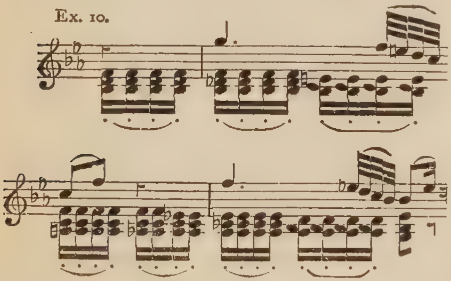


brings no real restfulness; this is clear from its frequent dynamic changes. The truly romantic middle section in the key a third below (A flat after C major) constitutes one of the many romantic features found in this particular quartet. In contrast to the pessimistic main section of the minuet is a blunt, folk-song-like trio whose uncompromising national strain strikes a note of crude gaiety in the surrounding atmosphere—for the veiled gloom continues through the finale too. This consists of variations on a Siciliano theme, which has an obstreperous character further enhanced in the variations. The effect is that of a weird spirit-dance, and the tension hardly slackens even in the one major variation; in the last (più allegro) the dance swells into a breathless demoniacal orgy. The whole quartet is, with its persistently hopeless mood, a striking example of Mozart's pessimism and fatalism, which present so great a contrast to Beethoven's optimistic striving after liberty.

The E flat major Quartet also opens in romantic mood, but the clouds are soon dispersed, and it is only in the andante, a strangely yearning movement (famous for its 'Tristan' tones), that the romantic spirit makes itself completely felt. In the minuet the contrasting moods are in reverse order to those in the D minor; here it is the trio which casts a dark shadow over the brightness of the picture by its mournful bagpipe droninngs and the strange opening in C minor. The boisterous finale, with its sturdy themes, must be placed among those movements which are most reminiscent of Haydn.

The B flat Quartet also conjures up the image of Haydn; one should note the suggestion of a hunting-song in the main theme, the absence of a second, and the capricious play that is made with all the little snippets of themes. Only the beginning of the development section really sounds like Mozart. The centre of gravity of this quartet lies in the two middle movements—the minuet, here placed second, and the very impressive adagio, whose gloomy pathos is relieved by the glowing fervour of the second theme—another plain proof of Mozart's vein of romanticism:

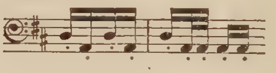
Ex. 10.



Throughout the movement is felt the slow breathing of a true adagio, whereas Mozart—unlike Haydn and Beethoven—usually preferred the andante type. The finale returns to the spirit of the first movement, with its happy combination of delicious Mozartian roguishness and Haydnesque humour. The very theme, taken from an old folk-song, prepares the hearer for what is coming.

The A major Quartet, beginning on the dominant E—Mozart's usual practice in pieces in this key—displays the new thematic style with particular clearness. There is such a constant sprouting and budding that one thinks of Beethoven more than once. The movement strikes a particularly intimate note; it glows with enthusiasm, but takes on a more serious, manly tinge through contrapuntal treatment, a result often seen in Mozart's riper works. The minuet continues on the same lines, and there follows an interesting variation movement (andante) written on a particularly fine theme, full of enthusiasm and fervour. These variations are extremely characteristic of Mozart's methods. The very first, linked with the theme in the old Viennese manner, is a great advance on the earlier figure variation; here it is the figuration itself that sings, alternating too with passages of deep significance. The four following variations are again designed—in Mozart's habitual manner—to emphasize the fundamental meaning of the theme; but in the second half of the fifth he seeks new values in it, in Beethoven's way, and the whole of the sixth is devoted to this quest. It is built up on a dominant pedal, which is sustained in the bass by a capricious motif:

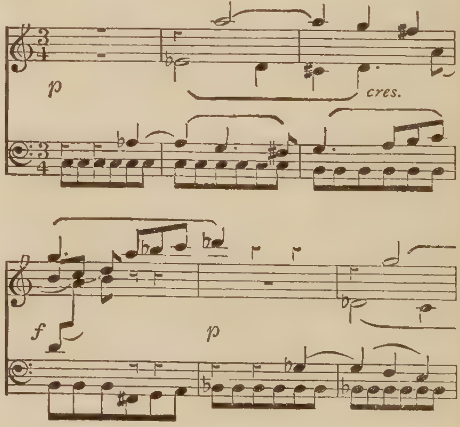
Ex. 11.

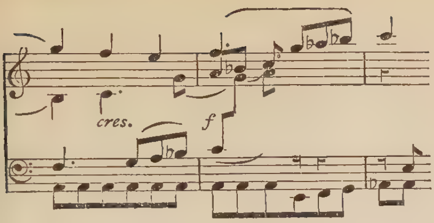


This motif Mozart cannot bear to part with; it reappears in the ingenious coda variation, and finally forms a happy ending to the whole cycle. As for the finale, Beethoven did it the honour of copying it with his own hand. There is, in fact, something Beethovenish about its fine ramifications and its richly seasoned contrapuntal texture, but the noble singing passages and the quite un-thematic ideas scattered here and there are Mozart's alone. The movement—the whole quartet indeed—is a masterpiece of intimate chamber music.

The C major Quartet provides a buoyant, vigorous ending to the whole series. But this buoyant mood is only reached after attacks of deepest melancholy have been overcome. This psychological process takes place in the introductory adagio, one of the most pessimistic movements that Mozart ever wrote. Take, for instance, the famous opening (Ex. 12). Here the A and the G of the first violin are like sword flashes piercing the C and B flat minor spheres, false relations that have tempted many an orthodox musician to

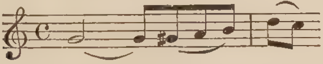
Ex. 12.





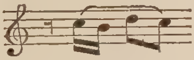
'correct' them.[1] These twenty-two bars exercise a spell of stifling oppression which is only broken when the allegro bursts into C major. The thematic material of the allegro is also most carefully worked out; there is even an expressive coda built up on the first subject, which is treated in this romantic fashion:

Ex. 13.



Thus the movement closes in the familiar Mozart fashion, softly and secretly, and this felicitous note is caught up and intensified in the beautiful andante. Written in simple binary form, the andante has three themes to each section. The middle theme—

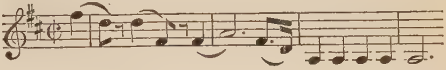
Ex. 14.



also serves in the transition and is the chief conveyer of the romantic essence that pervades the movement. Another *pp* close. Then comes the minuet, in a metre characteristic of Mozart, where each new thread detaches itself with perfect ease. The first four bars produce a normal initial phrase, but with the brusque close on the chord of the 7th the continuation becomes irregular. In bars 4–5 the same feeling is intensified, and in bars 7–8 weakened, but the figure in bar 8 entices the master to a contrapuntal development which again ends with a chord of the 7th, this time sforzato (bar 12), and it is not until the 13th bar that the regular after-phrase of four bars appears. The development is very strict in this movement, but the trio plunges suddenly into depths of passionate emotion. The use of the ascending intervals of the common chord is characteristic of these C minor pieces (cf. the serenade for wind instruments, K. 388, and the piano sonata, K. 457). There is some return of this darker mood in the last movement, particularly in the ingenious development section, but the rest is serene and bright, though not without a tinge of romanticism. This quartet, then, like its brothers and sisters, achieves a wonderful unity in style and temper.

THE D MAJOR QUARTET, K. 499, completed on the 19th August, in the *Figaro*-year, 1786, is an isolated example, differing considerably from its predecessors. *Figaro* made a sharp division in Mozart's creative work, closing down, as it did, the period of his allegiance to the old social culture; he was now to take the decisive step in the direction of modern artistic development; he was now to seek inspiration from within instead of from without. The theme itself is more original in the modern sense—

Ex. 15.



and is treated in a way that practically excludes all secondary themes. It recurs again and again, quite unexpectedly, and great play is made with the plagal cadence on the minor or major third below, the see-sawing in the new key thus acquired, and the sudden enharmonic return in Schubert's manner. In the development the theme is associated with another motif which has passed almost unnoticed as a formula at the end of the foregoing statement of the subject. The minuet, placed second, as was usual at this time, is a sober and graceful dance; its trio, painted in darker colours (as before), anticipates the theme of the finale. The adagio has the characteristic breadth of all the slow movements of this period, and is charged with the brightness and vigour mingled with serenity that characterizes this whole quartet. The finale is built up on a short motif of haphazard semi-serious nature which takes a little time to settle into its stride. Into this filmy texture a thoroughly jocose second theme is introduced, and the masterly development section consists of a thrilling struggle between the two subjects, ending with the victory of the first. It maintains its supremacy also in the recapitulation, where it is worked out in quite a new way. In this new subjective style there is a tendency to work in little developmental passages in unusual places, either in the statement or the recapitulation. Thus new conflicts arise, which, though unforeseen, exhaust the emotional content of the main subjects far more than formerly. In the present instance the coda is fashioned in like manner.

THE THREE BERLIN QUARTETS. In 1789 and 1790 Mozart wrote the three quartets in D, B flat, and F (K. 575, 589, 590), for King Frederick William II of Prussia. There is external evidence of the commission in the favoured treatment of the 'cello (the King's favourite instrument); internal evidence, too, for all three are instinct with the joy of living and approximate in character, as well as in the date of production, to *Così fan tutti*. It is true that the beauty of the D major quartet is of a delicate, chastened order—the cantabile opening of the first movement tells us this at once. But this opening is not only the source of inspiration for the first movement (where the second subject springs from it) but also for the first subject of the finale—though here it is blended with the 5th and 6th bars of the andante. Cf. (*a*), (*b*), (*c*), (*d*):

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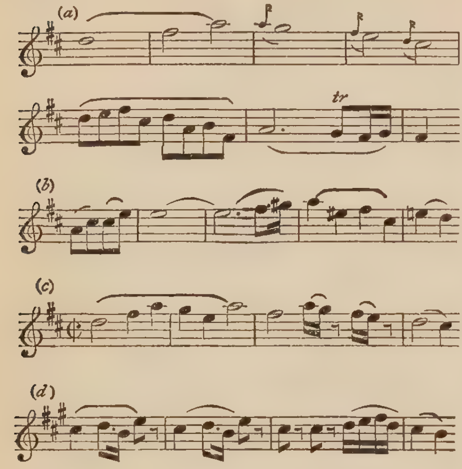
[1] See art. FÉTIS.

Ex. 16.



How delicate is the charm of this quartet as compared with its firm-stepping predecessor! It is evident that Mozart took far more trouble in this instance to secure fine melodious effects, as the middle movements in particular show. On the other hand, the last movement is a fine example of his instrumental style in the last three years of his life, when it had become thoroughly contrapuntal. It is a rondo, but one which aims not at gay variety but at uniformity of ideas, the main theme standing godfather, as it were, to all the episodes. This is one of the most masterly of Mozart's quartet movements.

The B flat Quartet is on a level with the foregoing as regards ingenuity of treatment, though it has not its inspired loveliness. Indeed, in the development section of the first movement the characteristics of the new style are more marked. The larghetto has cantilenas and passages of bewitching tunefulness. Once more the rondo is the most severe of the movements; the viola reveals a tendency to counterpoint even in the main theme, and the thematic material is handled with extraordinary skill. The main theme undergoes inversion, or crops up suddenly in some distant key, such as D flat.

The F major Quartet is the most capricious of the three. As in the D major, the second subject (of the first movement) springs from the first as an independent variant. The development is typical of all these Berlin quartets; first there is the toying with a secondary motif, then comes a strict contrapuntal working-out of individual sections of the main theme, closing on the dominant, and finally, with gradually relaxing tension, comes the simple return to the recapitulation. The material in the last section undergoes, in this case, very considerable alteration, and at the end there is even a coda, which harks back to the playful opening of the development. In the andante the humorous note and strict uniformity are still preserved. Here the imitative passages are as capricious in effect as the offshoots that wander in and out of the theme as it proceeds. The minuet, which comes third in this series, is built up—like many a 'teutsch'[1]—on a mocking-bird motif, appearing in the most varied settings and finally heard in the bass. This leaves the hearer in a mood to appreciate the eccentricities of the finale, a combination of sonata and rondo form such as Mozart often favoured. One has an immediate impression of Haydn—particularly in the way in which sections are tossed to and fro between the two groups of the quartet and again in the hesitations and pauses in the theme; but the gloomy D minor episode that follows is pure Mozart, and the C minor episode is another delicious bit, with its parodistical chromatic counterpoint and its mordent. Then the polyphonic tissue is more and more closely woven, the theme again appears inverted, and it is only quite at the end that Haydn's influence is evident in the uncouth bagpipe basses.

But these three quartets, masterly as they are in style, show no advance on the earlier ones as regards their matter. Mozart did not identify himself with the string quartet as Beethoven did; his most profound utterances in chamber music for stringed instruments were reserved for the quintet. Before passing to this category, however, we will glance at the two or three quartets in which one of the strings is replaced by a wind instrument.

There are, first, the two quartets for flute, violin, viola, and violoncello in D and A major (K. 285, 298), written at Mannheim towards the end of 1777 and in Paris in 1778, for a Dutchman named De Jean or Dechamps. Both are lighter in character than the string quartets, but are nevertheless shining examples of Mozart's genius for invention and form. The flute is naturally favoured, and at times there are hints of the concerto style. The first is bright and sunny throughout except for the adagio in B minor, where the flute sings an elegiac, expressive, and romantic melody to the pizzicato accompaniment of the strings, and an effective 'speaking' general pause closes the movement. The A major quartet looks French at a glance, its movements being arranged like those of a suite, viz. variations—minuet—rondo; it is one of the most capricious of all

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[1] 'Teutsch' stood for *deutsch* (i.e. *deutscher Tanz*) in Mozart's dialect. These so-called German dances were short waltzes, of which he wrote a number, in the manner of Schubert and Beethoven.

Mozart's works. The main theme was adopted later by Paisiello in his *Schiavi per amore* (for the aria, *Chi mi mostra, chi m'addita*).

The F major quartet, K. 370, includes the oboe instead of the flute, but is of the same light and graceful order, but again has an adagio of wellnigh tragic intensity by way of contrast in the middle. The gaiety of the work reaches its height in the final rondo, where, among other surprises, there is the reappearance of the main first movement theme.

In addition, mention may here be made of the adagio and fugue for string quartet in C minor, K. 546, which was completed on 26 June 1788. The fugue had originally been written in 1783 for two pianos, K. 426, but in spite of this it is in no sense piano music, but a purely abstract conception. Mozart showed no inconsistency, therefore, in scoring it for stringed instruments. He further endowed it with a characteristically romantic prelude of great depth and richness, and thus prepared the way for the entry of the fugal theme. In structure the fugue is as bold as it is strict; and the possibilities contained in the contrasting elements of the subject—heroic pathos and weary resignation—are fully exploited. The first half of the theme, with its leap of a seventh, is of a familiar type which occurs also in Bach and Handel.

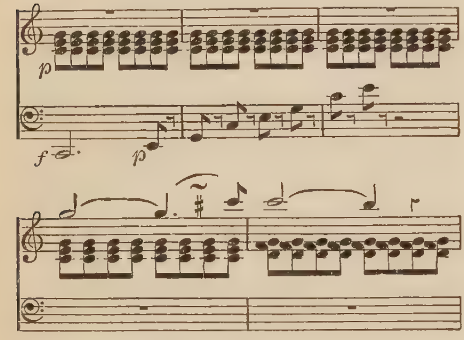
QUINTETS. Until recently it was usual to begin the series of Mozart's string quintets with the B flat major, K. 46; now it appears that this is a later arrangement of four movements from the serenade for wind instruments, K. 361, made in 1780. At some date before 1784 Mozart undertook a similar arrangement of the big wind serenade in C minor, K. 388, and thus was created the string quintet in C minor, K. 406. In both the composer was anxious to make these works—important in their original form—more easily accessible and better known, though no one knew better than he how much they would lose in tone-colour.

THE FIRST STRING QUINTET, K. 174, IN B FLAT. His first original contribution to this class (which was far less popular in Germany at that time than the quartet) was the string quintet in B flat, K. 174, dating from 1773. Mozart first became acquainted with the quintet in Italy through G. B. Sammartini's work, and later, at Salzburg, was able to use Michael Haydn's excellent quintets as models. Two dissimilar versions of the trio of the minuet and of the finale are in existence; this suggests that an earlier original version was re-written under Salzburg influences. That it had been intended for a divertimento is shown by the frequent question-and-answer between first violin and first viola, for instance; but in the end it expanded into something like symphonic style, thanks mainly to the brilliant revision of the finale. In this manner the centre of gravity was shifted from the first to the last movement, which, from being a mere happy ending, now became the climax of the whole work; for the first, despite its faultless workmanship and the true Mozartian cantabile of its main theme, is notably inferior in content. On the other hand the adagio, with its mysterious unisonal opening, and the broad melody given to the first violin, is worthy of a place among the later great adagios; it contains in the seventh and following bars a motif often met with later in Beethoven and the Romanticists. The only indication of its early origin is the echo effect in the second theme. The graceful swaying minuet is given—in the original version—as a section in the orthodox style; in the later one, as a delightful movement, in which first violin and first viola echo the second violin and second viola, recalling Michael Haydn's example. In the finale, a comparison of the two versions shows an astonishing advance. The innocent gaiety of the early one gives place to a vigorous dialectical play of forces, which is achieved by stiffening the contrapuntal element and introducing a contrasting theme into the main subject. The masterly development section assumes unusually large proportions for Mozart. In the coda the new and the old motifs are pitted against each other with almost dramatic effect.

It was not until fourteen years later, when he had reached his full maturity, that Mozart returned (in 1787) to the string quintet, and produced a series of compositions which embody the deepest thoughts expressed by him in his chamber music. The addition of the second viola to the quartet was a legacy from former days, but the style was now quite different. What follows after this is chamber music in the strict sense; the sound effect is no longer the aim in itself, but the handmaid of the intellect. It is in this light that the tone-grouping should be interpreted; there are two concertante groups of three instruments, the first viola being used now as bass, now as melody-bearer. The same instrument is also frequently opposed to the first violin as second 'leader'. Then there are also groups of two, as for instance the combination of first violin and 'cello employed against the remaining instruments. But it was above all as a vehicle for Mozart's newly acquired thematic-contrapuntal treatment that the quintet was peculiarly adapted. The ease with which the individual themes wander from one desk to another is remarkable. The art of counterpoint and other strict forms are here practised with a mastery of technique and a richness of imagination unparalleled at that period. Everything is developed with the marvellous ease of an ordinary process of nature. The feeling rises to unexpected dramatic heights, but the return to the normal takes place with a complete absence of constraint. If in unguarded moments the composer allows himself flights of fancy, he descends to earth again with consummate naturalness. Mozart uses counterpoint much more freely in his developments than Haydn, for instance. It is possible that his renewed interest in the quintet was due to Boccherini, whose quintets —in which the 'cello, not the viola, was doubled—were very popular just then.

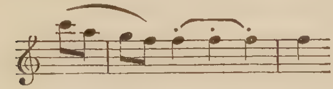
The C major Quintet. On 19 May 1787 the C major string quartet, K. 515, was completed. It opens in true Mozartian fashion—

Ex. 17.



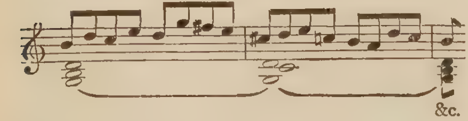
the three middle parts whispering an accompaniment to the theme, a vigorous upward stride on the notes of the common chord in the bass, to which the first fiddle makes answer in a plaintive motif—a beautiful example of the changing moods of Mozart's themes. The movement contains numerous touches of romanticism, as for instance the repetition of the theme straight away, in C minor, after a whole bar's rest, and still more the rocking of the motif—

Ex. 18.



on the third below C (A flat), with all its varied enharmonic possibilities, a passage which anticipates Schubert. All the individual sections of the movement, too, are immensely extended. It is a long time before the dreamy second theme appears on the pedal-note G—

Ex. 19.



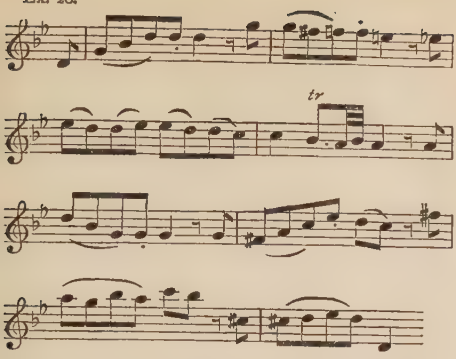
and this again spreads itself in leisurely manner until the romantic, whispering theme at the close replaces it. In the development the two contrasting themes of the main subject become more closely mingled, and are presently joined by the same whispering theme, which in this connexion strongly recalls the opening of the *Figaro* overture. A dramatic conflict ensues, culminating in a threatening pedal-note on G with C minor harmonies built up on it; here the violence ceases, and the way is paved for the recapitulation. This is regular up to the coda, which at first seems to contemplate another development founded on the closing theme, but soon brings the movement in hushed whispers to an end.

In nearly all the compositions of this period the minuet comes second. In this case the first part has a main theme of Beethovenish colouring but pure Mozart in its metrical licence; it has a curious grim humour, and is absolutely uniform throughout. The trio takes a long time to establish its tonality, and even then a sharp crisis is necessary to work up energy for the end-group. In the inspired andante the first viola intrudes upon the melody of the remaining parts as early as the fifth bar, introducing not only a highly personal note but a dialectical feature; for the first violin responds more and more to these subjective outpourings of the viola, and finally makes over the leadership to it. The finale is one of those amalgamations of sonata and rondo form which Mozart favoured just then; there is in particular the varied repetition of the main theme instead of a development, but in compensation there are ingenious minor developments attached to almost every theme, which illustrate in great diversity the two basic elements of the movement, vigour and humour. Romanticism is represented again by the enharmonic passages alluded to above, and in the middle of the festive coda the thoughtful, dreamy mood of the whole movement returns once more with fine effect in the sudden piano passages.

The G minor Quintet, K. 516, completed 16 May 1787, is the most passionate piece that Mozart wrote in this his favourite key, and one of the most profound of all his works. It presents a striking refutation of the current conception of Mozart as an ever-cheerful favourite of the gods and nothing more, for it is a piece filled with the resignation of despair, a struggle with destiny. It does not, as with Beethoven, carry with it from the outset the certainty of victory, but rather expresses a self-tormenting surrender to the inevitable. The joy of life in the finale celebrates no Beethovenish triumph over a previous struggle with fate, but is of purely artistic origin; it is the pressure of inner creative power which stirs the artist and simultaneously raises his vitality.

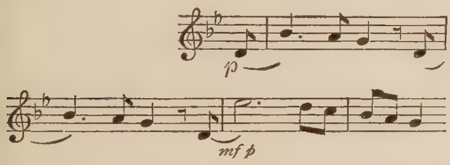
As Mozart matured, his formal expression became more concise and laconic. In this quintet there is in addition a ring of harsh austerity. The first movement opens (on three instruments only) with a broken-up main theme, accompanied by a hammering of quavers:

Ex. 20.



The line of this theme at first curves downward in saddened resignation, then leaps upward in wild despair, and finally takes a deep fatalistic plunge. No wonder that the clouded mood is intensified, in the section which follows, to one of self-torment. It is significant that all attempts to escape from the gloomy spell of G minor are vain. The rules are again broken by the retention of G minor for the second subject:

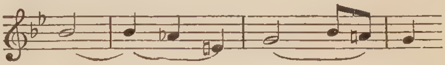
Ex. 21.



Here the sudden leap to the 9th adds a note of wild defiance to the hopelessness. This theme also has its development, in which motifs from the main subject are to some extent involved, and the feeling is greatly intensified, but, as the key of B flat gains ground, a certain calming influence sets in, although the former pain is felt again with the G flat in the end-group. The development section, particularly short in comparison with the C major, is one of the most interesting that Mozart ever wrote. After a powerful modulatory jerk in true Mozartian style, he dives deep into the region of the subdominant, and the oppression steadily increases until, suddenly, in the remote key of E flat minor, the second subject appears, and thenceforward dominates the rest of the development, working up to the climax in masterly fashion. The first two notes of this subject flash in and out of the stormy scene continuously among all the parts, one snatching the phrase from the other by imitation, until at last the motion runs itself to a standstill on a mighty pedal D with the quaver figure of the second subject above it, thus leading into the recapitulation. This section is enhanced by many variants. The stirring coda starts off with the beginning of a new development, which, however, soon fails from sheer exhaustion; it is as if the second subject dropped to pieces at this point.

The minuet strengthens the defiant impression made by the first movement, but its zigzagging melodic line and irregular metre again end in weary resignation—as evidenced in the little three-bar close:

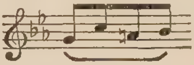
Ex. 22.



This phrase, transposed into G major, forms the beginning of the trio, and is the first attempt to shake off the spiritual oppression—a not entirely successful one, despite the mysterious tranquillity of the closing notes.

The exquisite adagio has an unusually many-sectioned theme, and expresses in varying degrees the underlying element of sadness. Such figures as

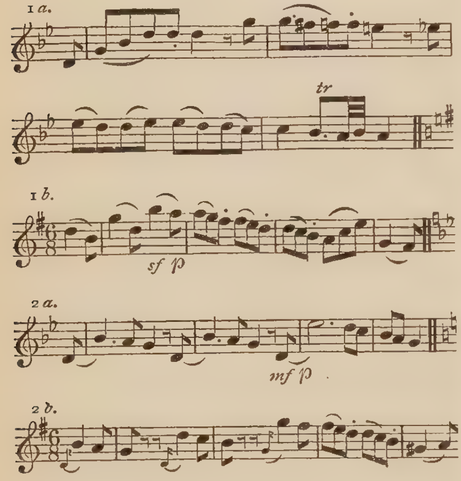
Ex. 23.



look very far ahead. Nevertheless, the main theme is not without strength. It is only in the second theme, in B flat minor, with its incisive entry, its falling melody and hammering accompaniment, that the gloomy spirits of the first movement again emerge. But this time their appearance forms but a brief episode. The B flat major theme which follows expresses a passionate yearning such as has not been felt in the whole quintet. True, a final release from the spell is not even now obtained; for the principal charm of this adagio rests upon the amazing abundance and variety of its ever-surging emotions. There is a last longing cry for peace in the coda before it expires.

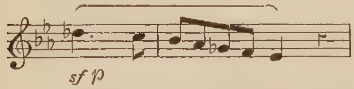
But all hope of fulfilment is dashed by the adagio which precedes the finale. Introductions in this position are very rare with Mozart, and invariably denote some special intention—in this case to sound once more the note of tragic intensity in contrast with the serene close of the piece. To this end he makes skilful use of a basso ostinato (with a rhythm that perceptibly recalls the Gates of Dread in the *Magic Flute*), whilst the middle parts continue the hammering quavers so characteristic of this quintet. The first violin replies to the bass in an impassioned strain, related to the motifs of the third movement, and seems to be fighting against the inexorable Fate with increasing intensity, but in vain. Here the release is effected, not in the Beethoven manner, in which the ground is won back from destiny step by step, but by a natural reversion after a spell of tragic pathos dominating four movements, almost without intermission. The obstinate bass suddenly stops—as if blocked by a strange apparition—and a mysterious whispering begins on the violins; then they also break off, and the happy G major theme of the rondo-finale—the first real melody of the whole work—soars upward in strong vigorous flights and sinks again with graceful rocking motion. Every tragic note is banished from this broadly-constructed rondo; not even the ubiquitous minor episode reaches full expression. The themes of the first movement are adumbrated here, but in greatly extended form and freed from all oppression, as may be seen from the following plan:

Ex. 24.



Between the two secondary themes the B flat minor theme from the adagio may be clearly discerned (it is repeated in the third bar of the second adagio):

Ex. 25.



Other connexions between the motifs may be established, as for instance the use of the little closing sentence of the minuet as the main theme of the trio and, later, in the first two bars of the adagio. These recurring individual melodic types, so frequent in Mozart, should not be regarded as 'Leitmotive' in the Berlioz sense. They simply make clear the exquisite organic uniformity of Mozart's creations.

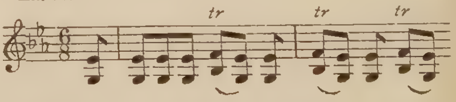
The last two string quintets—in D, K. 593, dating from December 1780, and in E flat, K. 614, dated 12 April 1791—already bear the mark of Mozart's latest period. He now aimed at stricter concentration of style both in his thematic and his free contrapuntal writing (based in the latter case on a study of Bach and Handel), and at the same time showed romantic traits, particularly in his use of more daring harmonies.

The D major Quintet has indeed a slow introduction in which the chromatically descending melody has quite the elegiac stamp of late Mozart. It is an effective foil for the argumentative theme of the allegro, whose breadth and manysidedness are similarly marks of the late style. Another such mark is the fact that the second subject is merely a canonic variation of the first. The strictly thematic development opens with a short rhythmical motif which reminds one of Beethoven; then a passage based on the triplet figure wanders in happy triumph downward, through the circle of fifths, until the recapitulation begins. Here there are important changes both in the motifs and the balance of tone. At the close the larghetto suddenly reappears with its pensive note intensified, but the allegro theme again asserts itself and brusquely—almost spasmodically—ends the movement.

The adagio is perceptibly akin in mood to the larghetto. The sharp contrast of the second theme in the minor mode recalls the slow movement of the C major symphony. The short development, with its lovely concertante effects, is masterly. There is character in the contrapuntally-devised and forceful minuet, whilst the finale is stamped with the virile, semi-wilful character that distinguishes nearly all the allegro themes of this work. The second theme, on the other hand, is obviously chosen for its contrapuntal possibilities, and is at once subjected to a strict development. This begins, like Bach's gigues, with the inversion of the first portion of the theme, and an ever-closer contrapuntal web is most ingeniously woven, until, finally, a true Mozartian solo on the first violin, finely worked up, leads into the recapitulation. Here again are many surprises; first of all, the bringing in of the main subject as a counterpoint to the second, then the unexpected swerve into B flat, a major third below. A powerful and vigorous but capricious coda forms the close.

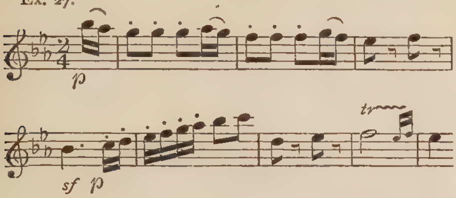
The E flat Quintet, K. 614, brings a change from vigour to grace and amiability. Here the actual sound effect is of greater importance. Again, the main theme, with its twittering trill—

Ex. 26.



is ubiquitous in the first movement. After the short episode of the second subject, it flits in and out of the whole development, and carries its banter right on into the coda. The andante has the character and construction of a French romance, something like that in the serenade (*kleine Nachtmusik*); the elaborately ornamented theme with ever-new variants recalls the nature-pictures of the first movement. The same graceful note is sounded in the minuet, but the trio depicts an unmistakable Viennese street scene, such as is found in Haydn's trios, and later in those of Schubert and Brückner. Another Haydnesque trait is the doubling of the dance tune, first in the octave below, and then in both the lower octaves together. And lastly, we meet Haydn in the theme of the finale—

Ex. 27.

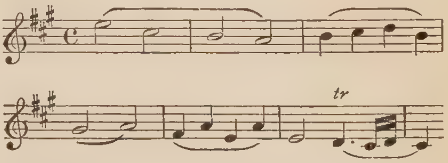


which has also a family resemblance to the theme of the finale of the great E flat symphony. But the Haydnesque humour becomes Mozartian through the form, namely, sonata and rondo combined. Here again counterpoint very soon asserts itself; irresistibly comic is the way in which bars 4–6 of the theme suddenly appear as counterpoint to the first two bars and lead to a fierce fugato, after which the main theme emerges in E flat minor. This ingenious delay in producing the real recapitulation is Mozart at his maturest. The fugato returns at the close, followed again by the main theme, which even comes four times in succession in varying guise—the fourth time, in a burst of high spirits, inverted. It is rare with Mozart to find such boisterous wit as in this movement.

Quintet for Horn and Strings. Twice did Mozart replace a string by a wind instrument in a quintet. The quintet for horn, violin, two violas, and bass in E flat, K. 407, was written between 1782 and 1784 for a friend—Leutgeb, a horn-player and fellow lodger of whom Mozart habitually made a butt. There is here no question of a quintet in the strict sense, for the horn has too dominating a part. The three lower instruments mostly provide an accompaniment, and only the first violin shares the solo work with the horn. The whole of the first movement is indeed rather in concerto than in chamber style; the striking cantabile quality of the themes alone is Mozartian. The melodious sweetness of the andante is also reminiscent of the concerto, just as the final rondo, whose main theme is developed from that of the andante, resembles a clever, showy concerto finale.

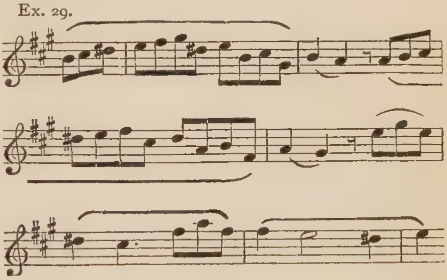
Quintet for Clarinet and Strings. Much more important is the famous A major quintet for clarinet and string quartet, K. 587, dated 29 September 1789, and composed for the clarinettist Stadler—at that time a friend of Mozart's. Here, too, the introduction of the clarinet resulted in a change from the usual chamber style. Its timbre naturally puts it outside the scheme, and Mozart therefore makes it the leader. The strings do not simply accompany, as in the horn quintet, but play an obbligato part while always accepting the precedence of the clarinet. The character of this instrument is reflected in the noble cantabile style and pure melodiousness of the whole. The glorious main theme on the strings—

Ex. 28.



beginning on the dominant, is a bewitching melody, the effect of which is skilfully enhanced by the following phrase on the clarinet, founded on the common chord. The second theme, with its *Magic Flute* notes—

Ex. 29.



is a distinct advance towards romanticism. The development, after a characteristic appearance of the main theme in the remote key of C major, is based exclusively on the original clarinet phrase, now given to the strings, while the clarinet goes up and down on the notes of the common chord. The sound effect is what matters here rather than technical treatment. The famous larghetto is frankly one continuous, broadly-flowing song for the clarinet, with a dialogue in the middle between it and the first violin. The fine effect of the low register of the clarinet is worth noting. All five players are assembled in the minuet, but the first trio, in A minor, is for strings alone, and includes, in the second part, a strict canon between first violin and viola; the second trio, in A major, is essentially a clarinet piece—an idyll in folk-song style. The last movement has variations on an ingenuous childlike theme which has a certain resemblance to that of the first movement; and in the variations there are also odd reminiscences of the foregoing movements. The harmony between form and content and the melodious charm of the whole have made their mark on later works; for instance, Brahms's op. 115 and Reger's op. 146—which latter has even the key, A major, in common with the quintet.

STRING TRIOS AND DUOS.

There is one of Mozart's trios—that in B flat for two violins and bass, K. 266—which presents a whole array of difficult problems. It has apparently two movements only, but the first begins with an adagio introduction of four bars; there follows a continuation in two sections (without indications, but probably andante), the second part of which is thematically quite unrelated to the first. Have two originally distinct works been mixed up through some oversight, or has some original scheme not been carried out? The combination of instruments, as well as the frequent crossing of the violins and the mere accompaniment-rôle of the bass, point to the older Italian models; yet there are distinct signs—in the minuet especially—of Mozart's 1776–1777 style, and handwriting and paper give additional proof of this. He evidently came across some Italian model at that time which led him to attempt an imitation, which, however, he did not quite complete.

THE DIVERTIMENTO for violin, viola, and 'cello in E flat, K. 563, 27 September 1788, is on the contrary a most mature composition. It was written for Mozart's friend Puchberg. The six movements (Mozart's favourite number for divertimenti) are: allegro, adagio, minuet, andante, minuet, and rondo. It is astonishing what varied sound-effects Mozart could elicit from the three instruments—relying, too, mainly on straightforward three-part writing without double-stopping. The second theme, for instance, is sung by the violin and 'cello together in thirds, while the viola provides the bass. On the emotional side, the divertimento spirit is fully expressed with its care-free joyousness, but the highly-finished style is that of Mozart's mature chamber music, all three players receiving equal consideration whether in pure homophonic or skilful contrapuntal passages. The development in the first movement is typical of this; there is first a romantic wandering into remote keys, founded on the main theme, which is joined, at bar 5, by a counterpoint formed from the second theme; then follows the second theme itself, with a condensed canonic development which leads into the recapitulation. The adagio is an exquisite rêverie on a simple common chord motif which appears first on the 'cello and then, ever-expanding, in the two upper parts. The melody throws out new developments with increasing vigour, and this constant upward straining gives to the whole movement its majestic soaring note. In comparison with this, the melodic line of the minuet perceptibly descends; here there is the same extension and alteration in the repetitions as in the symphonies of the period, and the style is florid compared with that of the tuneful second minuet. Between the two come the andante-variations on a popular theme, and these are double variations—for each part of the theme is varied afresh when repeated, and the first parts and repetition form in each case a complete variation. In the second variation, for example, a fiery dialogue between violin and viola alternates with a playful canon between violin and 'cello. Particularly interesting is the minor variation in which the three parts move in triple counterpoint. The last variation, too, is characteristically modern in style; the viola plays the theme in the simplest possible form, with elaborate passage-work interwoven by violin and 'cello. The theme has now receded so far into the background that Mozart introduces it once more, note for note, into the coda. The second minuet follows traditional lines in the horn-like fifths of the opening, while the viola melody in the first trio is a direct precursor of Schubert's *German Dances* in the pathetic charm of its short development. The second trio also has pensive touches in its development, despite the easy gaiety of its theme. Mozart felt the main section to be of such importance that he gave it a longish coda, full of wit and humour. The finale, with a theme reminiscent of Mozart's *May Song*, is in free rondo form; the themes, when they recur, are not only varied, but regularly developed, and this is true both of the main theme and the secondary motif—

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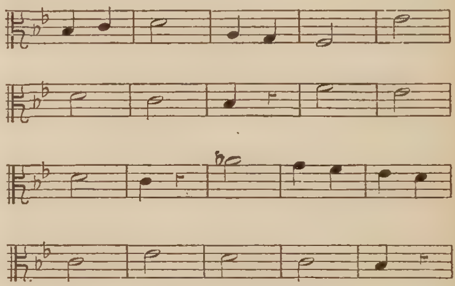
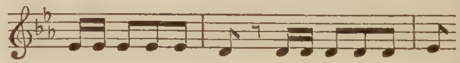


Ex. 31.



which combine grace with humour. It is one of the most charming and interesting of all Mozart's finales. But, indeed, the whole trio—like the piano quartets—is a classical model for all time.

DUETS FOR VIOLIN AND VIOLA. During his stay at Salzburg in 1783 Mozart obliged his old acquaintance Michael Haydn, who was ill at the time, by writing for him the two duets, in G and B flat, K. 423, 424, for violin and viola, commissioned by the Archbishop. They were handed in to the prelate in Haydn's name, and are, of course, adapted to his style—which is evident in the slow introduction to the B flat duet, the extensive codas, and the dreamy character of the middle movements. The G major is stricter in form, the B flat more showy. Both fully deserve the esteem bestowed on them by Michael Haydn, as well as by Mozart. Among the duos may be included the twelve duets for two basset-horns, K. 487, which Mozart wrote 'among the skittle-players'. They were long mistaken for violin duets. Short two-part pieces in dance (usually minuet) form, they are the outcome of a harmless sporting impulse. Their only significance lies in the choice of these particular instruments, which Mozart favoured more and more in his late period.

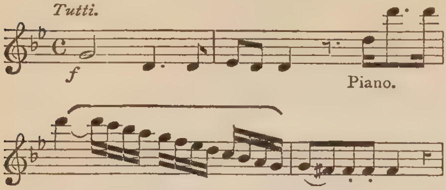
Chamber Music with Piano.

Quintet and Quartets. Chamber music with piano is the most recent of all branches of chamber music. In the older trios and solo sonatas the cembalo played its part, but only as a supplementary instrument, with the continuo left to the discretion of the individual player. Its part was not really 'composed' or obligatory, but indicated the improvised parts not written out by the composer. Only in isolated instances, such as Couperin's third book of clavecin pieces (1722), and in various works by Rameau, is the harpsichord combined with other solo instruments as an obligatory member; Bach's violin sonatas, too, belong to this category. It was not until the mid-eighteenth century that this type of chamber music was vigorously taken up. Two older categories stood godfather to it: the piano concerto, in which the orchestra is replaced by a solo ensemble, and the trio sonata, in which one of the solo parts was entrusted to the piano. Johann Schobert (d. 1767), a Silesian settled in Paris, was the first to include an obbligato piano part in every kind of chamber music, and thus became a model for all the masters who followed him. He belonged to the group towards which Mozart felt himself particularly drawn by inner affinity; he and Christian Bach (the 'London' Bach) both powerfully influenced Mozart's works.

E flat major Quintet. It was not until his later years that Mozart wrote chamber music with piano. One of his most important works of this class is also one of the earliest—the quintet for oboe, clarinet, horn, and bassoon in E flat, K. 452. It was finished in Vienna, 30 March 1784, and belongs accordingly to the great piano concerto period, a fact that is obvious from its style. There is no question of strict chamber style, in which each instrument is of equal importance, once the piano is added. For the piano, with its power of playing many parts at once, is opposed to the rest as a self-contained unit, and so forces the other instruments to form a separate mass. The concertante style prevails in such works as a matter of course, and Mozart in particular laid great stress on this, paving the way for all future composers, especially where strings were concerned. In this quintet, which he valued highly, he chose wind instruments, and his incomparable feeling for timbre led him to set them off against each other, thus creating yet other concertante effects within the wind complex, quite apart from the concertante grouping into two separate masses. Thus, side by side with the large-scale contrasts of timbre, which often follow in close succession, a most ingenious play is made with little motifs which flit from one instrument to another, not infrequently varying their forms according to the nature of the instrument employed. The whole character of this work is reminiscent of the piano concertos; it is etherealized society music, skilful, tasteful, gay, innocent of complicated spiritual problems, and superlatively joyous; to this the virtuosity of the piano part largely contributes. After an exceptionally long and interesting introduction (largo) comes the allegro with a quasi-Italian main theme, the emotional richness of which is checked in true Mozartian fashion in the third bar by a sudden outburst of heroic vigour. The transition passage to the second theme is, as usual, made the occasion for great virtuosity on the piano, and the yearning second theme itself also stands out. Next comes a purely obbligato passage for all instruments in the manner of a cadenza. After a short but exciting development the recapitulation, *more* Mozart, arrives unexpectedly, and is considerably varied. The melodious larghetto also recalls corresponding movements in the concertos; the conversational second theme has a positively bewitching effect. With the development there comes another new and glorious song for the wind instruments, though it soon leads on to a critical section in E minor, from which the agitated piano part only finds its way back to the main theme with difficulty. The theme of the last movement is also of a French type that is not uncommon in Mozart's concertante works. It is a freely constructed rondo, with a regular concerto cadenza, played by all the instruments towards the end. After this the theme briefly reappears, and vanishes in a curious passage with sharp dynamic contrasts; the piano plays halting broken octaves while the wind instruments at first have long sustained chords, and afterwards a farewell tune which is almost like a Buffo-ensemble. The work was arranged for other combinations, even in Mozart's lifetime—though without his co-operation—and it inspired Beethoven, in 1797, to write his own piano and wind quintet, op. 16.

First Piano Quartet. Very shortly after, in July 1785, there appeared the G minor quartet, K. 478, for piano, violin, viola, and 'cello, a composition akin to the string quartets in its gloomy pathos. The treatment is formal but yet quite in concertante style. G minor with Mozart always stands for something out of the ordinary; and so we get this main theme, with its abrupt change of mood

Ex. 32.



and its broad lay-out which admits of no independent secondary theme, the end-group alone being treated at greater length. Out of the middle section—

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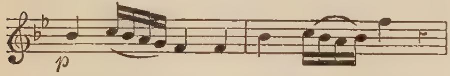
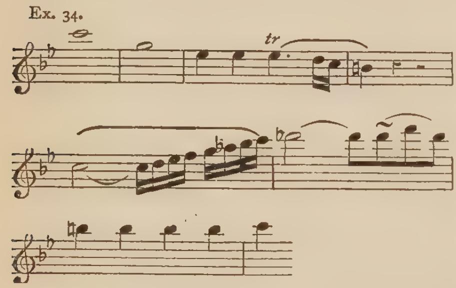


is developed the main theme of the development—

Ex. 34.

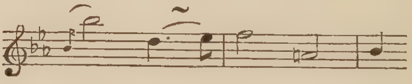


which is introduced by the piano and worked out in canon by the strings. Finally, the scale motif is employed with almost dramatic force to introduce the recapitulation, which contains various alterations. Mozart's favourite device of keeping to the tonic key throughout greatly strengthens the underlying emotion, which is intensified in the coda. Only once does he stem the tide—in the skilful interplay of violin and piano with the four quavers from the third bar of the theme; then the principal motif of the first subject returns in all its demoniacal defiance to finish the movement, at first amid surging passage-work on the piano, afterwards in severe unison. In its tragic, often almost awe-inspiring mood, it is one of Mozart's typical G minor movements.

This tragic note is checked in the other movements by the concertante element, for as soon as the andante begins, the pessimism becomes transformed into a quiet and intimately appealing sadness, and in the final rondo it is shaken off altogether. This rondo, though not exactly frivolous, betrays a vigorous and ingratiating gaiety, though there is certainly a suggestion of the turbulence of the first movement in the E minor episode—where the contrast between brusqueness and supplication is heightened by the solo treatment—and again in the wavering on the false cadence in E flat, which distinctly recalls the corresponding passage in the coda of the first movement. But none of this is able to dim the prevailing mood in this many-sided finale. The gavotte-like rhythm of the main theme shows a resemblance to the corresponding themes of the other three works, and it does not belie its French origin.

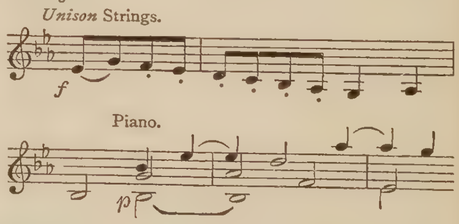
Second Piano Quartet. Mozart had, in all probability, intended to write half a dozen piano quartets, but the publisher took alarm at the criticisms on the first, which was accused of being artificial and unreasonably difficult, with the result that Mozart wrote only one more, that in E flat, K. 493, which was published on 3 June 1786, one month after the appearance of *Figaro*. In construction it exactly resembles the first, but in character it presents a complete contrast, and we find, not passionate emotion, but gentle dreaminess. The new mood pervades the cantabile main theme (reminiscent of one of J. Schobert's piano quartets) and still more the second:

Ex. 35.



This theme is treated in canon by the strings in the development, following the example of the G minor—though on a more extended scale and with greater emotional intensity; it also dominates the coda. But it is in the dreamy larghetto that the maximum of tenderness is reached. There is true genius in that passage in the second part which leads back to the opening by gently sliding harmonies and expressive piano passages, and again in the coda, which none but Mozart could have expressed in quite that fashion. The finale breathes happiness, and here again the second theme lends itself to an effective and thematically piquant dialogue:

Ex. 36.



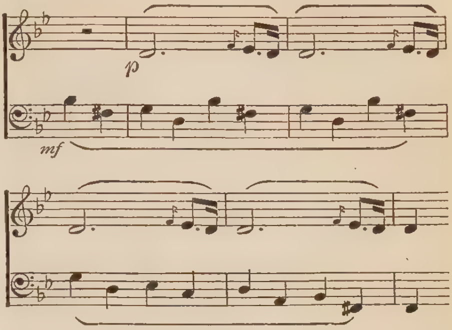
There is also a very lengthy episode in the minor mode, which offers an opportunity for a particular display of virtuosity in the piano part, and an ingenious closing passage in which second and first subjects successively appear.

PIANO TRIOS. While the works just discussed reveal the modern style of their class, a style which remains essentially unaltered in later times, Mozart's piano trios (for piano, violin, and 'cello) show a prolonged vacillation between the modern style of the trio and certain of its earlier stages. The cause of this is to be found, firstly, in the great tenacity of the older forms—as demonstrated by Haydn's trios, which are practically violin sonatas with a bass-strengthening 'cello part—some even have the old continuo style of bass, while in others the bass moves more freely, but the 'cello is still bound to the piano part. This was at first Mozart's model too. It is also quite obvious that he did not attach as much importance to the piano trio as to the piano quartet or violin sonata; his contributions are, with few exceptions, light in character, things of the moment and for the moment. It was only gradually that he began to take the trio seriously—influenced possibly by the piano quartets—and bring it up to date.

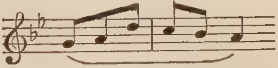
THE FIRST TRIO, IN B FLAT, K. 254, completed in August 1776, still bears the title *Divertimento*, and this, in view of its simplicity and the minuet-rondo at the end, is perhaps the correct designation. The trio is not absolutely uniform in style, for the first movement belongs (like Haydn's six trios of 1766) to the class of violin sonatas with accompanying instruments; further, the piano part can be played by itself without any particular loss to the music. There is no question of concerto technique. Only in the last two movements does the violin assert its independence; the 'cello follows the piano bass almost slavishly. The deeply expressive adagio is the most important movement.

THE TRIO IN G MAJOR, K. 496, comes fully ten years later (8 July 1786), being contemporary with the piano quartets. This is obvious from the independent treatment of the 'cello part alone. But the grouping of piano and strings as separate masses hardly exists, though piano and violin both have their say, as in a violin sonata, while the 'cello again doubles the bass. Finally, in the andante, pure obbligato three- and four-part writing makes its appearance, though even here the style is not yet stabilized. By contrast, there is all the greater unity of structure; in this respect the trio outdoes all its successors. In the andante, for instance, the main theme has no other associated with it. There is also a marked divergence from the piano quartets in the importance given to counterpoint, this being evident from the development in the first movement. Vigorous determination characterizes the whole, and this, in the finale, becomes transformed into serene confidence. In these interesting variations there is a great increase in power up to the third, in which piano passages are opposed to the theme on the strings; then comes a sudden change, the G minor variation, which follows, being one of the most emotional of Mozart's movements. Violin and 'cello remain tied to ostinato motifs, while the piano describes despairing quaver curves above and is likewise tied fast to the motif:

Ex. 37.



Ex. 38.



Here there is complete obbligato treatment of the parts. After this vision of despair the adagio variation comes as a welcome release. And yet, so deeply rooted is this mournful mood that Mozart gives way to it once more in the coda, and the short vigorous close hardly suffices to remove the depression.

THE TRIO IN B FLAT, K. 502, was finished on 18 November 1786. Here the whole of the first movement is based on the main theme; only at the beginning of the development does a new idea assert itself (as in other works of this period), but it vanishes with equal suddenness. These non-thematic melodies are psychologically a peculiarity of Mozart's. They are found chiefly in his rondos, more rarely in his sonata movements, and then chiefly in such as have no proper intermediate sections; in the development they then act as substitutes for these. The middle movement in its gentle charm is reminiscent of the larghettos of the concertos; the finale theme reminds one of the piano quartets. This movement is again a mixture of sonata and rondo form. From the one he takes the modulatory scheme, the limited number of themes, and the final recapitulation; from the other, the free treatment of individual themes and the absence of a regular development section. There is development of separate themes, of course, even contrapuntal development, but in quite unexpected places. The virtuosity of the piano part sometimes approximates to concerto standard. The antiphonal effects used in the piano quartets are seldom employed, but free obbligato treatment of the parts is more frequent; there are at times four independent voices, two on the piano and two on the strings. In this way the 'cello is frequently released from doubling the bass, and goes its own way, although it does this rather as a single voice in a polyphonic sentence than as an individually effective player.

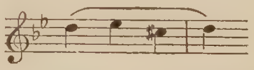
The Trios in E, C, and G (K. 542, 548, 564) appeared in 1788—the year of the last three symphonies—on the 22nd June, 24th July, and 27th October respectively. Here the antiphonal writing is far more advanced, though it still sometimes happens that the strings are 'filled in' by an extra voice given to the piano; the doubling of the bass by the 'cello has almost disappeared. Even in the G major trio, which was originally intended for a piano sonata, the concertante effect was skilfully achieved by subsequent treatment. All of them recall the concerto by the three-movement standard, the rondo-finale, and the virtuoso rôle of the piano. The significant features of Mozart's instrumental style at that time stand out clearly, particularly in the counterpoint, and in the working-out of themes of secondary importance in the development. There is an example of this in the first and most important trio, in which the second theme immediately embarks on a most involved contrapuntal passage, and the development starts off with imitations on a short secondary phrase. The treatment of the development in the C major is even more ingenious. This trio has also the most distinguished middle movement, a broad cantilena with fine ramifications, each of the other two slow movements being more akin to a song—the G major resembling a homely German Lied, and the E major a piquant French romance. In this last the 'mineur' lends an exotic touch to the whole through its foreign-sounding melodic material and daring harmony. The final rondo of the E major is quite in the concerto style—broad, festive, and glittering. The C major, a graceful bit of rococo, is of the French type, while the G major provides a merry finish in the old-fashioned style.

The Unfinished Trios. Three other trios deserve mention on account of their artistic content; these were left unfinished, and were completed by Stadler, appearing later as one entire trio in D minor (K. 442). Mozart's tragic key —D minor—at once arrests the attention, and its oppressive weight is felt in the theme of the first movement, and again in the B flat minor modulation of the second theme. Unfortunately only two pages of the score of this movement are Mozart's; the development is undoubtedly Stadler's work. It contains an academically correct working-out of all the themes of the main section in turn, and the treatment, if somewhat dry, shows a good knowledge of Mozart's style. On the other hand, the modulation to G major in the recapitulation is hardly in Mozart's vein.

The second movement (in the form of a slow minuet) had, like the third, been as good as finished by Mozart. It is a veritable masterpiece in its veiled melancholy, its grace, and its gleams of romanticism. The third movement (in sonata form) is also a powerful conception, from its theme in horn-like fifths to the cheerful, truly Viennese theme of the end group. Even the second theme is treated in concertante manner. The general effect of the three movements is that of an advanced style, and one would place them as having been composed at least as late as 1784–86.

The E flat Trio, K. 498. One work in this group is pre-eminent—the trio for piano, clarinet, and viola, written 5 August 1786, for Mozart's friends the von Jacquin family. He himself played viola, Franziska von Jacquin the piano. The very idea of harnessing the voluptuous clarinet to the melancholy viola was most original, the whole piece being based upon this contrast. The form—andante, minuet, rondo—leans rather to the suite than to the sonata. True, the andante is in sonata form, but without a regular development; for the rest, it is astonishingly uniform, the mordent motif from the main theme dominating the whole movement. It should be noted how quarrelsome and rebellious this sounds on the viola at the beginning, and how ardent on the clarinet immediately after. There is an unusually delicate poetic fragrance about this movement, which is not far removed from romanticism. Any antiphonal effects are naturally excluded by the choice of instruments. The minuet rushes along in pride and vigour, though there, too, there are serious moments. In the trio the contrast of timbre is exploited in drastically humorous fashion where the clarinet sighs forth its yearning appeal—

Ex. 39.

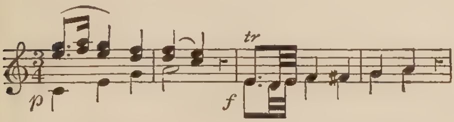


and elicits a prompt and exceedingly peevish response in triplets from the viola. This contrast between the two ill-matched companions pervades the whole trio. In the final rondo, however, the clarinet is given pride of place with its two glorious melodies. The viola airs its bad temper once more in the C minor episode, and only gradually prepares to take over the main theme. Then at last the opposition is overcome and the two unite in the splendid A flat theme; there follows an extraordinary working-up of the main idea, which shoots out all manner of new suggestions before the movement reaches a brilliant close, and clarinet and viola march side by side in perfect amity. The whole trio is a pearl not only among Mozart's works but in chamber music in general.

Violin Sonatas. Mozart's output of violin and piano sonatas extends over a period of fully twenty-five years (1763–88), or indeed, one may say, over his whole life. They appealed to him far more than piano sonatas, and, taking them all together, he used them more as a vehicle for his deep, intimate feelings; one may therefore consider the violin sonata as occupying the same place in his work as the piano sonata in that of Beethoven, a succession of incisive changes being a feature noticeable in both.

The Early Sonatas. From the early examples (engraved by Leopold Mozart with Wolfgang's dedications to Princess Victoire, the King's second daughter, and to the Gräfin de Tesse), it is a far cry to the later concertante types. These were nothing but piano sonatas with an ad libitum violin part. Schobert's liberation of the violin from the piano had not yet been followed up, though his influence on style and expression is seen at every step. Take, for instance, the andante of K. 9, with its sudden change of mood in the theme—

Ex. 40.



the passion of the minor trios in the minuets and the cantabile quality of their main sections, or, again, the advanced nature of the piano style. Not that the boy had at this stage fully assimilated all these impressions; his touch is more clearly shown in the simple stringing together of two- and four-bar patterns (K. 6, 1st movement) and other formal awkwardnesses, as also in the extravagant squandering of themes, a fault which he really only overcame in later life—a natural result of the embarrassing wealth of ideas which crowded in upon him. The way in which this child of seven caught the exact tone of polite society is amazing; there is nowhere a childlike touch such as his age warranted. (We must not, of course, forget his father's improving hand.) There is, indeed, the minuet from K. 9, which begins as in Ex. 41. It is a Swabian folksong, attributable to the eighteenth century: 'Rejoice, my heart, Cast care away' (*Freu' Dich, mein Herz, Denk' an kein' Schmerz*), which continued to haunt Mozart right up to the andante of the symphony, K. 95, and the famous variation theme of the A major piano sonata, K. 331. Such sentimental echoes of his early home are by no means uncommon in the boy Mozart, though at the same time there are distinct outlines of certain features of his ripe manhood. In the adagio of K. 7, for instance, we find a spiritual image with Mozart's own lineaments evolved from a bass that had already grown familiar. The form of these is the old three-movement form adopted by Mozart from his Viennese master Wagenseil—allegro, andante, minuet (trio in the minor). The first movements

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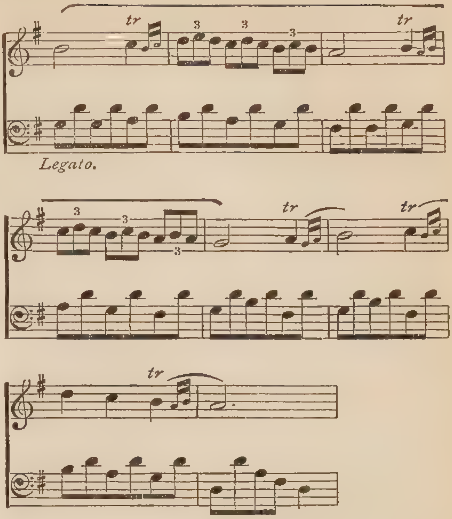


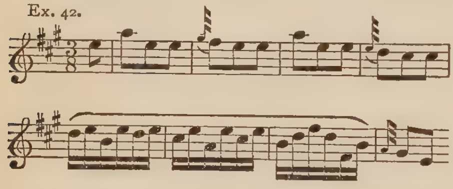
are definitely in three sections, and begin their recapitulations—which, according to Viennese rules, are unabridged—with the main theme. A modest hint of independence in regard to the piano is shown in the violin part.

Later Early Works. But there is a visible difference in the following series of sonatas, written in London and at The Hague on Mozart's journey home in 1765 (K. 10–15 and 26–31). K. 11, 12, and 15 have two movements only; K. 14 follows up two allegros with a minuet. Here, then, the German replaces the Italian model, which also finds expression in certain melodic traits. But above all, from now onward, the influence of Christian Bach is evident.

This last-named composer was probably, next to Schobert, the most important of Mozart's models and, so to speak, supplemented Schobert. Whereas the latter was the embodiment of the darker, passionate side of Mozart's nature, Christian Bach's art brought out again in the young composer all his natural cheerfulness and chivalry—in fact, that optimism which unfortunately was long held to be his sole source of vigour by posterity. Christian was the most pliable and feminine—and consequently of necessity the most adaptable—of Sebastian's sons; he was therefore peculiarly susceptible to the influences that surrounded him during his sojourn in Italy. The new spirit which reigned in music after 1750 visibly affected him, but he was not shaken by it to the same extent as the other geniuses of the 'storm and stress' period. With him, elegance, charm, and gentle melancholy always have precedence over passion and pathos; no wonder, then, that he became the darling of this 'gallant' time.

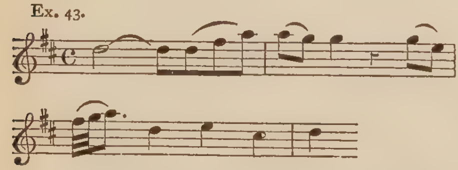
His influence over Mozart was as profound and far-reaching in instrumental as in vocal music. To him may be traced the indefiniteness of the number and order of the sonata movements, as also the form of the recapitulation (which with Mozart became more and more abridged) and, above all, the introduction of the rondo finale. In K. 11 we find the French rondo form, with a single episode in the minor, and the section marked 'mineur'—a thematic development from the main section—appearing as a minuet by itself. On the other hand, K. 18 is in the Italian style, with numerous episodes, and also contains this theme (allegro 3/8) of a type borrowed from Christian Bach:

Ex. 42.



The most important feature of the new style imparted to Mozart by Bach was, however, the so-called singing allegro, in which the old tensely-rhythmical and compelling allegro themes were replaced or pervaded by leisurely cantabile elements such as had, till then, been peculiar to slow movements. These elements, familiar in Italy (their place of origin) since Pergolesi's time, were from 1750 on frequently found in German music. There is a good example among Mozart's youthful works in the Hague D major sonata, K. 29:

Ex. 43.

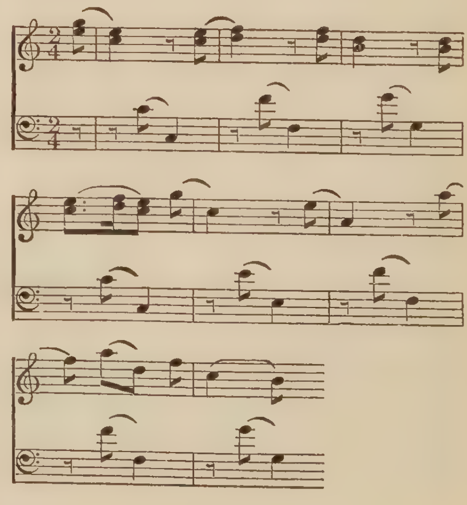


But Christian Bach introduced this cantabile element more particularly into the secondary themes of first-movement allegros, and thus became the principal advocate of thematic dualism in the sonata, while his brother Philipp Emanuel, and after him Joseph Haydn, were concerned to preserve thematic unity. Mozart joined forces with the younger Bach, and, thus early, preferred to lead the first theme to a sudden half-close on the dominant of the dominant[1] in a way that later became almost stereotyped, thus showing up the second theme in sharp contrast. There is a fundamental difference between the two interpretations: Philipp Emanuel and his disciples strove after a logically comprehensive whole, Christian after a succession of brightly varied phenomena.

Christian Bach's image progressively stamps itself more and more deeply on this series of Mozart's sonatas, being most marked in the last six. Yet even here the other, darker side—the Schobert side—of Mozart's temperament will not be entirely denied, as we see from the not infrequent overclouding of the brighter elements. The violin part already enjoys more freedom, though it has not yet by any means completely emancipated itself from the piano.

THE LAST OF THE EARLY WORKS. In these critical years of puberty, which produced the half-dozen quartets (K. 150 et seq.) of 1772–73, Mozart also wrote violin sonatas in equal number: in F, C, F, and E flat major, and C and E minor (K. 55–60). Curiously enough, these have usually been assigned to a far earlier date. As regards form, they show in a very marked degree the influence of the older Italian trio- and solo-sonatas of Corelli's time, which still found imitators in Italy, e.g. G. B. Sammartini, whom Mozart knew well. In the majority of the sonatas he kept to the old chamber sonata (suite) with its slow introduction followed by a string of dance movements—especially minuets and rondos. In K. 57–60 there is further the retention of one key throughout in the true suite manner. Real sonata movements are in the minority. The older Italian influence is indicated too in the basses of the slow movements and the broad construction of the minuets; another Italianism (in the wider sense) is the vocal character of the melody, which is often of the aria type. But side by side with the Italian influence there are now distinct traces of Haydn's, as, for instance, in the canonic form of the minuets and particularly in the rondo themes, e.g. in K. 56:

Ex. 44.



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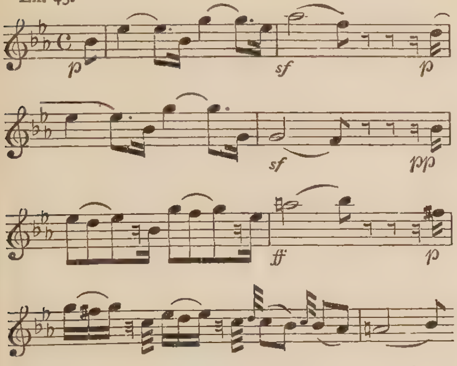
[1] A favourite device of Mozart's for establishing the new key.—ED.

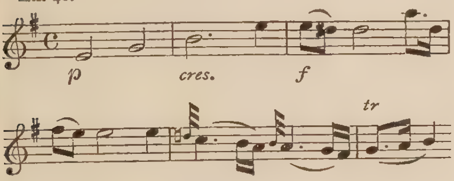
But all these influences recede before the true Mozartian and extraordinarily subjective note underlying these sonatas. They have recently even been called 'romantic' on that account, and the designation is justified by the often tragic and emotional strain and the frequent changes of mood. There is this dynamic opening of K. 58, for instance:

Ex. 45.



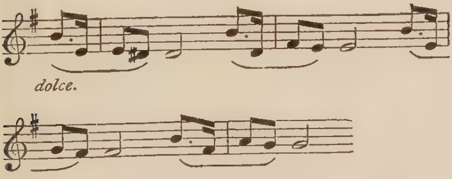
It is no mere accident that two of these pieces are in minor keys. The allegro of the E minor sonata sounds a tragic note which is perceptibly that of the later E minor sonata:

Ex. 46.



The second theme, a development of bars 2–4, is of a melodic type which recurs in all the three classics, lastly in Beethoven's op. 27, no. 2:

Ex. 47.

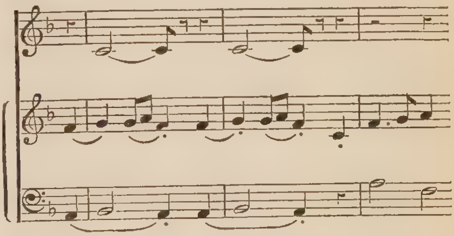


Another notable feature is the striking frequency of expression marks in these sonatas; this alone denotes dynamic variations which suffice to rank the youthful Mozart with the *Sturm und Drang* school of composers—the Mannheimers, for example. The rondos are conspicuously successful; Mozart handles this form with assured freedom. It was here that he found an outlet for the ideas that crowded in upon him, often with overwhelming force. What is more, he shows himself master of the art of combining the separate movements into a whole by unity of mood; this is most evident in the two in minor keys.

Finally, the treatment of the piano shows a great advance on his earlier work; it is on the level of the virtuoso technique of the day, and, above all, is calculated to bring the whole of the keyboard into use. While Mozart, in contrast with Joseph Haydn, later made a habit of keeping the right hand in the treble, he here—in K. 60—places the beautiful E major theme of the finale in the bass; in the allegro of the same sonata, too, there is a rolling passage in the bass that anticipates certain moments in Beethoven's *Appassionata*. The first movement contains Mozart's first written-out cadenza, though it is only an extended arpeggio passage.

There is as yet no question of concertante style for the two instruments, but there is occasionally a theme for the violin by itself with only a light piano accompaniment (K. 57, see the F minor episode in the rondo). Already, too, Mozart is aiming at specific timbre-effects, e.g. in the main theme of this same rondo:

Ex. 48.



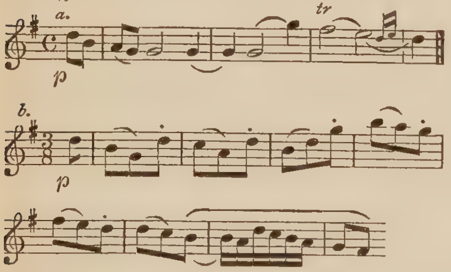
The rest of the violin part consists of accompaniment-figures or imitative passages.

These works deserve more attention than has hitherto fallen to their lot as supposed youthful productions. In spite of formal shortcomings, they give irrefutable proof of Mozart's mighty genius, which was just then consciously asserting itself amid painful inward stirrings.

Mature Sonatas. Five years later, in the late Mannheim and early Paris period, Mozart wrote six more violin sonatas between January and July, 1778; namely, those in C, G, E flat, C, A flat, and E minor (K. 296, 301–5). The last five were dedicated to Kurfürstin Maria Elisabeth von der Pfalz. These follow the French, not the Italian model. Except the first, all the sonatas are in two movements; they are alike, too, in having the second in dance form, one only, K. 305, being in variation form (again following French precedents). The developments, which are mostly strictly thematic after Haydn's manner, are German in character; German, too, is Mozart's important new model—Josef Schuster (1748–1812), whose piano duets are known to have made a deep impression on him. Schuster showed himself a faithful follower of Schobert in his violin sonatas, resembling him—as did Mozart—in the subjective basis of his art; he imparted to the younger composer the freer technique of ensemble playing, which amounted to a concertante style. Both instruments are now given themes which arise out of a consciousness of their individual peculiarities, and occasionally enter into a dialogue on one and the same theme; similarly the earlier colourless accompaniment-figures are replaced by a dignified obbligato accompaniment. As yet there is no trace of the struggles and internal catastrophes of the last series; rather do we find every mark of the spirit of the French suite with its charm and joyousness.

The C major Sonata, K. 296, opens with great vigour, which evaporates into cheerfulness after the sweet and dreamy idyll of the andante (notable for the truly Mozartian coda). But it is astonishing to see, in the works which follow, the possibilities of expression that Mozart discovered in this two-movement form. Either the second takes up the thread of the first, the motifs being connected—there is an example of this in K. 301 with the two related themes—

Ex. 49.

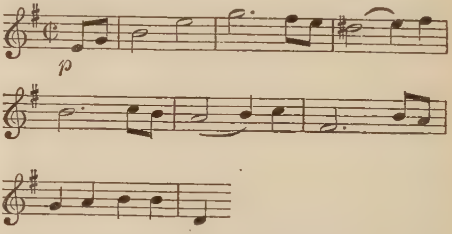


or the second movement is conceived as a contrast to the first, but in such a way as to supplement and strengthen its prevailing mood—as in K. 302. Here the first movement begins vigorously, much like that of K. 296, but as early as the third bar there is a marked change to seriousness, which becomes intensified in the transition to the second theme; this same transition then plays a great part in the development. The second movement emphasizes this contemplative element, and it is allowed to dominate the whole movement in transfigured form. Here too there is a mighty upward flight at the close, which finds an echo in a poetic and typically Mozartian coda. Great contrasts are found in the first movement of K. 303, extending even to the tempo, but everything is smoothed out in the last movement.

The A major Sonata, K. 305, strikes an argumentative note in the first movement, which has also a remarkably ingenious development. In the variations the fighting mood is softened to one of joyous confidence.

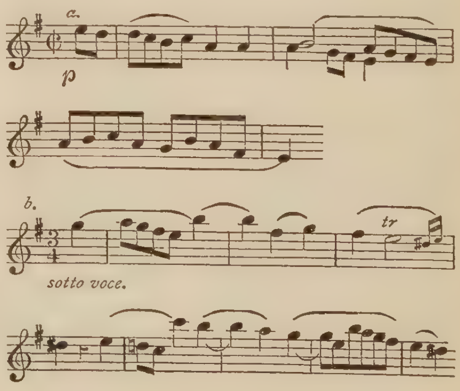
The E minor Sonata, K. 304, is unique, not in its construction—which does not differ from that of the rest—but in its character. Was it his mother's death or his loneliness in Paris that wrung from him this sudden passionate lament? A sinister opening phrase in unison such as this—

Ex. 50.



and the outburst of defiance that immediately follows, was something unknown to the sonata of those days. Even the more tranquil second theme, which arises out of the first, is plunged into gloom by the unexpected modulation to G minor. The many contrasts of forte and piano and the numerous and typical syncopated passages are very striking here. The development is strictly thematic, ending in soft chromatic sobbing; the second half of the main theme now enters, forte (bar 8 et seq.), and only after that, as the recapitulation begins, does the first half return—now harmonized in thoroughly romantic style. This daring passage forms, psychologically, a most successful link between development and recapitulation. The latter is emotionally worked up in the usual way, reaching a climax in the canonic end-group. In the coda the mood sinks to the level of quiet, hopeless resignation. It then becomes transformed into grief and melancholy in the tempo di menuetto movement. Here, too, there is a spiritual relationship to the motifs of the first movement:

Ex. 51.



Only once, in the lovely E major trio, where the theme is connected with the second subject of the first movement, does a brighter gleam fall on the troubled picture. It is but an episode, however, for the old brooding defiance returns in the coda, and the close (in E minor) is perceptibly akin to the beginning.

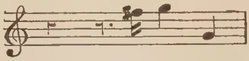
The D major Sonata, K. 306, though a straggler, may be added to this series. Here all is brightness and the joy of life. At times it approximates closely to the concerto, especially in the modulatory wanderings of the development. The inversion of the themes in the recapitulation should be noted. This work has three movements again. The emotional middle movement is followed by a finale in which a French-sounding allegretto (2/4) and an Italian allegro (6/8) alternate. Mozart had often made this kind of experiment in his violin concertos. In this instance there is, in addition, an extensive and thoroughly virtuoso-like cadenza with which both players are concerned.

The Sonata in B flat, K. 378, was written by Mozart on his return to Salzburg, during the first three months of 1779. It is distinguished from its predecessors by a definite leaning to virtuosity. This is in keeping with a definitely-felt striving after contrast, which results in almost dramatic effects at times. Nor is the new leading idea missing from this development. Here, again, the development contains a new introductory motif, which is followed by a virtuoso passage, modulating through the circle of fifths in concerto style. (The E major sonata, K. 380, has something similar.) The andantino, in three-part form, depends entirely on melody for its effect; there is a remarkable coda, evolved from the middle section, in which Mozart achieves the unexpected emotional flight which was becoming so favourite a device. The last movement is a loosely-constructed rondo of cheerful nature.

It was not until the summer of 1781, during the first Viennese period, that Mozart returned to this class of composition, producing two sonatas in F, K. 376, 377, one in G, K. 379, and one in E flat, K. 380. The Parisian influence was now practically effaced; one sees that Mozart was trying to identify himself afresh with the instrumental art of Vienna. This is obvious not only in the thematic material here, but also in the more careful working-out of themes in the developments. A thoroughly charming work is K. 376, the easy grace of which leads on through the idyllic, yearning middle movement—a brilliant example of dialogue-treatment of the two instruments—into the dashing finale, with its suggestion of a Viennese march.

The Sonata in F, K. 377, has a first movement of positively overflowing energy; the flood of triplets which rushes through it gives the well-contrasted second subject no chance to penetrate. The triplet-figure reaches its climax in the development, where, according to Mozart's later manner, it carries a rhythmical accessory motif with it:

Ex. 52.



But the recapitulation here appears in the Beethoven sense as the goal set for a great race; the main theme is presented in a new guise, and part of the development is smuggled in as well. The D minor variations suggest gloomy resignation; and the development of the syncopated figure has a goading effect. Throughout the first three variations there is a steadily increasing pressure up to the sullenly heroic fourth; then, in the major variation, it relaxes somewhat, though the sixth again plunges into a truly demoniacal dance—which presents another moving instance of dynamic contrasts—and the movement ends in an inspired coda expressive of bitter woe. We owe it to this tragic picture that the last movement does not emulate the vigour of the first—at most there is a flash of it in the middle section—but breaks into a half-sad, half-appealing dance (tempo di menuetto). It is a deeply inspired movement, which, at the close, appears to pick up its theme and vanish in the far distance.

The G major Sonata, K. 379, is, like the foregoing, a masterpiece of its kind. Here two G major movements enclose one in G minor which is spiritually the essence of the whole. It is like a thunderstorm sweeping suddenly over a smiling landscape. The adagio, of the type of the older Italian sonata, is nothing but one continuous song, full of peace and bliss—undimmed until the very last bars. The close on the dominant is of thrilling effect. Then, in the allegro the storm of passion bursts forth with its grinding mordents and its questioning close—which pulls up suddenly in the Beethoven way before a grand pause. There is no tarrying; even the development is taken at a stride with a few pregnant bars of sequence, and we are hurried breathless through the recapitulation, in which the expression is heightened by the retention of the key of G minor throughout, in Mozart's typical manner, and by certain striking alterations. But the storm vanishes as quickly as it came, and the childlike theme of the variations brings us once more into brightest sunlight. Not until the variations begin do we learn that the spirit of agitation is not yet expelled. Regard, for instance, the modulation to D minor at the beginning of the second part; it was not there in the theme itself. Here too there is growing agitation up to the G minor variation, but the tide turns in the fifth with its gorgeous, elaborated melody, and at the end the theme returns in its original form, followed by a sentimental and soothing coda. In both these sets of variations, K. 377, 379, Mozart seeks to intensify the basic character of his themes, and not, as in most of Beethoven's, to show them in new lights.

The E flat Sonata, K. 380, is outwardly the most brilliant and showy. The first movement is imbued with a conscious feeling of power shown by very few others. The development, beginning and ending with a new phrase, is reminiscent in its elastic modulations of many such sections in the piano concertos. The G minor movement—andante con moto—is again the gem of the whole piece. This yearning lover's lament is, besides, an exemplary instance of Mozart's now perfected art of carrying out a dialogue between the instruments; the one takes up each lovely strain from the other as a matter of course, and the passages are also absolutely individual, and adapted to the nature of the respective instruments. The final rondo tends from the start, with its 6/8 theme, to follow the lines of the concerto. In form it follows the rondo of K. 376 with an all-embracing main theme, a first episode (also with many members) in the dominant, and a second in the tonic minor, presenting a dark contrast to the bright picture.

The two sonatas in A minor and C major, K. 402, 403, have a place apart. Mozart did not complete them. Judging by the style, they date from the year 1782, the time when Mozart was enthusiastically studying the art of Sebastian Bach and his North-German contemporaries. The result is evident in the style of both works.

The A minor Sonata should really be called 'Prelude and Fugue'. The first part, based on the rhythm of the *Don Giovanni* minuet, is in simple binary form with an abridged second part. Everything is regular except for the appearance of a new phrase at the beginning of the second part which soon modulates to the sub-mediant, F major, and thus prepares, with thrilling effect, for the entry of the fugue. The fugue, half finished by Mozart and completed with academic correctness by Stadler, is modelled on the above-named composers, both in the theme and in its working-out, and has the appearance of a study in archaism. The semiquaver passages, arising out of the diminution of the theme, were introduced into it by Stadler, but the effect savours rather of dry formality.

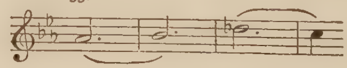
The C major Sonata begins with a very compact allegro; the tendency to counterpoint is noticeable in the development, and again in the recapitulation with its ingenious alterations. The most expressive movement is the andante, which is rather improvized than firmly constructed, with a boldness in harmony and part-writing significant of the nearness of the great piano fantasias. The last movement is mainly Stadler's—from the twentieth bar onwards. His efforts to complete this fragment in an appropriate style were not without success. All the same it seems doubtful whether Mozart would in the long run have been content with this immature sketch, which decidedly lacks weight, coming after the other movements. It is true that the sonata bears the inscription '*pour ma très chère épouse*', and he may possibly have had some special intention with regard to this finale. In general these sonatas differ from the earlier ones in the greater stress laid on the obbligato nature of the parts, an essential feature of a contrapuntal style. In the A minor fugue, for instance, the violin takes one voice and the piano three.

Quite other is the picture presented by the two following sonatas in B flat (K. 454, 21 April 1784) and E flat (K. 481, 12 December 1785). From their style it is evident that they approach the great piano concertos; the concerto style, the splendid virtuosity and the mellifluence of the middle movements are all significant. The free and ingenious handling of form in both works is also remarkable.

The B flat Sonata, K. 454. This free handling is less evident in the dialogue of the fine introductory largo than in the contrapuntal development of the themes in the recapitulation; it seems as if Mozart wished to make up here for what he had missed in the somewhat loosely-knit development. With the andante the work reaches its highest level. It is a true symphonic movement without the earlier leaning to the Italian aria. The middle section, with its deep glow of passion and its romantic harmonies, leads straight to Schubert. The rondo is related to the finales of the piano quartets, and is distinguished by particularly tuneful secondary themes as well as by the skilful returns to the main subject, e.g. the passage before the third repetition.

The E flat Sonata, K. 481, also betrays the virtuoso element; here again there is improvisation in the development, this time on Mozart's favourite subject—

Ex. 53.

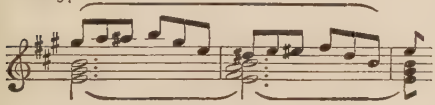


which, modulating powerfully, gradually assumes control of the whole section, and afterwards appears again in the greatly extended coda. The adagio, however, is one of the most profoundly inspired movements of this whole period. It is a rondo with ever-new variants of the main subject, and chiefly remarkable for the introduction of the theme once in the remote key of A major—as a sequence to the enharmonic treatment of the splendid second theme in D flat, a feature that is typical of Philipp Emanuel Bach's rondos, but forms a complete contrast with Mozart's usual procedure. At this point the violin is given the main theme for the first and last time. At the close the same play is made once more with the enharmonic change, but without seriously modifying the true key.

This movement also looks far ahead of its time. The finale consists of variations on a leisurely, easy-going theme, Viennese-French in character. This time the variations work up steadily to their climax in the final allegro number, the piano certainly taking the lion's share in the virtuosity thus developed. There is a coda of great thematic charm attached.

The A major Sonata, K. 526, represents the culminating point in Mozart's concertante style as applied to the violin sonata. It is one of his characteristic A major pieces; the two outer movements, especially, scintillate in a manner unknown to the earlier violin sonatas. The first is one of the most regular sonata models that Mozart ever wrote, and all the themes exhale a glad conscious strength which is only brought up against a certain spiritual oppression in the final theme:

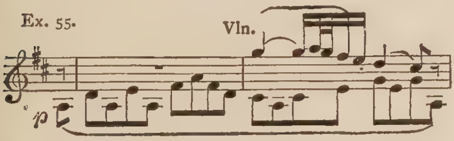
Ex. 54.



It is significant that this theme plays the leading part in the development.

After this bright picture the andante descends into such depths as no middle movement has yet reached; at the same time the virtuoso incubus vanishes. The main theme departs from all precedent with its octaves in unison for the piano and the violin's brief, plaintive sigh:

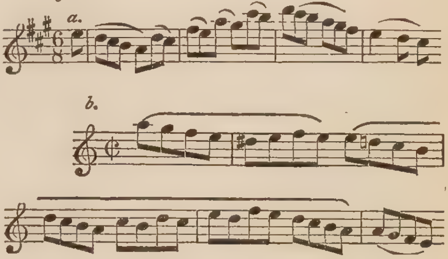
Ex. 55.



Soon there comes a change to the minor, and after an agonized cry from the violin (on B flat) we sink back hopelessly into D minor. The sudden alternations of major and minor are characteristic of the whole movement; in the second theme, a deeply mournful air for the violin in A minor is abruptly interrupted by the piano with a unison figure in A major, in the bass, which then proceeds as if the second theme had never existed. The exposition then terminates with a maximum of interest in a minimum of space. In the development the quaver figure of the main theme continues uninterruptedly, and is associated with a bold modulatory scheme which achieves its individual climaxes by means of progressive enharmonic effects; these take the listener completely by surprise, most unexpected of all being the return to the recapitulation. The movement is a typical product of those years, both in subjectivity of expression and in unity of construction.

But all the more vigorously does the final rondo take up the virtuoso spirit of the first movement; it is the super-virtuoso rondo of Mozart's sonatas—a moto perpetuo in which the motion is only cursorily broken in the episodes. This glitter blots out almost all recollection of the dark mood of the andante, and only in the F sharp minor episode do fleeting clouds dim the brightness. The movement is an intensified expression of the confident mood of the first movement, as may be seen from a comparison of the themes:

Ex. 56.



The Last Violin Sonata, in F major, K. 547, 'For Beginners', was completed in Vienna on 26 June 1788. In form it suggests a suite, and resembles his more youthful works. A slow and loosely-constructed prelude, essentially cantabile in style, is followed by an allegro in the suite manner, and finally by a cycle of variations, all in the one key of F major. A close relation to the E flat trio for strings is noticeable in the most important—i.e. the last—movement, particularly in the complicated counterpoint of the fifth and the simplification of the theme in the sixth variation.

Divertimenti. In the divertimento class (which includes the serenade and 'cassation'), we find the former suite, whose days in strict chamber music were told, falling back on folk-music in Austria, and thus evoking an art which was to prove extremely fruitful on symphonic soil. It formed, indeed, an experimental ground on which the Viennese masters prepared themselves for higher flights. In the time of the classics all Vienna rang with this incidental music, vocal or instrumental, which served for the most varied occasions. It is, of course, not chamber music in the strict sense—for this form had to take outdoor as well as chamber performances into account, and was adaptable for soloists or bodies of players at will. These conditions all apply to Mozart's works, but the latter developed gradually into more serious contributions to the soloist type of chamber music if not to the open-air class, and may accordingly be mentioned here in supplementary fashion.

The two 'Cassations' in G and B flat, K. 63, 99, and the serenade in D, K. 100, date from the 'sixties. They are written for string quartet, two oboes, and two horns (the third has two trumpets also). K. 63 and 99 open with an introductory march, during which tuning is carried on; in K. 99 this is repeated at the end. According to custom, both K. 63 and 100 have little concerto-like interpolations in which individual players could distinguish themselves; in K. 63 the violin is given such opportunity in one movement, in K. 100 the oboe and horn in three of the movements. Solos and tuttis are distinct from each other, and this points to a body of players—not necessarily large. The opening allegros are in very compact sonata form, and the concluding ones lightly constructed rondos. The middle is made up in each case of two slow movements and two minuets, the latter invariably in the tonic key and the former mostly in the subdominant. The character of all three pieces is essentially pleasing and festive, and is relieved by popular and humorous touches, such as are lacking in the symphonies.

Four other works belong to the years 1771–73, in which Mozart is obviously experimenting both with the form and the combination of instruments. In Milan he wrote, in 1771, the divertimento in E flat, also called 'Concerto', K. 113, for string quartet, two clarinets, and two horns; this has four concertante movements.

DIVERTIMENTO IN D, K. 131, appeared in June 1772, at Salzburg, for string quartet, flute, oboe, bassoon, and four horns (treated as virtuosi) in five movements. The skilful and truly Viennese treatment of the wind instruments is indeed amazing; for instance, in the first minuet, the first trio is given to the four horns, and the second to the three woodwind instruments alone. The form of the last movement is of interest; a slow introduction is followed by a complete sonata movement in common time and a rondo-like final section in 3/8 time. In the minuets the codas are remarkable for their length. The whole affords convincing proof of the highly-developed sense of timbre which Mozart even then possessed.

WIND DIVERTIMENTI. On 24 March 1773 came his first real wind divertimento, in E flat, K. 166, written for two oboes, two clarinets, two cors anglais, and two bassoons; another, K. 186, for the same combination, written at Bonn, belongs undoubtedly to the same period. They were probably written for Mazen, a Milanese, since there were at that time no clarinets in the Salzburg orchestra. Both works have five movements, and may well have been intended for table-music, judging from their light and airy nature—though here again there are strikingly original tonal effects.

Mozart's first outstanding success in the serenade series was achieved with the D major serenade, K. 185, in seven movements, for string quartet, two oboes (flutes), horns, and trumpets, written for the wedding of his friend Andretter in August 1773. The second and third movements are little concertante pieces for violin solo. Joseph Haydn's influence is strikingly evident in the thematic treatment, the tonal effects, and the melody. The whole work is well suited, in its festive knightly character, to the occasion for which it was designed. The Haydn model is still more in evidence in the innocent, merry divertimento in D major, K. 205, written probably at the same time, for violin, viola, bassoon, two horns, and a bass; but there is a great advance in the D major serenade, K. 203, for string quartet, two oboes (flutes), bassoon, two horns, and two trumpets, as may be seen from the choice of keys alone. D major is the key of the two outer movements and the minuets only; the second and third are in B flat, the fifth in G, and it is in these latter that we find the more specially delicate touches.

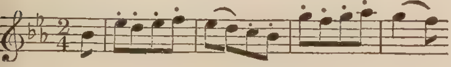
LATER SERENADES. From 1776 onwards, towards the end of his Salzburg period, Mozart returned to the serenade, and began now, in the pride of his creative power, to imbue these works with his own spirit, but soon exhausted the possibilities of this genre. The combination of instruments is readjusted and better adapted to chamber music requirements. An example of this occurs in the two divertimenti in F and B flat, K. 247, 287, written for Gräfin Lodron, in which a string quartet and two horns are employed. Michael Haydn here takes his brother's place as prototype. All traces of the 'prentice hand have disappeared, however; the note of society music is preserved in transfigured form, though overcast here and there by the first tragic shadows—as in the recitative of K. 287. Again, there are seven movements. In the particularly jolly F major there are traces of the French spirit, particularly in the first graceful andante and in the finale. The B flat divertimento is the more successful of the two as regards form and material; above all, it has attained to the true chamber music style. The whole work is extremely satisfying with its Ländler-tones in the first movement, its joyous variations on a typical Viennese theme, its brilliant and fiery minuets, its expressive and richly ornamented adagio, the personal note of the recitative, and the sparkling and unusually broad rondo.

The D major serenade, K. 204, 1775, for string quartet, oboes (flutes), horns, and trumpets, is a work of considerable pretensions as regards festive feeling and effects of timbre. Mozart himself once described it as a symphony, in spite of its seven movements. A second divertimento in D, K. 251, for strings, oboe, and two horns, written in 1776—probably for his sister's birthday—has six movements, the last, following upon a rondo, being a *Marcia alla francese*. Both the variations and the rondo have a French tinge also, whereas the first movement (which shows remarkable unity of style) has a theme in the style of a German song. Freshness and youth breathe throughout the work.

The Haffner Serenade. In this series also, wedding music provides the best example—the so-called *Haffner* serenade in D, K. 250, for two oboes (flutes), two bassoons, two horns, and two trumpets, dating from July 1776. It was destined for the Burgomaster of Salzburg, and is stamped with a sense of his importance. Obviously Mozart wished to surpass himself. There are nine movements, of which the first two and the last two run straight on. The whole resembles a festival poem, now intensely moving, now amiable and jocular, but always full of respect for the honoured recipient. The first two movements, which are thematically connected, are of an emotional order; the three following are concerto movements for violin solo, which exceed in compass and content all other concerto sections in Mozart's serenades, and are on the level of contemporaneous violin concertos. An exquisite singing andante is followed by a minuet in G minor, whose gloomy, pessimistic tone is a far cry from the gay serenade mood. The second minuet ('galante') takes us back to the ceremonial hall, whose splendour is reflected in the third minuet, and intensified until it reaches the festive clamour of the final rondo.

Six Wind Divertimenti. Table-music for the Salzburg court is represented by the six divertimenti in C, B flat, F, D, E flat, and again E flat (K. 213, 240, 252, 253, 270, 289), written between 1775 and 1777. These are purely wind pieces for two oboes, two horns, and two bassoons. They contain short series of compact and, for the most part, dance-like movements, which appear to have given their composer great joy, for they sparkle with wit and caprice, despite their simplicity, and are a good example of the power of genius to make a real work of art out of the slightest material. It is significant that these very themes recur, in many cases, in the later masterpieces. The influence of folk-music is apparent, and once there is a real German folk-song (in the finale of K. 252)—

Ex. 57.



reminiscences of which are found both in Haydn and Beethoven, as well as in Mozart's own *Magic Flute* (the first finale). An anticipation of Schubert's *German Dances* is also apparent in the trios of certain minuets. There is a perceptible advance from violin to real wind instrument technique in this series.

Notturno Serenatas. In quite another style is the three-movement *Notturno Serenata* in D major, K. 239, for strings; here there is a solo quartet opposed to a ripieno quartet with drum accompaniment, in the manner of the old concerto grosso. In this work (probably a New Year production of 1776) there are also sly humorous touches, particularly in the finale. Another notturno, K. 286, 'for four orchestras', has even less right than the former to be included under chamber music.

The Last Serenades.—K. 320, in D. In the later Salzburg and earlier Viennese periods Mozart brought his serenade activities to a close with a series of works on a large scale. The D major serenade, K. 320, for string quartet, two flutes (flautini), two oboes, two bassoons, two horns (post-horns), two trumpets, and timpani, is in spirit still of the entertainment order. But the two outer movements are already thoroughly symphonic in character, and were no doubt intended for a larger body of players; the 'concertante' third movement, on the other hand, is full of the loveliest wind solos; the rondo, too, is in solo style like the gloomy D minor andante that follows it. It seems to herald the leave-taking, which is suggested in the minuet by the post-horn, in the good old fashion, while the exuberance of the brilliant symphonic presto-finale is presumably designed to cheer the traveller on his way.

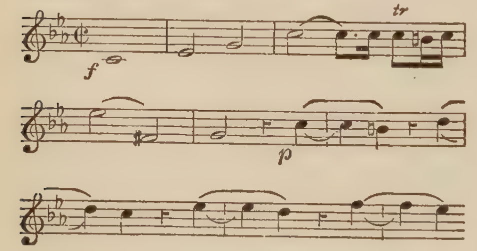
K. 361, in B flat. In 1780 came the B flat serenade, K. 361, for two oboes, two clarinets, two basset-horns, four horns, two bassoons, and double-bassoon (or double-bass), which Mozart probably wrote for the excellent Munich Court Orchestra, with which he had had relations in connexion with *Idomeneo*. It had originally only five movements, but, at a much later date, Mozart added the variations and the romance. Even in the older movements there are touches of romanticism (obviously induced by the timbre of the wind instruments) such as are found in similar measure only in Mozart's latest period; the arresting introduction is the first of these, after which may be noted the *Philidor* main theme of the allegro, so abruptly cut off, which displays a variety of clever combinations of themes and instruments. Most strikingly romantic of all is the first adagio, however, in which the bass figure, and its accompanying motif—also conjured up from the depths—prepare one for the actual melody, overflowing with emotion, on the oboe. In character the whole movement is far removed from the scope of serenade music. The fifth movement, with its combination of a slow and tender romance-like air and a capricious allegro in the minor, is entirely romantic in character, and the same may be said of the sixth—one of Mozart's most original sets of variations. The minuets and the final rondo, however, are quite of the old divertimento type. As a whole the work is unique of its kind, if only in its brilliantly conceived effects of timbre.

Divertimento, K. 334. A short time before, about 1779, one of Mozart's best-known divertimenti appeared—the one in D, K. 334, for string quartet and two horns, written possibly for the same musicians as K. 287. The violin is given a very showy part, and there is the same effort, more definitely applied, to preserve the light serenade note in the outer movements, while the middle section is deeper and more serious. The D minor variations on a theme like a funeral march, especially, seem more suited to a symphony or quartet than to a serenade, for in their deep earnestness they outdo all their predecessors. And this spirit penetrates the following movements—in connexion mostly with the key of D minor—the trio of the famous first minuet (with guitar accompaniment), and both trios of the second minuet, even the main section of which is darkly shadowed.

Serenades in E flat and C minor.—The E flat. With the two wind serenades in E flat and C minor, K. 375, 388, written between 1781 and 1782, the transition from the old type of serenade to the free development of all means of expression is complete. They are scored in eight parts: two oboes, two clarinets, two horns, and two bassoons. In the E flat, the oboes were a later addition. Here, in the first movement, one is at once conscious of strong subjectivity, particularly in the romanticism of the B flat minor second theme, which in the recapitulation begins quite differently. In this connexion, too, the rests and pauses of this movement should be noted, as well as the dramatic ending of the coda—a valedictory sigh from the oboe. The two minuets again, though they resemble Haydn in form, are much less coloured by folk music. The adagio which comes between them is also touched with romanticism. Then the final rondo, with a Haydnesque folk-song theme, returns again to the old serenade atmosphere.

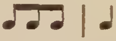
The C minor Serenade has hardly a trace of the former insouciance—the very key is incongruous for a serenade, and indeed Mozart hardly ever wrote a more gloomy work. The moving unisonal opening of the first theme tells the hearer what to expect; then comes a quiet melancholy passage:

Ex. 58.



These two sharply-contrasted sections are typical of the whole movement; each suggestion of a gentler mood is fiercely suppressed. In the development, too, the reflective section of the opening theme soon disappears in a passionate outburst, in which the leap of the seventh in bars 4–5 of the theme plays the leading part. There follows an essentially rhythmical phrase in which Beethoven's 'Fate' motif—

Ex. 59.



plays a great part. The development ends in a most unusual manner; a sudden breaking-off on the diminished seventh of C minor, then a long pause! The andante is a plaintive air. The minuet (in canonic style, like Haydn's) returns to the fighting mood of the first movement, in Beethoven's manner, and betrays a strange inward agitation even in the trio—a canon 'al rovescio'—although it is in the major. The fourth movement consists of variations of a pronounced minor character which is steadily intensified in the first four, eventually reaching a mood of demoniacal fury; not until the fifth, with its horn entry, does a gleam penetrate the darkness. It is promptly extinguished in the sixth, however, and in the seventh there are but shadowy Beethovenish outlines of the theme, which at the close appears to fall to pieces. Then, after a troubled calm, the theme reappears suddenly in bright C major; it is as if the master had realized at the last moment that a serenade audience must be dismissed in a more cheerful mood. The sudden brightness has, after all the foregoing, rather a superficial effect. But the whole work, in spite of all, remains a masterpiece, and has no parallel in this class of composition.

Mozart later followed up this imposing array of divertimenti with two stragglers: the string trio in E flat (see above) and the *Kleine Nachtmusik* (short serenade, in G) for strings, K. 525, for soloists or a body of players. This is again true serenade-music, at once festive and graceful, and with hardly a clouded moment, but nevertheless endowed with all the charm of Mozart's riper muse.

Conclusion. The large number of Mozart's chamber music works alone shows how greatly he valued this intimate form. Certainly the string quartet is less important in his creative output than is the case with Haydn, and, still more, with Beethoven—where a series of quartets reflects with great fidelity each new phase. As a parallel in Mozart's case we can at most take the violin sonata, his companion through life, though with Haydn and Beethoven it was kept more in the background. But Mozart, towards the end of his life, also felt impelled to confide his innermost feelings to chamber music for strings; he chose, however, not the quartet but the quintet.

As with Haydn, so with Mozart, we see the gradual development of a personal classical type from the primitive stage of chamber music in its beginnings. But, in spite of all tendencies to follow Haydn in matters of form, Mozart's type was fundamentally different. Schiller would have called Haydn a 'naïve', Mozart a 'sentimental' composer; for while the former remained rooted in the spirit of the old régime with its logical and insouciant society type of music, Mozart became involved in the great revolution in life and morals that is generally associated with Rousseau's name. It was a similar experience to the storm and stress which Mozart, like Goethe in youth, had passed through and—since the days of *Idomeneo*—overcome, though not to the extent of rejecting the new emotional world. In contrast to Haydn, he realized the discordance of a life thwarted in its singleness of aim, and knew, too, the passionate outbursts and sudden soul-searchings from which Haydn on his cheery pilgrimage had been exempt. To Haydn, as a child of the older generation, logical reasoning and the strict working-out of his ideas (which so particularly distinguishes his masterly handling of thematic material) came as a birthright; to Mozart they came only after hard struggle, nor was the wholesome folk-music vein (innate in Haydn) natural to him. He was made of finer clay, was more sensitive, and had been from his youth up far more in contact with the universal music culture which at that time threatened to become over-ripe. This we see precisely from his quartets, quintets, and violin sonatas. But they are also stamped with his individual characteristics. The old type of well-bred cavalier, with the familiar polished idiom of so many of the early symphonies, had given way to a youthful knight of the new order, who can find unhackneyed expressions even for the gay side of life; and from behind him peeps forth ever more insistently the other Mozart, the elegiacal, quasi-pessimistic fatalist, speaking a language incomprehensible to most of his contemporaries, a language so subjective as to suggest Beethoven. This is evident in the thematic material, with its wide-spreading and singing melodies and its frequent strange irregularities of metre (notable in even such simple forms as the minuet), as also in the treatment of the material. Mozart concentrates far less on the uniform and logical development of ideas than on a free play of the imagination; on this account the kaleidoscopic pattern counts for more with him than with Haydn. His love of change is shown, too, in the strictly preserved dualism of the two themes (first and second subjects) of sonata form, and not less in the subsidiary themes that are wont to appear in his developments. Even in the rondos of his latest period he delights in suddenly introducing quite foreign melodies, which seem to fit in nowhere, and are all the more effective. In this respect he is the typical South-German as contrasted with the Northerner, who keeps his ideas strictly under control, and it was only in the height of his maturity that he strove to emulate the art-type which was also Haydn's.

But despite the new formal garb, it was a very different spirit from Haydn's that manifested itself—not that Haydn's art weighs less in the balance than Mozart's. On the contrary, one rarely finds in the younger master such depth as in some of Haydn's later adagios. But Mozart differed from Haydn in his greater subjectivity, particularly in his best chamber works, and thereby stands forth as a product of the new age. No one could possibly take a work like the G minor string quintet to be Haydn's. On the other hand, Mozart entirely lacks Beethoven's idea of freedom and the world of ideas developed out of it. Morality is, for him, not the prize of a fierce struggle with the influences within the individual soul, but rather the free harmonious development of one's nature. Haydn was still in a transition stage while Mozart was absorbed in the humanitarian movement of his time. He conceived of himself as a helper, a servant of mankind, rather than a fighter. That he was hemmed in by limitations like every man, he more and more clearly felt; he knew that he was pursuing an ideal which could never be completely realized. His ideal came to him late in life, after a youth given over to gay and healthy realism, just in time to give his most mature work a fatalistic—often indeed a pessimistic—character, and in his chamber music this is seen with peculiar distinctness.

Mozart has been rightly called the ancestor of the Romanticists; the proof of it lies in his chamber music, even so early as the six quartets dedicated to Joseph Haydn.

Hermann Abert.

[There is a degree of sadness in my addendum to Dr. Abert's article. With deep regret I have just heard (writing in August 1927) that he has passed away. Hermann Abert, Phil.Doc., b. 1871 at Stuttgart, has held in his time many important University appointments. He was asked to contribute the article on Mozart to this book on the strength of the special knowledge he was known to possess of the subject. Abert is said to have re-written Jahn's life of Mozart so completely that it became practically a new biography.

One feature in his article will strike many readers as a divergence from the point of view usually held by Mozart lovers, myself among the number. The composer has frequently been compared with Raphael, whose qualities of exquisite refinement and serenity of outlook he is generally supposed to possess—a nature 'profound yet limpid, all humanity with the simplicity of a child', as Gounod said; but Dr. Abert reads into his music qualities associated more often with Michelangelo; tragic intensity, sullenness, even 'demoniac fury', and this will, I think, excite the astonishment of some of our readers. But contributors have been licensed in all cases to express their opinions frankly, and Dr. Abert's are of great psychological interest. I am in cordial agreement with him when he writes of Mozart's 'incomparable skill in making all his instruments sing'. This is admirably observed, for the instrumental parts in Mozart's quartets and quintets are so many voices making, in Milton's words, 'melodious chime', and so successful was he in the attainment of this wonderful result that when in the C major quartet he introduced a dissonant note or two, he awakened indignant protests from countless writers. It was as if a saintly man suddenly shocked his friends by a mildly coarse expression which, coming from the lips of a man of the world, would have escaped notice.

Those who live away from cities, unable therefore to enjoy chamber music in its original form, must bless the gramophone for the chance it gives them of hearing and appreciating this 'melodious chime'. A Mozart record is a veritable nest of singing birds, and if there is occasional naïveté in the themes, and sameness in the treatment, the symmetry of the musical structure and the utter perfection of the harmony are such that Mozart has by universal acclaim won a place among the Immortals.

It is a healthy sign in English musical life that the public's love for Mozart is steadily increasing. There is no fear of artistic decadence as long as such conditions prevail. Mozart, owing to his superb craftsmanship, has been spoken of as a composers' composer; now he has come into his own, and is held by music-lovers in general in esteem and warm affection.

Among the ten 'celebrated' quartets, all played in their turn, and all especially beloved in amateur circles, the G major no. 1 with the fugal finale, the D minor no. 2, and the C major no. 6 of the set dedicated to Haydn may be said to stand out from the rest, whilst the early immature quartets are left for the most part undisturbed. Indeed, some think it a pity they ever were published. But all Mozart's works for string ensemble yield pride of place to the superlatively beautiful G minor quintet, which belongs to that great period which culminated in the production of *Don Giovanni*. One sees what Arthur Chappell meant by the word 'popular' when one reads that this quintet appeared in the programmes of the 'Pops' no less than forty-four times. Another work, the clarinet quintet, runs it close in merit and popularity. I have known several amateur clarinet players, among them Leonard Beddome and Oscar Street, who both played it in a way which would do credit to artists by profession. Amateurs have also a penchant for the piano quartet in G minor, the trio in E major, and several of the sonatas for piano and violin, all of which present no technical difficulties, yet how difficult they are to play with effect! A performer who is not gifted with the power to coax a rich tone out of his instrument cannot hope to do justice to Mozart.

About eighty years ago Oulibichev, a distinguished Russian dilettante, wrote a life of Mozart, including in one of the volumes a series of disquisitions on the chamber works of his favourite, almost idolized composer, whom he preferred to Beethoven. His recensions are historical, and I have thought it well to include an analysis of Mozart's greatest chamber work from his pen.

'The quintet in G minor, born almost at the same time as that in C, serves as a proof that twins are not always alike. The G minor quintet is a complete little drama with its exposition, its vicissitudes, and its happy dénouement, but a drama without events, and having for its theatre and for action a series of psychological studies which derive one from another, and mutually explain one another. Whatever indescribable pleasures the execution of this masterpiece may have afforded to the dilettante, it should be also studied with the eye, if, to the delicious emotions of the heart, it is desired to join those of the intelligence. In reading the score one sees and understands a prodigy of composition which draws tears by means of the old contrapuntal science, and by every subtle refinement of canon and fugue. Exposed first by the violin, and repeated by the viola, with some changes, the theme of the first allegro is at once recognized as the language of a love to which regrets and absence have given the character of a chronic malady of the soul. This theme, though the first to appear, is not the only idea in chief of the piece. Another idea, still more pregnant, is the melody which, commencing at the 31st bar, is developed in numerous periods expressive of an impassioned melancholy, which becomes in certain phases harsh and incisive. This results from the frequent and characteristic employment of the minor ninth, both as melodic interval and harmony. Gradually the cloud of sadness is dispelled, the modulation passes to the relative major of the tonic, accessory ideas taken from the theme appear, and give back to the soul its serenity, a ray as it were of hope. Violin passages are heard, accompanied by fragments of the first theme, divided between the second violin and the bass. This progression brings in its train another passage in semiquavers, and then the violoncello gives attention to the preceding trait, whilst the viola takes its place in the figure it has relinquished. Thus in music bordering upon the concertante, Mozart always manages to maintain unity, whilst fulfilling the conditions of polyphonic style and multiple design. However, this joy without motive, accident of the soul, arrives at no definite conclusion. It leads but to doubt, to a series of interrogative phrases, and the first part of the allegro comes to an end with a formal chord of suspension (B, A♭, f, d).

'In the second section a fractional part of the original theme reappears in the bass in an unexpected mode. New figures crop up in the higher register, the harmony becomes troubled, the tonality uncertain. Then commences a wonderful analysis of the original melody. Who other than Mozart could have moulded this melodious song, so expressive, so passionate, to every possible kind of imitation, reversal, and harmonic change, only to render it more expressive, more passionate still? Who but he could have brought the ear, by a gradation of exquisite effects, to the melodious simplicity marked at the outset? The conclusion is a kind of vaporous coda, where fractions of the theme are broken up into reminiscences, lost in a series of echoes, and relegated to regions of the vague. Meantime the executants have put down their bows, with glances at each other full of meaning, suggesting what they think of the music!

'Melancholy verges on despair in the minuet. Heartrending broken chords are followed by a moving modulation in D major, which consoles as tears console. By one of those inspirations which may be called the strokes of luck of genius, the plaintive phrase in the minor which terminates the minuet, and which the second violin echoes from the first, passing into the major, becomes the theme of the trio, itself a song of consolation, a reaction after excess of suffering. . . .

'Adagio, B♭ major, *con sordini*. Religious thought traverses this movement without dominating it. . . . At the end of four bars prayerfulness is abandoned. . . . The composer is a prey to discouragement, to a thousand desolating uncertainties, which bring about another and a deeper fall into the mood of despair. The violin sounds a note of terrible bitterness, which is responded to by the second violin in a voice of agony. . . . Up to this movement all is beautiful, all is sublime. What follows, is it equally so? We think not. The gracious trait which commences at the 26th bar appears to us to have no psychological connexion with what preceded it. If the idea of placing a profane hand upon a masterpiece of Mozart did not appear to us to be sacrilege, we should suggest his passing from the 25th to the 36th bar, which leads to a reprise of the theme, and counsel a similar abbreviation in the second part. . . . Another slight blemish is one of 38 bars only, a peccadillo into which he has fallen only once, and which any of our modern composers would have been glad to have committed. After the adagio in B♭ comes another adagio in G minor, written in a style which neither belongs to the quartet nor to the quintet as art forms. It is a lovely elegiac cavatina, sung by the leader, without sharing either phrase or figure with his colleagues, accompanied simply like an air from an opera, therefore an incursion into the domain of dramatic music. For the rest, it only serves as an introduction to the final allegro.'

The remainder of this analysis confines itself to remarks on the sprightly *badinage* to be found in the finale, light, as finales so often are. I will permit myself a comment upon his mild strictures upon the second adagio, thought by a succeeding generation, accustomed to the dramatic writing of a Beethoven, to be not a blemish, but rather a *coup de maître*. It is marked *senza sordini*, and if the mutes are taken off quite noiselessly, a great effect is obtained by the change of timbre. In the Peters edition the words *senza sordini* are omitted. This is unfortunate, as the edition is so widely circulated. The result is that the movement is frequently played with mutes on, to its infinite detriment. EDITOR.]

MOZART, (2) WOLFGANG AMADEUS, 1791–1844, son of the great Mozart, pupil of Albrechtsberger.

Quartet, pf, v, vla, vc, g mi	op. 1	Haslinger.
Trio, pf, v, vc	op. 19	Peters.
Sonata, pf, v, F	„ 15	B. & H.
„ pf, vc, D		„ 1905.

Of these the two sonatas are certainly obtainable to-day.

Fétis describes the compositions of the younger Mozart as being full of merit. He had a few lessons from Haydn, who conceived a great affection for the boy.

MRACZEK, JOSEPH GUSTAV, b. 1878, German-Czechoslovak composer.

Quartet, str, C	R. Forberg, 1925.
Quintet, pf, 2 v, vla, vc, E flat	U.E., 1910.

This composer, though Czech in name, is entirely German in feeling. His quintet is to be warmly recommended; it has brilliant flashes of melody which are skilfully worked out, while the conciseness of form and the general structure are alike noteworthy. The harmony is modern, and there is a certain unrest in modulation. Intonation is a matter of some difficulty for the strings, owing to the composer's predilection for remote keys (C flat major, for instance). In the first two movements there is a flow of melody which has distinct individuality. The lively intermezzo is full of piquant audacities, and is notable for its effective and original combination of a 3/4 rhythm with the prevailing 6/8. By way of a brilliant close there is an extremely vigorous finale, rich in ideas. This work is assured of success both as concert and house music.

THE STRING QUARTET should be equally successful. It is in three movements, the tempo of which is indicated only by metronome marks. They are the product of a mature artist, a master of form and gifted with a superfine sense of timbre, who never loses touch with tonality however extensively he may modulate. The first movement suggests a 'legend', but has, nevertheless, its dramatic climaxes. The second, in C minor, has no time-signature, though it is in 4/4 and 3/4. It opens in elegiac, one may almost say unearthly strain. A splendid contrast is afforded by the blunt native humour of the finale, which is conceived on a broader scale; it contains a really splendid melody, and some reminiscences of the former movements, while the wealth of invention is marvellous. The harmony in this quartet is somewhat strange; here and there one meets chords which, as in Pfitzner's *Palestrina*, recall the church harmonies of the old Italian and Netherlandish composers. WILHELM ALTMANN.

MUFFAT, GEORG, *c.* 1645–1704, German composer.

Armonico tributo, cioè Sonate di camera commodissime a pochi, o a molti stromenti, Salzburg 1682.

Florilegium for stringed instruments, part I Augsburg 1695, part II Passau 1698.
(Suavioris Harmoniae Instrumentalis Hyporchematicae *Florilegium Primum* . . . a quatuor vel quinque fidibus, una cum basso continuo, si lubet, animandis . . .)[*Florilegium Secundum*].

Muffat, unlike most of his compatriots and contemporaries, was less subject to Italian influence than to that of the French. During six years spent in France he had become familiar with Lully's reforms in instrumental technique, and was the first to introduce these into South Germany. These reforms consisted in the simplification of the melodic line, the establishment of greater rhythmic precision, and development of the thematic material. It is obvious from the preface to the first *Florilegium* that this 'new primitivism', with its natural and easy flow of melody, 'far removed from superfluous devices, excessive diminutions and too frequent and violent jumps', failed at first to please 'many of our musicians, particularly those less addicted to gentleness than to multitudinous devices and bizarre originality'.

The sonatas of the *Armonico tributo* carry this tendency towards simplicity so far as to be almost academic, particularly in the introductory movements and fugued allegros. In both parts of the *Florilegium* (a third part was prepared, but never printed), dance forms of all varieties are represented: allemande, bourrée, canaries, chaconne, contredanse, courante, gaillard, gavotte, gigue, minuet, passacaglia, rigaudon, rondeau, saraband, and traquenard —names which are familiar from the ballet-suites of Biber and Schmeltzer, the famous composers of ballet at the court of Leopold I, who were distinctly under Italian influence. That these dance numbers were originally intended for dramatic performances is learned from Muffat's introduction to *Florilegium II*. Afterwards Muffat published a selection of these which he definitely intended for chamber performances, leaving it, however, to the discretion of the performers to strengthen the parts if necessary. Egon Wellesz.

MUGELLINI, Bruno, 1871–1912, Italian pianist.

Quintet, pf, 2 v, vla, vc, D	B. & H., 1904.
Sonata, pf, vc, g mi	Peters, 1908.

MÜLLER BROTHERS, famous quartet players (Karl Friedrich, 1797–1873; Franz Ferdinand, 1808–1855; Theodor Heinrich, 1799–1855; Aug. Theodor, 1802–1875).

They were specially educated for quartet playing by their father, the duke of Brunswick's Hofmusikus, and served their apprenticeship at the duke's court, from which in 1831 they broke away, subsequently touring Europe with a repertory that was exclusively classical. The Müller brothers were among the pioneers in the introduction of this type of music into public concert life.

Four of the sons of Karl Friedrich also formed a Quartet and became court quartet players to the duke of Meiningen. The 'cellist (Wilhelm) was accounted the finest artist of the four, and was eventually appointed teacher at the Hochschule in Berlin, but Dr. Gehring (in *Grove*) says that they 'did not reach the standard of perfection of the first Müller Quartet; the chief reason being that, instead of restricting themselves to genuine quartets, they played music which, though good of its kind, was more suited to a small orchestra'.

The first violin of the second Müller Quartet, known as Müller-Berghaus, was also a composer. Editor.

MÜLLER, Christian Gottlieb, 1800–after 1850.

Three quartets, str, A, F, B flat	op. 3	B. & H.
Quartet, pf, v, vla, vc, g mi	,, 20	Hofmeister, 1842.

Schumann (*Gesammelte Schriften*) speaks of 'a new composition by C. G. Müller, clear, interesting, displaying fine quartet taste, and truly worthy of publicity'.

MÜLLER, Chr. O.

Trio, pf, v, vc, f mi	op. 16	Beyer & Söhne, 1914.
Sonata, pf, v, f mi	,, 20	,, ,, 1908.

MÜLLER, Ernst, German composer.

Suite in old style, pf, 2 v, F	op. 89	Pabst (Leipzig), 1919.

An excellent work of its kind and of moderate difficulty.

MÜLLER, Friedrich, 1786–1871, German clarinettist.

Quartet (Prize work), cl, v, vla, vc	B flat	Hofmeister, 1860.

MÜLLER, Paul, b. 1898, Swiss composer, pupil of Andreae and Jarnach.

Quintet, str, d mi	op. 2	Hug; Simrock.
Quartet, str, E flat	,, 4	Simrock.
Sonata, pf, v, B flat	,, 5	Hug, 1923.

Music written in the traditional German style with a tinge of modernity.

MÜLLER, Peter, 1791–1877, German composer.

Three quintets, fl, cl, ob, horn, fag, E flat, c mi, A	Rühle, 1874.

MÜLLER, Sigfrid Walther, b. 1905, Saxon composer.

Divertimento, cl, 2 v, vla, vc	op. 13	B. & H.
Introduction and double fugue, str. quartet, e mi	,, 17	,,

Kammermusik, cl (in A), v, vla, vc, A	op. 1	B. & H.
2nd trio, pf, v, vc, D	,, 19	,,
Sonata, pf, vc, F	,, 14	,,

Judging by the frequent performances of his works reported in various German cities, this young composer is winning for himself an important position in the musical world. Originally a pupil at the Leipzig Conservatorium (1923), he came later under the influence of Karg Elert and Karl Straube. Editor.

MÜLLER-BERGHAUS, Karl, 1829–1907.

Two quartets, str, C, C	opp. 11, 12	Leuckart, 1879.

Karl Müller (known as Müller-Berghaus), the second son of Karl Friedrich (*v.* Müller Brothers), was leader of the second Müller Quartet. By arranging Beethoven's C sharp minor quartet for full orchestra he did not cover himself with glory! Editor.

MÜLLER-HARTMANN, Robert, b. 1884, German composer.

Sonata, pf, v, G	op. 5	Rahter, 1918.

MÜLLER-HERMANN, Johanna, b. 1878, Viennese composer, pupil of J. B. Foerster.

Quartet, str, E flat	op. 6	U.E., 1912.
Sonata, pf, v, d mi	,, 5	Doblinger, 1907.

Music by women composers has rarely received more praise than that accorded by Dr. Altmann (*Handbuch*) to Johanna Müller-Hermann's quartet, op. 6, a work built upon classic lines but harmonized in modern fashion. The cantilene in the opening movement he considers to be of exceptional beauty, and amongst other merits points out its conciseness and sense of defiant (*trotzig*) humour. Editor.

MÜLLER-REUTER, Theodor, 1858–1919, Saxon composer, pupil of Raff, Clara Schumann, and Friedrich Wieck.

Trio, pf, v, vc, d mi	op. 19	Kistner, 1892.

MUNKTELL, H.

Sonata, pf, v, E flat	Eschig (Demets), 1905.

MUSICAL ARTISTS' SOCIETY, 1873–1899. Organizers of an interesting series of semi-private concerts at which performances were given of British chamber music, chiefly by members of the society.

MUSICAL FUND SOCIETY OF PHILADELPHIA. *v.* Philadelphia.

MUSICAL UNION. An Association founded by John Ella (1802–1888), who, assisted by a committee of fifteen noblemen, carried on during the London season, for a period of nearly forty years, a series of chamber music concerts in which the greatest virtuosi of the time took part. Its origin may be traced to certain private reunions organized by Ella at Edward Street, Portman Square, at the Argyll Rooms, and at his own house, between 1830 and 1844. These reunions blossomed forth as a public institution in 1845, when a prospectus was issued announcing eight matinées of chamber music and offering a prize for the best new work submitted, but this was afterwards cancelled on the faint-hearted advice of Henry Chorley, who thought that 'the best might not necessarily be a good work'. The eight matinées were given, and a similar number each successive season till about 1881, when the Musical Union ceased to exist. At the first matinée (11 March 1845) Haydn's quartet op. 13, Beethoven's op. 59 in C, and Hummel's piano trio, op. 83, written for John Cramer, were performed.

Ella's appeal was to the upper classes (whose taste in those days was less exclusively sporting than now), and they gave him loyal support.

The concerts were given at St. James's Hall, the players being seated in the centre of the auditorium; an admirable system from the acoustical point of view, but one which, I have been given to understand, tends to promote self-consciousness on the part of the artists.

A few days before the concert annotated programmes were posted to each subscriber. This was Ella's own idea, for which (said Mendelssohn) he 'should have taken a *brevet d'invention*'. At the head of the programme was printed this aphoristic saying of Baillot:

> 'Il ne suffit pas que l'artiste soit bien préparé pour le public, il faut aussi que le public le soit à ce qu'on va entendre.'

It was a sight for the gods when Ella rose from his gilded seat, held aloft his large, capable hands, clapped them, and called for SILENCE in a stentorian voice. After this, no lord or lady present, however distinguished, dared to interrupt the music by fashionable or any other kind of chatter.

I have spoken of chamber music in another place as an aristo-democratic art. At the Musical Union the aristocratic element dominated—not only the aristocracy of rank but, it is only fair to Ella to add, the aristocracy of music of a kind which at that time made no appeal to the masses (those were not the days of chamber music concerts for the people), and the aristocracy of executive art. Such a galaxy of supremely gifted performers had never before been brought together in London.

A survey of the music performed would take up more space than is available, but one feature may be mentioned as standing out from the rest. At the concluding concert of each season the septets of Beethoven and Hummel were invariably included in the programme—a rich feast of melody which gave great delight. Editor.

MUSICIANS' COMPANY, London. A full account of this City Guild, which received its charter in 1604, will be found in *Grove*. The liverymen of the 'Worshipful Company of Musicians' have several times shown interest in chamber music, notably by auxiliary help to myself when offering prizes for string quartet (1905) and piano trio (1907), both in phantasy form, and when giving commissions for suites for chamber orchestra to Percy Fletcher, J. C. Ames, and Cunningham Woods. These competitions are referred to in the articles CHAMBER MUSIC LIFE and BRITISH CHAMBER MUSIC.

In 1924 I also gave and endowed, in the name of the Musicians' Company, an annual medal 'for services to chamber music'. The recipients up to the present year (1929) have been T. F. Dunhill, Mrs. F. S. Coolidge, A. J. Clements, H. Waldo Warner, Sir Edward Elgar, and Frank Bridge. EDITOR.

MUSIQUE DE CHAMBRE, LA. A scheme for the publication of new works (75 per cent.) and old music (25 per cent.), started in 1921 by the house of Senart, under the patronage of the Director of the Fine Arts. A good deal of important chamber music, both ancient and modern, has been published in this way, the latter mainly, but not entirely, French.

W. J. MITSON.

MUTES. The attitude of modern composers towards the mute is interesting. It was once considered merely as a useful instrument for subduing sound and softening down a too strident tone, used when a stringed instrument played an obbligato to a song, lest the voice should be drowned by the too prominent accompanist. Now composers realize its value as a means of producing new effects and variety of colour. This being so, it is of great importance that string players should carefully choose a mute to suit their instruments. It is very seldom that this point is given the attention it deserves. There are many varieties of violin mutes: those of metal, wood, vulcanite, ivory, composition, horn, or horn and metal. There are two-, three-, and five-pronged mutes. Some violins have a mute fitting tightly to the bridge, and some more loosely. Some take best a mute pushed down rather deeply, and others dislike this. The final test, of course, is the quality of tone produced, which must be neither too nasal nor too woolly; and it is possible that good results could be got by using different mutes for different passages; experiments in this direction would be interesting.

KATHARINE KENDALL.

[The contrast in timbre between muted and unmuted strings is startlingly exemplified in the second slow movement of Mozart's G minor quintet. After the strains of the first adagio die away, the mutes should be noiselessly removed and the D's in the second violin part, at the commencement of the wonderful introduction to the finale, played on the open string. The change in timbre thus effected and the dramatic nature of the music are strangely moving. At a recent students' concert I heard these movements played with muted strings throughout, and, glancing at the copies used, discovered to my surprise that the indication 'senza sordini' was omitted from the second adagio. The publishers of the admirable Peters edition should see to it that this little omission is rectified.

The classical composers have made but little use of the mute, Beethoven none in his chamber music—his masculine nature probably in revolt against it. I can remember four quartets of Haydn containing movements played 'con sordini' (excluding the 'Seven Last Words'), but there are no instances, if my memory serves me well, in the chamber music of Schubert and Schumann. After Mozart, Brahms was the first to employ the mute in realization of his dreams of euphony. The immortal allegretto of the B flat quartet is practically a solo for viola unmuted, accompanied with magical effect by three instruments 'con sordini'. French composers, especially Debussy and Ravel, have found the mute an ally in the expression of mystical feeling, and composers of all countries have imported into modern music the exotic charm given to the strings by its occasional use. But of its abuse something is also to be said. In the playing of violin music, for instance, it appears with exasperating frequency, and not seldom results in the emasculation of a noble instrument.

The application of the mute to covered strings has an embarrassing result. Wolf notes are apt to appear in various parts of the string. Miss Kendall makes the helpful suggestion that experiments should be made with various types of mute, but though the wolf tones may be modified by such means, they cannot, I fear, be entirely eradicated. EDITOR.]

MYSLIWECZEK, JOSEPH, 1737–1781, Bohemian composer.

Modern republication:

Trio, fl (or v), v, vc, B flat, op. 1, no. 4 (H. Riemann Coll. Mus. 20)	B. & H., 1904.

The work is also available as a trio, pf, fl, vc, and as a quartet with piano.

Mysliweczek was evidently a gifted composer. Mozart said of his sonatas that they are 'bound to please, not difficult and very effective', and urged his sister to learn them by heart. Elsewhere he speaks of him as a prize difficult to replace. The above is a popular and well-known work.

N

NACHEZ, TIVADAR, b. 1859, Hungarian violinist.

Quartet, str, D	op. 40	Schott.

This quartet, besides being brilliantly written for strings, is contrapuntally interesting, and should increase the composer's reputation.

NAPIER, WILLIAM, *c.* 1740–1812, Scottish musician and music publisher, for whom Haydn arranged books of Scottish songs with piano trio accompaniment.

NAPRAVNIK, EDUARD FRANZEVITCH, 1839–1915, Russo-Bohemian composer.

Quartet, str, E	op. 16	B. & H.; Hamelle; Bessel, 1882.
,, ,, A	,, 28	Jurgenson, 1890.
,, ,, C	,, 65	,, 1900.
,, pf, v, vla, vc, a mi	,, 42	Rahter, 1883.
(Prize) Trio, pf, v, vc, g mi	,, 24	Leuckart, 1876.
Trio, pf, v, vc, d mi	,, 62	Rahter, 1898.
Sonata, pf, v, G	,, 52	Jurgenson, 1892.
1st suite, pf, vc, D	,, 29	Kistner, 1879.
2nd ,, ,, ,, A	,, 36	Rahter, 1881.

Napravnik was a Czech by birth, but in his twentieth year he migrated to Russia, where the rest of his life was spent, and where he filled various positions in the musical world, ending with that of conductor at the Imperial Mariinsky Theatre. He devoted a great deal of energy to the propagation and diffusion of Russian music, and his own creative work, which began during his residence in Bohemia, and at first bore the character of an imitation of German and to some extent of Slav (Smetana and Dvořák) examples, became more Russian after his removal to that country.

Though an extremely prolific composer, his work is not marked by originality and independence. It recalls the music of Rubinstein and, in some respects, that of Tchaikovsky, though his later period suggests the more contemporary influences of the Russian National School. Nevertheless, his compositions are by no means lacking in musical quality, and show him to have been a fine master and fully equipped in the technique of musical writing.

In Russia he was known chiefly as an operatic composer, but he paid attention to other branches of music, and left behind him a vast number of works, testifying to his indefatigable industry. His chamber compositions were very numerous, but most of them were known only to the modest circle of his friends and remain still in MS. A member of none of the little musical groups in Petersburg, holding himself aloof from conflicting tendencies and party strife—at that time very acute in the Russian musical world—Napravnik was for most musicians mainly the 'conductor of the Opera'. His compositions were not often then, and in these days are rarely, performed. Nevertheless, it should be stated that one of his trios was, in 1876, awarded the prize at a chamber music competition organized by the Imperial Russian Musical Society. *Grove* mentions an unpublished string quintet with two 'cellos.
L. SABANEIEV.

[Being a composer and conductor of opera, it is not surprising that Napravnik's music is theatrical in trend. There is glitter and passion in its bold melodic phrases, but it is, needless to say, not true chamber music. One of his string quartets, lasting forty-five minutes in performance, was broadcast from Birmingham.
EDITOR.]

NATIONALITY IN CHAMBER MUSIC. *v.* FOLK-SONG.

NAUMANN, ERNST (KARL E.), 1832–1910, Saxon composer, pupil of Moritz Hauptmann.

Serenade, 2 v, vla, vc, cb, fl, ob, horn, fag, A	op. 10	Simrock, 1872.
1st quintet, 2 v, 2 vla, vc, C	,, 6	Peters, 1862.
2nd quintet, 2 v, 2 vla, vc, E flat	,, 13	B. & H., 1880.
Quartet, str, g mi	,, 9	,, 1877.
Trio, v, vla, vc, D	,, 12	,, 1883.
,, pf, v, vla, f mi	,, 7	,, 1863.
Sonata, pf, vla, g mi	,, 1	,, 1855.

Ernst Naumann was preparing Haydn's quartets for publication of the complete edition when he died. He made arrangements for various publishers of classical works for piano (four hands).

His compositions, which are lengthy and tinged with Mendelssohnian influence, have been favourably spoken of in the German press.

NAUTILUS (otherwise A. SEEMANN).

	op.	
Quintet (*Olim meminisse juvat*), 2 v, 2 vla, vc, E flat	10	Seemann, 1910.
1st quartet, *Nachklänge*, str	7	,, 1896.
2nd quartet, *Erinnerung*, str	8	,, 1898.
3rd quartet, *Ein Freudenlied*, str	9	,, ,,
4th quartet, *Liebesmahl*, str	11	Kahnt, 1918.

	op.	
Andante, var$^{\text{ns}}$. and scherzo, str. quartet, A flat and E	—	Junne, 1920.
Trio, *Ein Haydnlärm*, 2 v, vc	12	Kahnt, 1918.

NEAL, HEINRICH, b. 1870, Bavarian pianist, pupil of Rheinberger.

Quartet, str, E flat	op. 52	Publ. by himself (Heidelberg), 1912.

NEDBAL, KAREL, b. 1888, Czechoslovakian composer, pupil of J. B. Foerster.

Sonata, pf, vc, e mi	op. 7	Chadim, 1915.

NEDBAL, OSKAR, b. 1874, Bohemian composer, pupil of Dvořák.

Sonata, pf, v, b mi	op. 9	Simrock, 1897.

Oskar Nedbal was the original violist in the Bohemian Quartet, and is a cultivated all-round musician, composing well for orchestra.

NEGREA. *v.* ROUMANIAN COMPOSERS.

NEIGHBOURHOOD GUILD. A society in Kentish Town, where 164 chamber concerts for the people were given during seven seasons, 1890–97.

NERINI, ÉMILE, b. 1882, operatic composer.

Sonata, pf, v, e mi	Hayet, 1917.
Suite, pf, v	,,

NERUDA, FRANZ, 1843–1915, Austrian 'cellist.

Quartet, str	op. 35	Hansen.
Mus. Märchen, cl, vla, vc	,, 31	,,

Franz Neruda, who was the brother of Lady Hallé (Wilma Neruda), joined his father and sister in concert tours at the outset of his career. Afterwards he became 'cellist in the Neruda Quartet (leader Anton Svendsen) and founded a chamber music society in Copenhagen. Here he settled, paying occasional visits to England for the purpose of assisting Lady Hallé in her concerts. EDITOR.

NERUDA, WILMA (WILHELMINA), 1839–1911, Bohemian violinist.

Married in 1864 Ludwig NORMAN (*q.v.*), a Swedish musician, and afterwards, in 1888, Sir Charles Hallé, with whom she was associated in many chamber concerts. She was chiefly known to London audiences by her exquisite interpretations, at the 'Pops', of certain quartets suited to the feminine temperament. She contrived to make the solo quartets of Spohr interesting, mainly through her mastery of staccato bowing, in which that composer's violin music abounds; but a more notable performance was her leading of Schubert's A minor quartet, of which she had a truly romantic conception.

In her last days, during a visit to London, she accorded me the privilege of a few hours of musical talk—I will not call them lessons—during which she commented on the value to violinists desirous of acquiring purity of style and facility in the playing of quartet music, of the classical studies of Kreutzer, Rode, and Fiorillo. EDITOR.

NEŠVERA, JOSEPH, 1842–1914, Bohemian composer.

Suite, pf, v, G	op. 53	F. A. Urbánek, 1901.

In Nešvera's music there are German as well as national traits.

NETSCHAIEV, W., Russian composer.

Quartet, str (one movt.)	op. 4	Mus. Sect. State Publ. Dept., 1927.

NEUBAUER, FRANZ CHRISTOPH, 1760–1795, Bohemian violinist.

Ten quartets, str	opp. 3, 6, 7	André.

Neubauer was a restless spirit, and lived a wild life. There is an odd account in *Fétis*, who praises his work, of a challenge by Neubauer to Johann Christoph Friedrich Bach to write a fugue on the same subject.

NEUHOFF, LUDWIG, 1859–1909, German composer.

Quartet, str, C	op. 10	Siegel, 1894.
Sonata, pf, v, E	,, 3	Rühle & W., 1890.

NEUKOMM, SIGISMUND RITTER VON, 1778–1858, Austrian composer, pupil of Haydn.

Sonata, pf, v (or fl), c mi	op. 16	B. & H.

Neukomm was a composer gifted with fatal fluency, the author, it is said, of over 1,000 works; including chamber music written for various combinations of instruments. A fantasia concertante for wood-wind, horn, trumpet, and double-bass was played at a concert of the Philharmonic Society in 1832, and afterwards repeated several times.

He came to England with Mendelssohn in 1829. His *Esquisses biographiques* (1859) contain interesting details of his life. EDITOR.

NEUMANN, FRANZ, b. 1874, Moravian composer.

Quartet, str, C	K. Köhler (Charlottenburg), 1895.
Trio, pf, v, vc, E flat	,, ,, ,,

NEVIN, ETHELBERT WOODBRIDGE, 1862–1901, distinguished American composer.

La Guitare, str. quartet	Boston Music Co.

NEYMARCK, J.

Quartet, str, c mi	Eschig (Demets), 1914.

NICHOLL, HORACE WADHAM, 1848–1922, English organist.

Sonata, pf, vc, A	op. 13	Rahter, 1888.

NICODÉ, Jean Louis, 1853–1919, German composer.

Two sonatas, pf, vc, b mi, G	opp. 23, 25	B. & H.

Nicodé's output of some forty works includes numerous excellent piano pieces, besides orchestral and choral works, to which he owes his fame.

In his sonatas the piano is not allowed to overwhelm the stringed instrument, and both contain tastefully handled ideas that suggest a fine and sensitive intelligence. The particularly impressive and beautiful first subject in the opening movement of op. 25 reappears in the larghetto. In place of a scherzo this sonata has a delightful movement called *À la Savoyarde*. There is an infectious cheerfulness in the last movement.

Op. 23 has a well-marked main theme in the vigorous first movement, and a subsidiary of great beauty. The second subject is a splendidly rhythmic fanfare, supplemented by a melodic phrase. An exquisite cantilena for 'cello forms the transition from the development section, in which both the main themes are skilfully worked out. The second movement, an intermezzo, is quite delightful—an artist's soul revealed. It has a middle, more or less alternative part, which presents an effective contrast to the melodious main section. The last movement is full of bravura, though here, too, there is a refreshing strain of broad melody. Experienced players will find that these works give them plenty of scope, and that they will make their mark in the concert-room.

Wilhelm Altmann.

NICOLAI, Johann Michael, fl. 1670.

Fétis mentions:

Twelve sonatas, 2 v, vla, da gamba (or fag)	Augsburg,	1675.
Twenty-four caprices, 4 v, fig. bass. Part I	„	1675.
Part II	„	—
„ III	„	1682.

The sonatas were among the earliest works composed for two violins and bass, a combination popular in the eighteenth century.

NICOLAI, Willem Fredrik Gerard, 1829–1896, Dutch composer.

Sonata, pf, vc (or v), E	op. 4	B. & H., 1869 and 1887.

NICOLAIEV, Leonid Vladimirovich, b. 1878, Russian composer, pupil of Taneiev.

Sonata, pf, v, g mi	op. 11	Jurgenson.

Since 1909 Nicolaiev has been a professor of the piano at the Petrograd Conservatorium.

As a composer he has not displayed any particular individuality.

NIECKS, Friedrich (Frederick), 1845–1924, distinguished German musician and musicologist. Was for twenty-three years Reid Professor of Music at Edinburgh. His career as instrumentalist included some quartet playing, both as violinist and violist, but his main activities were in the capacity of lecturer and writer on musical subjects.

Editor.

NIELSEN, Carl August, b. 1865, Danish composer.

Quintet, fl, ob, cl, fag, horn, A	op. 43	W. Hansen.
Quartet, str, f mi	„ 5	„
„ „ g mi	„ 13	„
„ „ E flat	„ 14	„
„ „ F	„ 44	Peters.
Sonata, pf, v, A	„ 9	W. Hansen.
„ „ „ g mi	„ 35	„

The reputation of Carl Nielsen, Denmark's foremost living composer, principal of the Copenhagen Conservatorium and conductor of the Musical Society—an appointment formerly held by Gade—has been gained chiefly by his symphonic works, but there is much in his chamber music to attract sympathetic attention, though it is not easy to grasp at a first hearing and is difficult to play.

The string quartet, op. 44, was introduced to London with success by Grace Thynne, and to Vienna by the Thorwald-Nielsen Quartet. An earlier work, op. 14—also included in the programme—is somewhat austere in character, with echoes of Northern folk-song in the andante, but in op. 44 the sunny side of the Danish temperament is more apparent. Julius Korngold of the *Neue Freie Presse* speaks of Nielsen as the 'Danish Strauss'.

The quintet more nearly approaches the classical style, being marked by clarity of form and high spiritual value. In the last movement (adagio) there is grandiose passion and virile development, and it concludes with a chain of admirably written variations.

Appended is a translation of an article which the distinguished Danish musical critic, Dr. Rudolf Simonsen, has written upon op. 35.

Editor.

One of the most important of Carl Nielsen's chamber music works is his violin sonata, op. 35. I do not hesitate to describe this sonata as one of the weightiest chamber music works of late years. The lines are drawn with a clarity which recalls pre-classic music, but the substance is deeply original. A great personality speaks to us from first to last bar.

The sonata has three movements. The first starts in a soft and weird mood, but soon rises to tremendous power. Very impressive is the second subject, the melodious current of which pours forth, urged on by its own intrinsic growth. Little interruptions form the necessary contrasts, on the background of which the cantabile is of still greater effect. The development has almost the effect of an upheaval, yet the whole movement is remarkably clear and concise.

The adagio might be said to be the core of the sonata. Even listeners who are otherwise temperamentally foreign to Carl Nielsen's music will be carried away by this broad melody. This is where he proves himself a creative musician of the highest order.

The finale is a piece of genuine chamber music, of great rhythmic originality, and a most interesting task for both executants. The concluding section is most peculiar. When the music has come to rest on C a succession of B flats is thundered out on the piano. This must by no means be taken as an indication of F major; it is entirely a matter of the interval C–B flat and back to C. This extraordinary idea finishes the work.

To familiarize oneself with Carl Nielsen's music may require time, as is the case with most great works of art. But once the effort has been made, the work feels almost classic, and the greatest names in music come spontaneously to one's mind if comparison with other music is called for.

This sonata is not only an acquisition to international chamber music literature, but an acquisition to any one who studies it with sincerity.

RUDOLF SIMONSEN.

NIELSEN, LUDOLF, b. 1876, Danish composer.

Two quartets, str, A, c mi	opp. 1, 5	B. & H.

Nielsen is a violist, and member of the Björvig Quartet.

NIEMANN, (1) RUDOLF FRIEDRICH, 1838–1898, German pianist.

Sonata, pf, v, F	op. 18	Haake, 1877.

Rudolf Niemann travelled as Wilhelmj's accompanist when on tour.

(2) WALTER, b. 1876, son of Rudolf, pupil of Humperdinck.

Sonata, pf, v, G	op. 70	Kahnt, 1920.

Walter Niemann, like his father, is a pianist of distinction, whose compositions are chiefly for his own instrument. Messrs. Simrock, in their *Jahrbuch*, give his portrait with full particulars of his numerous works for piano solo.

NIGGLI, FRIEDRICH, b. 1875, Swiss composer.

Sonata, pf, v, E	op. 7	Hug, 1902.
,, pf, vc, a mi	,, 6	,, ,,

NISLE, JOHANN FRIEDRICH, 1782–after 1837, German composer.

Trio, pf, v, vc, E flat	B. & H.
,, pf, v, horn, f mi	,,

Nisle was a pianist and virtuoso horn-player. A long list of works in *Fétis* and *Vidal* includes two string quintets, others with horn or flute, two string quartets (all Haslinger). The works given above are in B. & H.'s catalogue for 1900.

NIVERD, LUCIEN, French composer.

Quartet, str, D	Senart, 1922.
Sonata, pf, v, B	Lion, *c.* 1900.

The string quartet is a straightforward work in the French neo-classical school, the finale being exceptionally brilliant.

NOREN, HEINRICH GOTTLIEB, b. 1861, Bavarian composer.

Trio, pf, v, vc, d mi	op. 28	B. &. B., 1908.
Divertimento, pf, 2 v, D	,, 42	Eos, 1913.
Suite, pf, v, e mi	,, 16	Eos, 1903 and 1913.
Sonata, pf, v, a mi	,, 33	B. & B., 1909.
,, pf, vc, a mi	,, 47	Eos, 1915.

This composer, who was first known as Gottlieb-Noren, has Slav blood in his veins from his mother's side, a fact which often lends to his compositions a peculiar charm. In his chamber music this Slav element is much in evidence. He is neither rapid nor prolific, invariably looking rather to the quality than the quantity of his work. If in some cases, as for instance in the ambitious piano trio, the pathos is rather overdone; if in the violin sonata the cleverness appears forced; and if in these and in the 'cello sonata, the stringed instruments can hardly be said to come into their own, Noren must nevertheless be ranked among the most original German composers of the present day, for his harmony and rhythm, and, even in a greater degree, his melodic inspiration, are interesting and often arresting. It is greatly to be regretted that his string quartet has not yet been published, as it is a work of great clarity and distinction.

THE DIVERTIMENTO is a welcome addition to the rather scanty literature for two violins and piano. It opens with a powerful prelude, in which the part writing is exceptionally good, followed by the scherzo, a dashing movement with a melodious middle section. The intermezzo is also distinguished by the beauty of its melody, but its sub-title 'In folk-song style' is hardly appropriate. From the point of view of tonal effect, this movement is most successful; it is also less difficult than the others. The dance-like finale, in rondo form, which opens with a sort of bagpipe strain, is exceedingly attractive, and the section in A major contains a very beautiful melody in a perfect setting. Taking the work as a whole, its merits outweigh its faults, and it may therefore be warmly recommended, not only for concert performance, but for the home—always provided that the amateurs are good performers.

THE SUITE FOR VIOLIN AND PIANO, a composition full of dignity and interest, may be similarly recommended. The prelude contains much that is really original, the impressive principal melody being made particularly attractive by an accompaniment of chords suggestive of the harp. Very melodious is the piquant scherzo, whilst the 'dumka' is naturally Slavonic in colouring and deeply felt. The 'Kolo', a Southern-Slavonic national dance, has been adopted as a model for free imitation in the finale, a movement which might well have come from Dvořák's pen. Virtuosi will find opportunity for display in the violin sonata to which allusion has already been made. Wilhelm Altmann.

NORMAN, Ludwig, 1831–1885, Swedish composer, first husband of Lady Hallé.

Quintet, 2 v, 2 vla, vc, c mi	op. 35	Kistner, 1875.
Two quartets, str, E, a mi	opp. 20, 65	Bagge (Stockholm), 1882 and 1887.
Suite in canon-form, 2 v	op. 27	Bagge (Stockholm), 1877.
Quartet, pf, v, vla, vc, E	,, 10	Kistner, 1862.
1st trio, pf, v, vc, D	,, 4	,, 1853.
2nd trio, pf, v, vc, B	,, 38	Mus. Konstförlag.(Stockholm).
Sonata, pf, v, d mi	,, 3	Kistner, 1852.
,, pf, vla, g mi	,, 32	,, 1875.
,, pf, vc, D	,, 28	,, 1876.

Norman's technical ability was highly developed, but he was always accounted rather a learned than an imaginative or original writer. Nevertheless, his chamber music has been much underrated. Gunnar Jeanson.

NORWEGIAN CHAMBER MUSIC. It was not until the nineteenth century that music acquired importance in Norway, and not till 1865 that the first important Norwegian chamber work was produced. This was the F major violin sonata of Edvard Grieg (*q.v.*). After Grieg came Christian Sinding with his chamber works, of which the quintet is especially valuable, and Johan Svendsen (*q.v.*), composer of the famous octet.

Johannes Haarklou's violin sonata and Holter's quartet, Halvorsen's two violin suites, Bergström's quintet and quartet, as well as Alnaes's two suites, belong to the same school of thought.

From 1900 onwards new names arose, influenced partly by the Central European idiom and partly by West European impressionism, but all hold more or less firmly to the national rhythmic feeling: Sverre Jordan's violin sonata, David Monrad Johansen's violin sonata, Hurum's two violin sonatas and string quartet, Odd Grüner Hegge's trio, Fartein Valen's violin sonata, Frithjof Kristoffersen's string quartet, Arild Sandvold's string quartet, Irgens Jensen's violin sonata, and Marius Moaritz Ulfrstad's concerto no. 1 for violin and string trio (violin, viola, and 'cello), no. 2 for piano and string quartet, no. 3 for viola and string trio (2 violins and 'cello), and no. 4 for 'cello and string trio (2 violins and viola). M. M. Ulfrstad.

NOSKOVSKI, Sigismund, 1846–1909, Polish composer.

Quartet, str, d mi	op. 9	Leuckart, 1885.
,, pf, v, vla, vc, d mi	,, 8	Kahnt, 1881.

There is in Noskovski's music much national Polish colour, and occasionally the influence of Beethoven and Mendelssohn is felt. A unique instance of musical larceny is given by Dr. Altmann in his *Handbuch*. 'In Berlin', he writes, 'a certain composer introduced one of Noskovski's quartets (op. 9) at a concert under his own name, and with decided success!'

NOTTEBOHM, Martin Gustav, 1817–1882, German composer.

Quartet, pf, v, vla, vc, f mi	op. 1	Peters, 1843.
Two trios, pf, v, vc	,, 4	,, 1844.

Nottebohm's chief claim to inclusion in this book is his research into the works of the great composers, especially those of Beethoven. He assisted in the preparation of revised editions of many important works, but his own compositions are of little value. An account of his work on Beethoven's sketch books, &c., is to be found in *Grove*.

NOVAČEK, Ottokar, violinist and violist, b. in Hungary 1866, d. in New York 1900.

Quartet, str, e mi		Siegel, 1891.
,, ,, E flat		Simrock, 1898.
,, ,, C	op. 13	Schirmer, 1904.
Suite, pf, v, F	,, 7	Hansen, 1906.

Novaček was trained in Vienna and Leipzig, where he gained the Mendelssohn prize at the Conservatorium, and joined the Brodsky Quartet as second violin, afterwards playing viola. Emigrated to America in 1892, where he became a member of various leading orchestras, but broke down in health in 1899. During the short and sad period which elapsed before his death, he devoted himself to composition, his quartet in C major, op. 13, being posthumously published in a fine edition by G. Schirmer. It is a masterly work, revealing great knowledge of string effect. The movement inscribed 'Hymnus' is singularly impressive. Editor.

NOVAČEK, Rudolf.

Sinfonietta, fl, ob, 2 cl, 2 horns, 2 fag	op. 48	B. & H., 1905.
Suite, pf, v	,, 12	F. A. Urbánek.

NOVÁK, Vítězslav, b. 1870, Czechoslovakian composer.

1st quartet, str, G	op. 22	Simrock; U.E.
2nd ,, ,, D	,, 35	B. & H.

Quintet, pf, 2 v, vla, vc, a mi	op. 12	Simrock; U.E.
Quartet, pf, v, vla, vc, c mi	,, 7	,, ,,
Trio, pf, v, vc, g mi	,, 1	F. A. Urbánek.
Trio (quasi una ballata), pf, v, vc, d mi	,, 27	Simrock; U.E.
Sonata, pf, v, d mi	—	Hudební Matice.

Novák studied under Jiránek and Dvořák in Prague, and afterwards became a famous teacher. All the younger generation of Czech composers (including Štěpán, Vycpálek, and others) owe their training to him, and at the beginning of the present century he and Joseph Suk were the acknowledged leaders of the modern Czech school. He is now a professor at the Meisterschule at Prague, a post-war institution.

In Czech chamber music Novák's work constitutes a new era, supplementing that of Dvořák. In his youth he had been a faithful follower of Schumann and Grieg, but his serious studies with Dvořák taught him the value of a strict, logical construction of musical forms, and directed him towards an exhaustive study of the classics. Brahms, from whom he received encouragement, now became his model for chamber music, but he was saved from becoming a colourless imitator by a newly awakened interest in the music of his own nation. On the other hand, he wished to avoid imitating Smetana and Dvořák, and, as Smetana had made Bohemian folk music his own, and Dvořák had explored in the direction of Moravia, Novák, like his contemporary Janáček, concentrated his attention on Slovakian melodies. In this field he reaped a rich harvest, and the results are particularly evident in his chamber works. The piano quartet and quintet contain Slovakian elements, and the first string quartet may be said to constitute an ethnographical picture of the eastern races included in the present Czechoslovakian republic: first movement, Southern Moravia; scherzo, Northern Moravia; finale, Slovakia. These compositions had a permanent influence on Novák's future work. Having stored up and thoroughly assimilated all the impressions gained through intercourse with the people, he returned to music of a more subjective kind; but the distinctive mark of his whole output is, nevertheless, the purely Slovakian mode of expression. For the rest, his works have all a strong vein of eroticism—dreamy, passionate, or semi-ironical; and when it is not his relation to woman and to love, it is Nature that arouses his creative instincts. He now shows a strong leaning to impressionism, and his style has become so entirely modern that it serves as a model to his younger fellow-countrymen. The colour instinct is also awakened, and he is attracted towards orchestral music and opera. Two more noble chamber works have appeared, however: the second piano trio 'quasi una ballata', which stands in the front rank of chamber literature, and the incomplete string quartet, op. 35. The trio contains four linked movements, thus preserving the unity of the ballad. The same monothematic treatment is applied both here and in the quartet, op. 35. These two completely subjective works have become typical of contemporary (1928) Czechoslovakian chamber music. R. Veselý.

[Mr. Veselý makes no comment on Novák's violin sonata, an acceptable addition to the repertory. The quintet is also a fine work, the andante with variations on a seventeenth-century minstrel song having an essentially popular appeal. Editor.]

NOVAKOVSKI, Joseph, 1800–1865, Polish composer and pianist.

Quintet, pf, v, vla, vc, cb, E flat	op. 17	Kistner, 1841.
Duo, pf, v, A flat	,, 18	,, ,,

A composer of note in his day.

O

OBERSTADT, Carolus D., b. 1871, Dutch pianist, pupil of Clara Schumann and Woldemar Bargiel.

Quartet, str, A flat	op. 4	Van Eck, *c.* 1910.
Sonata, pf, vc, F	,, 6	B. & H. (Brussels), 1908.

Like many contemporary Dutch composers, Oberstadt has written much chamber music, of which only a small portion, and that some of the earliest, has been published. While it would be unfair to judge his work generally on the strength of these early efforts, it must be said that it has remained very consistent in style, the progress shown in the later works being chiefly that of a strengthening of technical control and a growth of personality, with a consequent greater freedom of expression. He has never shown any very advanced tendencies or employed any of the clichés of his day. In two of the most extensive of his later works, a piano quartet and a quintet for wind instruments, however, he has indulged in mood pictures, and given the works appropriate titles. His published works show the influence partly of his teachers, and partly of that of Brahms and Liszt, the latter particularly in his fondness for sequential imitations and frequent motival development.

The String Quartet is thin in places and, in spite of some extremely effective imitation, suggests the idea of solos given alternately to the different instruments. There is little effective combination. The middle movement is a beautiful little string piece, but some of the variations are too pianistic in style to produce the best results. In both this work and the 'cello sonata, however, the melodies are strongly constructed and well developed, while from the point of view of the players the writing is well suited to the instruments.

Herbert Antcliffe.

OBERTHÜR, Charles, 1819–1895, distinguished harpist.

Trio, v, vc, harp, f mi op. 139 Schott.

He wrote much ensemble music of little value, in which his instrument plays the leading part.

OBOE IN CHAMBER MUSIC, The.

In January 1915 I wrote as follows in the *Chamber Music Supplement* to the *Music Student*:

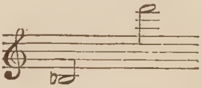
> 'It is amazing that the lovely Theocritan strains of the oboe should be so seldom heard, outside the orchestra, in this country. The instrument is played much oftener in the drawing-rooms of the French than here. I fear that the absence from the repertory of really fine works is responsible for this, and greatly deplore it, for the oboe tone has a romantic tinge which fits it admirably for the playing of salon music. When I write that word it is not in the sense of disparagement, but to indicate salon music of the kind that Chopin wrote. What an ideal composer he would have been for the oboe as at present played (a very different instrument in regard to tone quality from what it was in Chopin's time).'

Since then (in 1928) I have enjoyed the advantage of an instructive conversation with Léon Goossens, an oboe player of unquestioned authority, of whom British musicians are very proud, and am glad to hear from him that the oboe as a chamber instrument 'has advanced a hundred per cent. in popularity'.[1] One can see for oneself from recent programmes that its inclusion in the wind ensemble is more frequent nowadays. Mr. Goossens himself has been the moving spirit in inducing the following composers to write for his instrument: Arnold Bax, Arthur Bliss, York Bowen (sonata with piano, MS., 1927), Armstrong Gibbs (concerto MS. with orchestra), Eugene Goossens (Pastorale and Harlequinade for flute, ob, pf, and a concerto with orchestra or piano, both published by Curwen), Francesco Ticciati (trio, fl, ob, pf, Roman Rhapsody and two pieces for trio, all at present in MS.), Alec Rowley (pastoral poem, a miniature concerto, MS.), Georg Henschel (an arrangement from Bach for wind quintet), John Ireland (a work approaching completion), Alexander Béon (an arrangement of two fine sonatas by J. B. Lœillet with piano (Lemoine, Paris) in E major and G major respectively).

Mr. Goossens speaks of a considerable accession of pupils at the R.A.M. and R.C.M., as well as of pupils studying in private, so that the outlook is full of promise.

There are more variations of tone-colour in the oboe than is commonly supposed. Three distinct nuances can be observed—one in the upper register, above A, a clear violinistic tone; one in the medium register, a pure melodic part of the instrument; and one in the lower octave down to B flat. Long legato sustained passages are specially delightful, and if his breath control is perfect, and if he has the right sort of reed (a precious possession which needs renewal only too often), the oboist can produce tones as soft as any in the wind family.

The range of the instrument is to a certain extent limited, say



No doubt if the compass included another three notes at either end, the oboist would not be displeased. The top G is occasionally but very rarely used.

To revert to the repertory, the quintet by Arnold Bax ranks among the most beautiful of the ensemble works in which the oboe appears, the second part of the opening movement being especially lovely. It is technically but not extravagantly difficult. An American work deserving of special mention is the very beautiful oboe sonata by David Stanley Smith, played at New York and Rochester, N.Y., at recitals given by Léon Goossens, after lying *perdu* for ten years—a welcome revival.

Arthur Bliss's quintet, written for performances in Venice and Berlin, 1927, and dedicated to Mrs. Coolidge, is a striking example of modern writing and an excellent test of technique and nuance in chamber playing.

Of the quintet for fl, ob, cl, fag, and pf, by Alberic Magnard (*q.v.*), a writer in the *Music Student Supplement* speaks as 'the first wind work since Mozart'. It was played at the Musical Union in Oxford in May 1914.

Mention of Mozart brings to my mind that his lovely octet for 2 ob, 2 cl, 2 cor, 2 fag, has not (so far as I know) been heard in London since 1814, when it was given at a concert of the old Philharmonic Society. The Beethoven trio for two oboes and cor angl., a masterpiece of three-part writing, is also infrequently done.

I will now hand the pen to my esteemed contributor B. C. Tuthill, who has, it will be seen, compiled a list of works which should be of the greatest service to oboe players. Mention of other works is made in the Cyclopedia. EDITOR.

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[1] The oboe formerly occupied a much more important position in instrumental music. In wind bands it was the principal treble instrument in the eighteenth century; while an idea of its importance in relation to other instruments is seen by the composition of the orchestra at the Handel Commemoration in Westminster Abbey in 1784, when twenty-six oboes were employed as against forty-eight first violins.

Being one of the oldest of the wind instruments, the oboe has the heritage of two fine sonatas by Handel, works no less beautiful than his much-played violin sonatas. The Saint-Saëns sonata is pleasant, but not very interesting, while the David Stanley Smith sonata alluded to is graceful and piquant, with a delightful scherzo.

Of other chamber music for oboe, in combination with piano, mention need only be made of the trios with viola, the very beautiful rhapsodies by C. M. Loeffler, the melodious Reinecke trio, op. 188, and the 'Fairyland' trio of Josef Holbrooke; and in combination with strings, the quintets by Arthur Bliss and Arnold Bax mentioned above, Mozart's quartet (K. 370), and Ed. Hermann's most playable and musical sextet (with clarinet). BURNET C. TUTHILL.

A list of chamber works with oboe is given below:

Without piano.
Mozart: qtet, ob and str. (K. 370).
Herrmann, Ed.: op. 23, sextet, ob, cl, str. qtet. Raabe & Plothow, 1916.
Masson, F.: ob, bassoon, v, vla, vc. Selva, Paris, 1917.
Bax, A.: ob and str. qtet. Murdoch, 1917.
Bliss, A.: ob and str. qtet. O.U.P.
Reicha: op. 107, ob and str. qtet.
Siering: op. 15, serenade, fl, ob, v, vla, vc.
Stamitz: op. 8, no. 2, qtet, ob, str. Raabe & Plothow.
Balorre: trio, ob, vla, vc. Hamelle, 1899.
Zimmerman: ob, bassoon, vc. Schmidt, 1885.
Beethoven, op. 87, no. 2, 2 oboes and cor angl. Schmidt.
Karg-Elert: op. 49, ob, cor angl, cl.

With piano.
Bach, F.: op. 3, septet, ob, 2 horns, v, vla, vc, pf. Siegel, 1920.
Thuille, L.: sextet, fl, ob, cl, horn, bassoon, pf. B. & H., 1889.
Dubois: v, ob, vla, vc, pf. Heugel, 1905.
Lacombe, L.: op. 26, v, ob, vc, bassoon, pf. Costallat.
Magnard, A.: op. 8, fl, ob, cl, bassoon, pf. Rouart.
Mozart: adagio and rondo, fl, ob, vla, vc, pf. B. & H.

Trios with piano.
Angel, op. 2, ob, vc. Costallat.
Blanc, Ad.: op. 14, ob, bassoon. Costallat.
Boisdeffre: op. 87, ob, vc. Hamelle.
Goepfart: op. 74, fl, ob. Potsdam, 1898.
Handel: op, 1, no. 4, ob, vc, pf. Seiffert, B. & H., 1920.
— op. 1, no. 8, ob, vc or bassoon, pf. Seiffert, B. & H., 1920.
— op. 2, sonatas, 2 ob, with figured bass. Ed. Handel Soc., 1879.
— op. 5, sonatas, 2 ob, with figured bass. Ed. Handel Soc., 1879.
— op. 6, sonatas, 2 ob, with figured bass. Ed. Handel Soc., 1879.
Herzogenberg: op. 61, ob and horn. Peters, 1889.
Klughardt: op. 28, ob, vla. Peters, 1873.
Lalber: op. 22, ob and bassoon. Peters, 1872.
Loeffler: ob and vla. Schirmer, 1905.
Loeillet: fl and ob. Lemoine, 1911.
Holbrooke: Fairyland suite, ob, vla, pf.
Reinecke, Carl: op. 188 ob and horn. B. & H., 1887.
Ruthardt: op. 34, ob and vla. Siegel, 1890.
Vinée: Trio serenade, fl and cor angl. Durdilly.
Weber, Edm.: pf, ob, and vc (orig. organ). Bosworth, 1884.

Oboe sonatas.
Birnbach: op. 4. B. & H., *c.* 1823.
Grabert, M.: op. 52. Simrock, 1921.
Handel: 2 sonatas. Peters ed.
Henriques, Robt.: op. 16, suite (d). Hansen, 1891.
Hofmann, Rich.: op. 47, 2 easy sonatas. Siegel, 1885.
Laurischkus: op. 3, duos. Simon, 1899.
Loeillet: (orig. figured bass). Lemoine, 1911.
Raasted: sonatine. Borups (Copenh.), 1926.
Saint-Saëns: op. 168. Durand, 1921.
Schreck, Gust.: op. 13. Kahnt, 1889.
Schumann, Robt.: op. 94, three romances. B. & H., 1888.
Smith, D. S.: sonata pastorale. S.P.A.M., 1926.
Roslavetz: nocturne, ob, harp, 2 vlas, vc.
Rousseau, S.: Bergers et Mages, pastorale, ob, v, harp, double-bass.

OHE, ADELE AUS DER, b. 1864, German pianist, pupil of Liszt.

Sonata, pf, v, F sharp	op. 16	Schirmer, 1906.

OLDBERG, ARNE, b. 1874, American composer, pupil of Rheinberger.

Quintet, pf, 2 v, vla, vc, c sharp mi	op. 24	C. F. Summy Co. (Chicago), 1908.

OLLONE, MAX D', b. 1875, French composer.

Quartet, str, D	Enoch, 1900.
Trio, pf, v, vc, a mi	Durand, 1921.

The trio is an engaging work on old lines, but shows the influence of contemporary idiom.

OLSSON, OTTO EMANUEL, b. 1879, Swedish organist.

2nd quartet, str, G	Musik. Konstföreningen.

O'NEILL, NORMAN, b. 1875, English composer.

Trio (one movt.), pf, v, vc, F	Schott, 1909.

O'Neill has written much chamber music, but only the above trio is published. It aims at adapting what is known as 'overture' form to the requirements of chamber music. The material found in the short introduction forms the kernel of the whole structure.

ONSLOW, GEORGE, b. Clermont 1783; d. 1852, Anglo-French composer, pupil of Reicha.

Nonet, fl, ob, cl, horn, fag, str. quartet, cb (ad lib.)	op. 77	Kistner.

(Also as sextet with pf.)

Thirty-four quintets, 2 v, vla, 2 vc (or vc, cb)	opp. 1, 17–19, 23–5, 32–5, 37–40, 43–5, 51, 57–9, 61, 67, 68, 72–5, 78, 80, 82	Various publishers: B. & H.; Kistner; Joubert. Complete edn., Brandus (Paris).
Thirty-six quartets, str	opp. 4, 8–10, 21, 36, 46–50, 52–6, 62–66, 69	Various publishers: B. & H.; Kistner; Joubert. Complete edn., Brandus (Paris).
Septet, pf, fl, ob, cl, horn, fag, cb	op. 79	Kistner.
Sextet, pf, fl, cl, horn, fag, cb	,, 30	B. & H.
Three sonatas, pf, vc	,, 16	Various publishers.
Six sonatas, pf, v	opp. 11, 15, 29, 31	,, ,,

Onslow was of an English family, grandson of the first Lord Onslow,[1] and his early youth was spent in London, where he received an excellent musical education. His masters included Dussek and Cramer. He returned young to live on his estate in Auvergne, spending only a few months of the winter in Paris.

A talented amateur 'cello-player, he was intensely fond of chamber music, and was familiar with all the best of the classics. It was not long before he decided to devote himself to composition. At a period when the theatre attracted most French composers, and instrumental music was disdained, great credit is due to Onslow for the zeal with which he produced quartets and quintets, his chief model being Haydn, whom he greatly appreciated. Here he was a pioneer, anticipating the work of Reber, Mme Farrenc, Auber, and Félicien David, who wrote some chamber music which has not the merits of Onslow's.[2] It is not till the time of Saint-Saëns, César Franck, and Castillon that there were any results of importance attending these efforts to create a French school of chamber music.

Onslow had evidently neither the inspiration nor the science to produce durable works. He writes cleverly, and understands how to state and handle a theme; but his developments are lacking in interest; his ideas are unemotional, sometimes graceful, often commonplace. His harmony is obvious, but his style is flowing and even elegant. His most successful works are his string quintets, in which the 'cello part (played by himself) is, naturally, the object of his especial care. The double-bass part (also arranged for 'cello) is very difficult, being nearly always intended for a great player—namely Dragonetti.

The above list shows how prolific was Onslow's muse, his arduous toil bringing him a chair at the Académie des Beaux-Arts; he was also elected member of the *Institut* in 1842.

This immense number of quintets and quartets illustrates his deplorable facility. With more self-criticism he might have produced more durable work. Some of his quintets, however, are extremely interesting.

ANALYSIS OF 7TH AND 8TH QUINTETS. In his allegros Onslow simply follows the scheme worked out by Emanuel Bach, Haydn, and Clementi. A first subject (theme A) in the tonic is briefly stated, a bridge passage (or group) B, commonly in the nature of an episode, modulates to the dominant; the second subject (theme C), of a more tuneful character, is announced in the key of the dominant, and ends with the customary stereotyped cadence (D), repeated at some length. Then comes the development, somewhat academic, following which there is a recapitulation of the entire first part (A–B–C–D), the last two, however, in the tonic this time. The Lied (aria) form, A–B–A, is usually adopted for the adagio, and the finale is a rondo. Onslow is careful to avoid all semblance of innovation.

Examining the seventh quintet, in E flat, one of this master's most interesting works, we find neither the spirit nor even the style of Haydn or Mozart, no wealth of harmony nor profound beauties. Yet the work holds its own by a certain naturalness of growth, native distinction, and the restraint of good taste. There is no rhythmic invention, but good use is made of the rhythms of the subject-matter. In his melodies one should note how he forms his second theme from a kind of arabesque derived from an extension of the principal themes, an ingenious device skilfully used.

The quintet begins (allegro) with a descending phrase on the bass, repeated by the 'cello, the first violin accompanying with flexible quaver-figures; the theme then passes to the viola. The exposition follows the usual plan. Note the statement of theme B (in B flat), to an accompaniment of delicate figures on the first violin, the pizzicato of the second violin answering that of the viola, while the chattering of staccato semiquavers by the 'cello enlivens the whole. It is very dainty. The 'cello is frequently written in the treble clef, read an octave below, as frequently at this period.

In the graceful minuet the first violin dominates throughout. It may be noted that

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[1] His mother was French, a descendant of the celebrated Brantôme, and from her he inherited his musical talents, for no other member of the Onslow family showed signs of excellence in that direction.

[2] For a note on Madame Farrenc's chamber music see FRENCH CHAMBER MUSIC SINCE THE REVOLUTION. (ED.)

Onslow's second violin parts almost always lack interest.

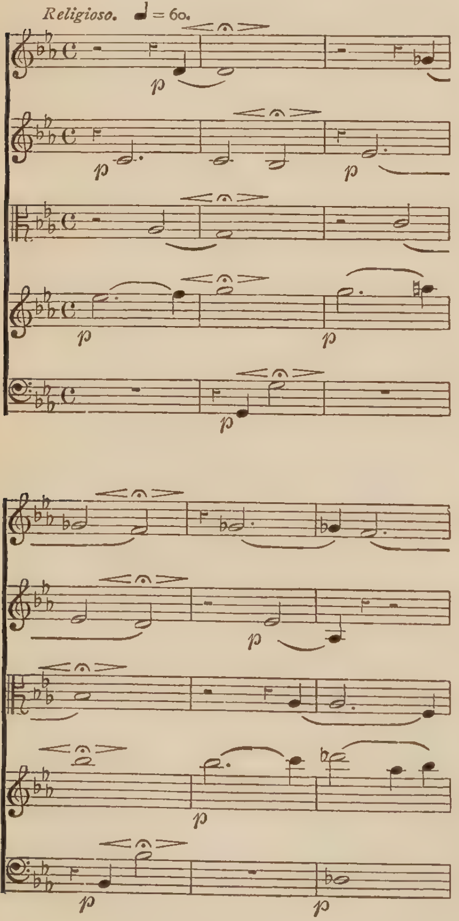
The largo (religioso) opens with a long passage on the 'cello, above the violins and viola, which merely fill in the harmony; the effect in the ensemble is good, but the melodic idea lacks warmth (Ex. 1).

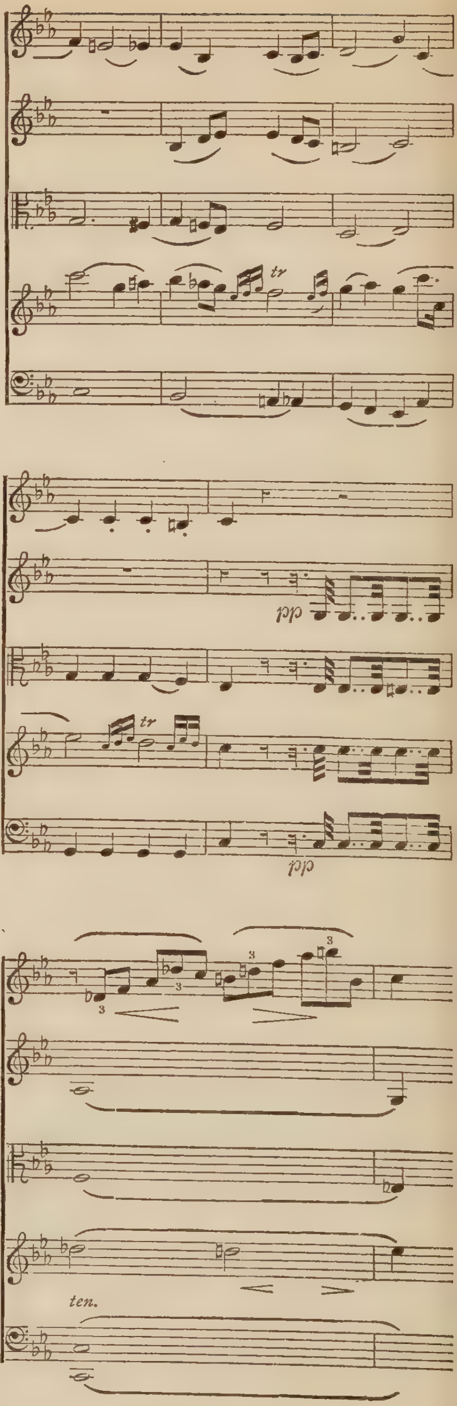
The finale recalls Haydn's manner; it is elegant, and, at times, ingenious. The second theme, C, in B flat, is good; it is stated on violin and taken up by 'cello (Exx. 2, 3).

The eighth quintet, in D minor, perhaps less strict, gains by its greater freedom and warmth. The 'cello again gives out the first theme of the allegro (6/8), to an accompaniment in repeated notes which is rather the worse for wear.

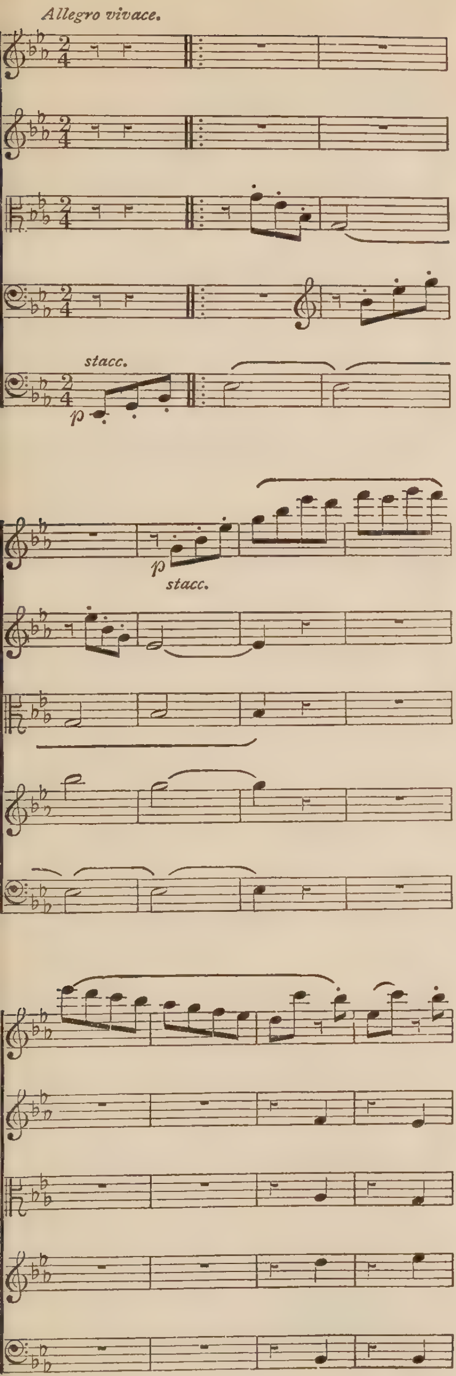
The second theme is in F, the relative major, and, as usual, reappears in the recapitulation in D major (Ex. 4).

Ex. 1.

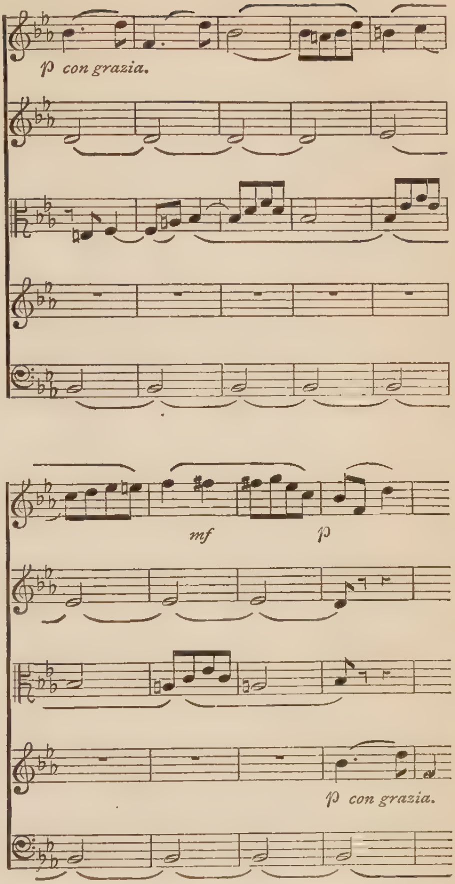




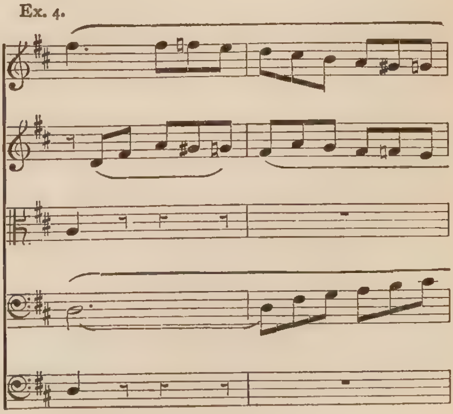
Ex. 2.

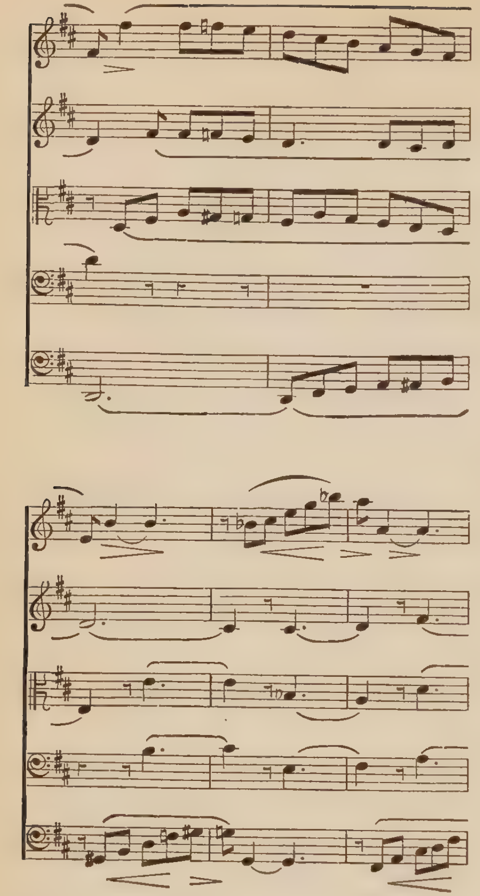

Allegro vivace.
stacc.
p
p
stacc.

Ex. 3.


p con grazia.
mf
p
p con grazia.

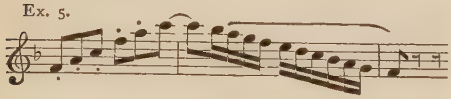
Ex. 4.





The first part ends on this cadence, which serves as a transition in the development:

Ex. 5.

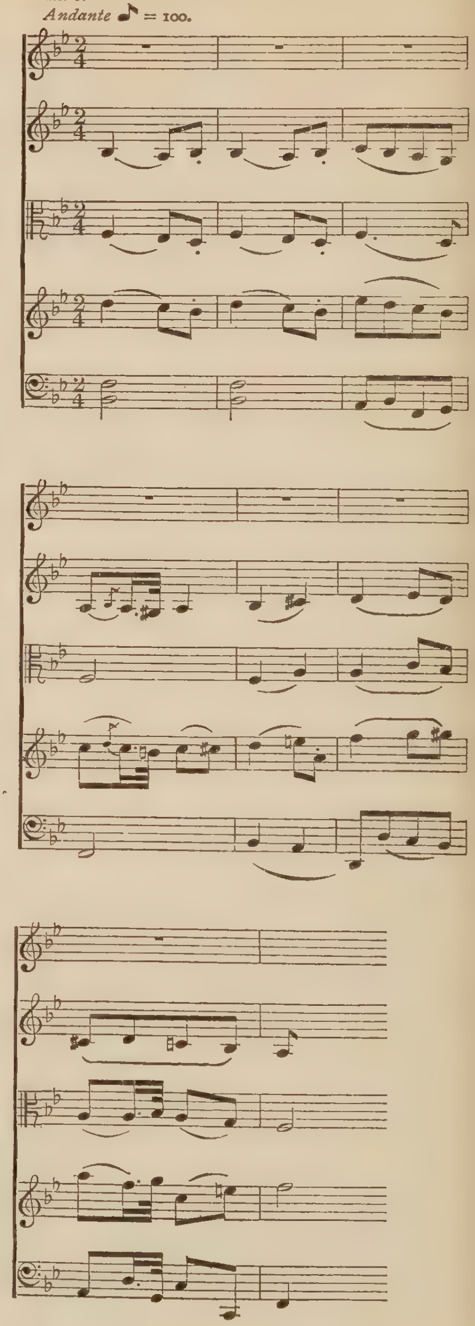


After very academic development the two subjects reappear. With the second (Ex. 4) comes the return to D minor, and a further repetition of the first theme brings the movement to a conclusion.

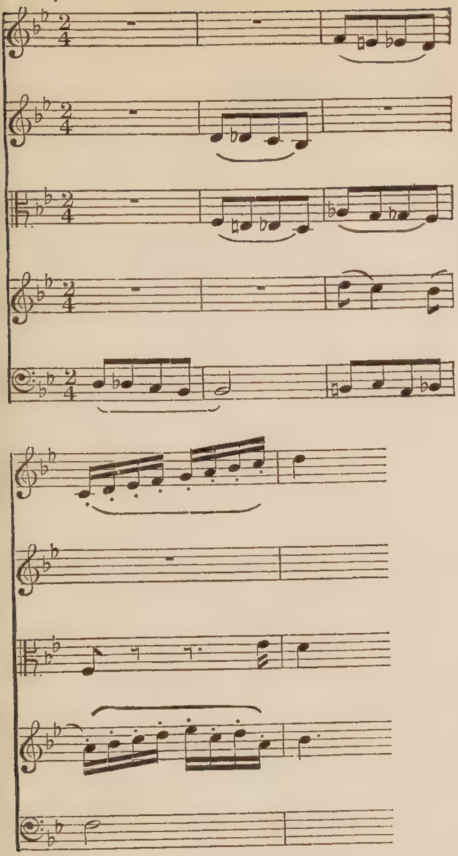
The minuet calls for no remark: it is dominated throughout by a rather long-winded first violin; the trio, however, viola and 'cello predominating, is of charming effect.

The slow movement is in variation form. We are far from the witty variations of Haydn, from the invention of Mozart; of Beethoven we do not speak. It is all rather dry and bald; but the counterpoint is correct, and the five instruments chat pleasantly:

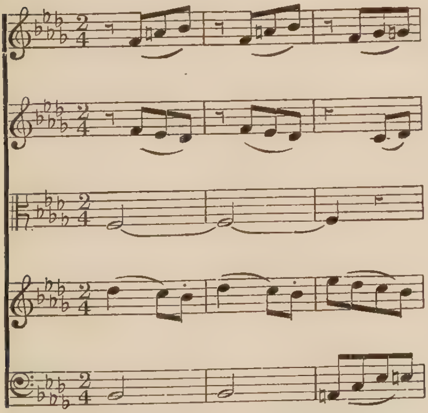
Ex. 6.



Ex. 7.



Ex. 8.



The finale proves to be the weakest movement; the first subject is devoid of interest, and the eternal accompaniment of repeated notes does nothing to improve it. The second subject is better, but the development is tedious.

These examples give an idea of Onslow's style. He was a gifted amateur, to whom thanks are due for his pioneer work in chamber music. He set an example which was followed but tardily in France. If he had not the divine fire, he had reverence for his art, nor do his compositions in general lack dignity. They will be studied, they may even be performed with interest by those who care to investigate the characteristics of a period in the forms of the past. There are minor poets at the side of the immortals. Why should there not be minor musicians whose memory shall be kept green? H. WOOLLETT.

[Onslow's music has been characterized by a French writer as that of 'a composer who passed half his life in searching for the true musical sense'. This criticism, if severe, is perhaps true, and the verdict of posterity has been that Onslow did not reach the front rank of musicians, though he climbed high in the second rank. At the same time, it must be borne in mind that his chamber music, being scholarly and cultivated, formed a useful variant for practice at a time when the repertory, outside the classics, was not as extensive as now. In the salons of Paris it was once highly prized and much played, whilst in London his name, now almost forgotten, appeared with amazing frequency in the programmes of the day.

The present writer had the opportunity in the 'seventies of occasionally taking part in Onslow's ensemble music at the house of Sir Frederick Halliday, of the India Council, who was a man of Herculean build, of extreme geniality, and an enthusiastic amateur performer on the double-bass. I remember that we all loved the quintets, and that our especial penchant was for the two marked opp. 34 and 58, both in A minor. The first-named was played at the 'Pops' in 1871, and the quintet, op. 74 in E minor, in 1874. On these occasions we also sometimes played (with Otto Goldschmidt, the husband of Jenny Lind) works written by Onslow for piano and strings, which we all found extremely dull. He may be said to have failed as a writer for the piano, a fact of which he was himself conscious. He is said to have once expressed the wish that all of his piano works should be withdrawn.

By the courtesy of Lord Onslow I am favoured with an account of the life of the composer taken from books and manuscripts in his possession. From the particulars given I select the following:

'In 1829 George had learned the violoncello at the request of some of his Auvergne friends, who wished to play arrangements of the orchestral quintets of Haydn, Mozart, and Beethoven. When his eyes became open to the possibilities of ensemble music, he turned his attention to original compositions of a kind he had previously only studied for amusement. Every day he became more and more enthusiastic. It was not enough for him to listen to it; he set to work to master its technique. His practical experience in arranging the compositions of great masters for the orchestra had taught him something of the theory of harmony, of which hitherto he had been entirely ignorant, and prepared him for original composition. In 1805, when twenty-two years of age, he made an essay in composition and produced a quintet, taking a trio of Mozart's as a model. His first effort showed signs of the amateur. His theoretical education was deficient and his technique bad. However, being fortunately well off, he was able to bear the expense of publication, and living as he did in the quiet province of Auvergne, with no other occupation to distract his attention, he was able to devote himself to improving his skill. But he lacked the quality of self-criticism, probably owing to his not having learned the groundwork in youth, and this militated against him throughout his career. Being a bad judge of his own work, and being rich enough to produce anything he chose, he published everything he wrote, and allowed the public to be his teacher; no bad system, perhaps, but one which does not increase his posthumous reputation. In rapid succession, he produced three quintets for two violins, alto, and two violoncellos; a piano solo without accompaniment, the only one he ever wrote; three trios for piano, violin, and 'cello, and his first string quartet. This evidence of industry and talent began to gain for George a certain reputation as a composer, but its amateurishness was evident, and he determined to set seriously to work and study with increased intensity the theory of harmony and composition.'

A few months of study under Reicha in Paris sufficed to supply him with the technical knowledge he lacked, and during sixteen subsequent years he continued to produce instrumental music. . . .

In the year of his father's death, George had a disastrous accident. He nearly lost his life, and partially lost his hearing. He was out boar-shooting in Auvergne, and had sat down to make some notes of a musical idea which had occurred to him. Suddenly a bullet struck him on the side of the head, badly tearing his ear and lodging in his neck, from which it had to be extracted. The wound injured his brain and resulted in a long illness, from which, fortunately, he completely recovered. During his illness he composed a quintet in C minor, three movements of which are named after stages in its progress. Thus, the minuet, in C minor, is called *La Douleur*; the trio in the major, *La Fièvre et le Délire*. The andante is called *La Convalescence*, and the finale *La Guérison*. Onslow's string quartets are admirable, the minuets being especially charming, but there is an absence of deep feeling in his slow movements which accounts for the oblivion into which his chamber works have fallen in modern times. For all that it may be anticipated that when the history of chamber music comes to be written George Onslow's name will occupy a prominent place. EDITOR.]

OPEN AIR, CHAMBER MUSIC IN THE.

'Plein air' quartet playing! Could anything be more attractive in theory than the prospect of enjoying the beauties of nature and art simultaneously? In practice, however, it is disappointing. I have given it an occasional trial, with experiences that cannot be described as enjoyable. Either the acoustics of the spot chosen were bad, or the music sheets fluttered inconveniently in the breeze, or the dampness of the air affected the strings; always something detrimental intervened to mar enjoyment. I am glad to know that others have been more fortunate than I. William Gardiner, for instance, expatiates upon the delights of quartet playing in a certain woodland glade. 'Here', he writes,

> 'on a bank of wild thyme, we fixed our sylvan orchestra. On the first crash of the instruments, away scampered innumerable rabbits, and the winged tenants of the trees above, alarmed at sounds never before heard on the silent wolds. We began with the thirty-fourth quartetto of Haydn, which opens with a strain of clear harmony, expressing the freshness of the morning. At the end of each movement we were charmed with the voice of an echo. We stopped and amused ourselves with many replies, and were delighted by the unseen spirit repeating the last two bars of the minuetto.'

And in the dead of the night at Barnsley on one occasion Gardiner heard the waits parade the market-place playing the minuet from Haydn's quartet, op. 17, no. 2, and was much thrilled —an experience which contrasts strangely with those of the present writer. They include no such pleasant memories.

In parts of America, no doubt, the climate lends itself better than ours to open-air performances. That spirited organization known as the Norfleet Trio has recently established summer camps of young chamber music enthusiasts at Sulphur Springs, Chatauqua, and at Fayetteville, Arkansas, with ensemble playing in the open as the central interest. There are two separate camps, one for girls and one for boys, but they join forces in listening to staff concerts and lectures, organizing ensemble units, &c. This may be described as a development of home music making, and the Norfleet Trio are to be congratulated on taking steps which should lead to the enrichment of American musical life. I have not alluded to the serenades, cassations, and divertimenti of Haydn's time. They, too, were played in the open air, and many diverting stories are told of the pranks of young musicians in the streets of Vienna.

EDITOR.

OPERATIC COMPOSERS.

It may be accounted a tribute to the art that almost all operatic composers, even those whose work for the stage shows no trace of its influence, have tried their hand at the composition of chamber music, among them the following: Auber, Balfe, Ambroise Thomas, Boiëldieu, Flotow, Grétry, Donizetti, Lortzing, Marschner, Nicolai, Offenbach, Paisiello, Ponchielli, Sacchini, Mercadante, Lauro Rossi, Puccini, Gluck, Rossini, Gounod, and Verdi. The last four are, of course, of the rank of world musicians, but only one of them, Verdi, has composed a chamber work (his string quartet) which has been admitted into the repertory. It is superfluous to add the names of Mozart, Beethoven, Weber, and Cherubini, who besides being writers of serious opera were composers of chamber music of major importance. They are *hors concours*. EDITOR.

OPPEL, REINHARD, b. 1878, German composer.

Considerable list of MS. chamber works in *Riemann*. There is an Oppel Society since 1922 engaged in giving publicity to his music.

OPPERMANN, M. A.

Trio, pf, v, vc, d mi	op. 32	B.&H.(Brussels), 1914.
Suite, pf, v (or vc), a mi	,, 18	,, ,,

ORBAN, MARCEL, b. 1884, Walloon composer, pupil of Smulders and of the Schola Cantorum, under V. d'Indy.

Sonata, pf, v, D	Senart, 1922.

The above is Orban's only published chamber work. It is in four movements: a vigorous and martial allegro, notable for the richness of its harmony; a sprightly and delicate scherzando (B minor); a deeply expressive lento (F sharp major), in which rhythmic reminiscences of the themes of the first movement are heard; and a finale (D major) full of life and zest, written in polyphonic style.

The sonata gives proof of skilful technique and abundant musical gifts. Orban is a faithful follower of the school of his master, Vincent d'Indy. ADOLPHE PIRIOU.

ORDOÑEZ, CÁRLOS, Spanish composer of the eighteenth century.

In 1760 he established himself in Vienna, where he became famous for his symphonies and chamber music, including twelve string quartets, twelve minuets for two violins and bass (Musik-Freunde, Vienna); six trios for two violins and bass (Strahe Library, Giessen); and eight divertimenti a cuatro da camera (Berlin Library). PEDRO G. MORALES.

OREFICE, GIACOMO, 1865–1922, Italian composer.

Riflessi ed ombre (*da un tema*), pf, 2 v, vla, vc	Ricordi, 1918.
Trio, pf, v, vc, c mi	,, ,,
1st sonata, pf, v, e mi	Pizzi (Bologna), 1919.
2nd sonata, pf, v (or vc), D	,, ,, ,,
Sonata, pf, vc, F	Ricordi, 1918.

Orefice studied composition with Mancinelli, and took his degree at Bologna. His music has no very outstanding characteristics; it wavers between the classic style, which influenced all his orchestral and chamber works, and the facile melodic scheme on which his operas are founded. His chamber music is constructed on strictly academic lines, with the themes according to plan, as if impelled not by their own nature but by compulsion from without. The working-out, the repetitions, the entire moulding of the compositions do not appear spontaneous and natural, but merely the result of applying known laws.

This method of procedure is plainly perceptible in the violin and 'cello sonatas, the C minor trio and the quintet *Riflessi ed ombre*. In the piano works, impressionistic influences may be recognized in the seeking after strange and new effects of sound. Yet in general, Orefice's music contains noble ideas; and the methods employed for their realization are characterized by an admirable austerity.
A. CASELLA.

ORGAN.

Owing to modern developments in the size of the organ, and to its rarity except in churches and large concert-halls, its possibilities in chamber music are apt to be overlooked. Yet it has no mean past in this connexion, nor is it entirely ignored by modern writers. For obvious reasons, however, its use in this way is mainly confined to music-making in private houses containing an organ, and to church recitals given by organists who are able to obtain the help of a few soloists on stringed and wind instruments. During the past few years, since the recent growth of public interest in chamber music, such recitals have become fairly common, while the choice of music, too, has improved. Whereas, formerly, violinists and 'cellists were content to draw on a few transcriptions of hackneyed works, such as Raff's *Cavatina*, Gounod's *Hymn to St. Cecilia*, Handel's *Largo*, &c., and the numerous examples of the feeble 'andante religioso' type, many now go to the sonatas of Purcell, Bach, Handel, Corelli, &c.—works in which the organ is at least as effective as the piano, and often much more so. Indeed, the use of the organ with strings in early music is amply justified on historical grounds, for there can be no doubt that many of these works were written with the organ in view.[1] Thus, it is worth noting that the title-page of Purcell's *First Set of Sonatas* describes the works as being for 'two violins and bass to the organ or harpsichord'. Note that the organ is mentioned first, the harpsichord being merely an alternative. Dr. C. W. Pearce, in an interesting lecture on *The Use of the Organ in Chamber Music*, delivered before the London Society of Organists in 1923, drew attention to the expression 'a bass to the organ', and expressed the view that the 'cello was intended merely to strengthen the bass of the organ. (Pedals were as yet unknown in this country, though they had been in use on the Continent for several centuries; the organ bass was therefore weak.) The 'cello part in the Purcell sonatas is nowhere independent; it simply doubles the keyboard bass, with occasional slight ornamentation. Dr. Pearce also said that he had recently unearthed a set of trios by Abel for 'a violin, violoncello and bass figured for the organ or harpsichord', the organ again being named first.

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[1] The direction 'with bass *for organ*' is extraordinarily frequent in old Italian works. (ED.)

In Purcell's day the organ was frequently found in private houses, and was a genuine chamber instrument. Its few lightly-voiced stops of flute-like quality served admirably as a background for string tone; and its suitability for accompaniment in works where the idiom was mainly polyphonic and legato is obvious.

Before the era of the violin, however, its predecessor, the viol, had been commonly used with the organ. A complete family of viols—usually two trebles, two tenors, and two basses—called a Chest of Viols (*q.v.*)—was to be found in every well-equipped household. In his valuable *Dictionary of Old English Music and Musical Instruments* (Kegan Paul, 1923) Mr. Jeffrey Pulver quotes, from Roger L'Estrange's account of a music-making attended by Cromwell, a passage which contains a reference to this early use of the organ in combination with strings:

> 'Being in St *James* his *Parke*, I heard an Organ Touched [played] in a little Low Room of one Mr Hinckson's [John Hingston]. I went in, & found a Private Company of some five or six Persons. They desired me to take up a Viole, and beare a Part. . . . By and By (without the least colour of a *Design* or *Expectation*) in comes *Cromwell*. He found us playing and (as I remember) so he left us.'

The outstanding examples of chamber music for organ, however, are Mozart's seventeen sonatas for strings and organ, described as 'Organ Sonatas'; these have string parts for two violins and 'cello. In the list of Mozart's works in the 1910 edition of *Grove* these sonatas are described as being 'for organ with accompaniment (chiefly two violins and bass)' and are included among the piano works! Mozart wrote these sonatas for use at Salzburg Cathedral between the Epistle and Gospel—hence Holmes calls them the 'Epistle Sonatas'. They were a kind of equivalent to the old 'middle voluntary' often played in English churches at some such point in the service. In most of the sonatas the organ part is merely a figured bass, but of course this does not imply that the part was lacking in importance, for in those days any player worth his salt could improvise from a figured bass a part in which interest was ensured by figuration, polyphony, and points of imitation. Moreover, it seems to be established that Mozart himself was usually the organist when the sonatas were played, and (like Handel, Beethoven, and other players of their own concerted works) probably would not as a rule trouble to write down a part which he had in his head, especially as, from their nature, the sonatas would rarely be performed at any other time and place. There are, however, occasional parts for the organ alone, and in several of the later sonatas the keyboard instrument has an independent part fully written out. Even indications as to registration are not lacking, e.g. a Hohl flute showing that Mozart regarded the organ as supplying an equivalent to the wind parts in a small orchestra; occasional long holding notes in the middle of the texture suggest a typical horn part, and so on. The sonatas are entirely secular in style, as is to be expected. They are slight in character, but contain some charming music. The revival of some of the best movements would be an interesting event. Those who wish to go into the matter further will find the sonatas fully discussed, with many music type illustrations, in an article by Orlando A. Mansfield in the New York *Musical Quarterly* for October 1922. The works themselves—or at all events fifteen of them—are in Breitkopf & Härtel's complete edition of Mozart. The present-day interest in seventeenth- and eighteenth-century music should lead to the revival, not only of these, but also of many other works of the kind, especially by Italian and English composers.

Modern chamber music in which the organ has a part is not plentiful, but there is sufficient to demonstrate the very considerable possibilities of the combination of the organ with various solo wind and string instruments. In addition to numerous effective transcriptions for one or two such instruments and organ, there are some original works well worth attention. Rheinberger has written two excellent suites for violin and organ, opp. 150, 166, besides arranging some of these movements for 'cello and organ. There are also by the same composer an *Andante Pastorale* (op. 98) and a rhapsody (op. 127) for oboe and organ, arranged from organ solos; and mention may also be made of his suite for organ, violin, 'cello, and string orchestra (op. 149), and of Herlevin's trio for organ, violin, and 'cello (Senart).

Karg-Elert, too, has written some striking examples. His op. 84 consists of three symphonic legends for violin and organ; and he has combined a solo voice, solo violin, and organ in various treatments of chorale melodies. Sometimes a chorus is added; for example, in his fugue, canzona, and epilogue on the intonation to the Creed, wherein the epilogue combines a solo violin, female voice choir, and organ with exquisite effect. His op. 78 includes a beautiful treatment of *Vom Himmel hoch* for organ, soprano solo, and violin solo; and a large-scale work on *Nun ruhen alle Wälder* is for the same combination.

A study of these works shows possibilities that are well worth the attention of composers. The organ of to-day contains a great variety of delicately-voiced stops corresponding to the wood-wind family of the orchestra. Some are frank and astonishingly successful imitations of oboe, clarinet, and bassoon; others are in a category of their own, and possess a tone colour that has no orchestral parallel. A player of good taste can provide a string solo or ensemble with a background so varied and beautiful as to leave the piano far behind. (It is understood, of course, that such accompaniment, if written for the piano, is not too pianistic for effective adaptation to the organ.) The reference above to taste is made because some organists make the fatal mistake of accompanying strings with solid chords of reed or string-toned stops. The quieter reeds only should be employed in chamber music, and then usually for solo effects, and the string-toned stops (gamba and certain types of soft diapason) for the accompaniment of flute solos. The cantatas of Bach, many of which are scored for a small group of instruments suggestive of a chamber combination, give many opportunities for the effective use of the organ in the playing of the continuo. On a good modern organ, a player is able to do far more than fill in; he can add to the tonal variety in a way that would have given John Sebastian himself keen delight. For example, the continuo added to strings gives a total effect suggestive rather of an ensemble of strings, wood-wind, and horns. Clearly there is a rich field here for exploration by chamber music writers of to-day. Not only would they be able to devise many novel and delightful effects, but they would also be reviving a medium which served some great composers of the past.

Harvey Grace.

[It is always a pleasant experience to find one's opinion, upon a point about which all do not agree, confirmed by an expert, and the experience has been mine when reading the concluding lines of the above article. I am entirely in agreement with Mr. Harvey Grace, and cordially recommend chamber music writers to give effect to his suggestion. String players delight for many reasons in joining forces with the organ, an instrument which more than any other fills youthful imaginations. Most of us imbibed our first perceptions of the beauty and mystery of musical sounds when listening to its strains in the sentimental days of early youth; and even though it may have since played a small part in our musical lives, the glamour persists, and the consciousness of its essential nobility.

Another pleasant feature of ensemble playing of the kind proposed by Mr. Grace is that it would for the most part be organized in buildings the acoustic properties of which are in most cases superior to those of any concert hall.

A repertory of sorts exists. I remember playing in a church a rather dull trio for organ, violin, and 'cello by Rheinberger; the grand old music of past centuries, and numerous modern arrangements are available, but original masterpieces of the real chamber music type have yet to make their appearance in the organ loft. Elgar may be cited as one of the British composers who could, an' he would, show the way.

The type of music composed for this ensemble would tend to be of a serious and contemplative nature, to which listeners may be supposed to be attuned by the mood of *recueillement* natural to those who attend places of worship; but the element of joyousness would surely not be absent. Fortunately, in these non-puritan days, the finest Art, in whatever guise it appears, is accepted as in itself a sacred thing.

There exist numerous transcriptions of chamber compositions for the organ, some of a quite delightful kind. I shall never forget an experience I had once in Paris, which I had occasion to visit in 1915. The city was weighted with the sense of tragedy, and I was hungering for a little good music by way of distraction. I happened to stroll into the Madeleine, and to my great joy heard the organist play in masterly fashion a transcription of the majestic first movement of the Rasoumovsky quartet in F. I have never heard the organ to greater advantage.

By the selection of suitable movements, organists have it in their power to make very effective propaganda for chamber music—a branch of the art in which they mostly take very great interest. Editor.]

ORNAMENTS—*agréments*—graces. *Grove* has treated this subject exhaustively. The use of 'graces' in violin playing became obsolete about the time when I began to play quartets. I can remember, however, playing second violin to J. H. B. Dando, and noticed that in the variations of the A major Beethoven he played each section first as written, then in the repeat with graces (chiefly mordants) added. Such a proceeding to-day would be greeted with laughter, but then artists of rank (David, for instance) occasionally introduced ornaments into their interpretations—probably a tradition handed down from the time of Corelli.

Editor.

ORNSTEIN, Leo, b. 1895, Russian-American composer, of Jewish extraction.

Miniature, str. quartet		Breitkopf (N.Y.),	1916.
Sonata, pf, v	op. 26	,,	,, *c.* 1916
,, ,, ,,	,, 31	Carl Fischer.	
,, pf, vc	,, 52	,,	,, 1918.

Ornstein came to the United States in 1907, and five years later he made his début as a pianist. To his success as a player he soon added the sensation created by his compositions, some of which are far advanced on the road of the new musical 'liberation'. While he does not shun effects that rely mainly on vehemence and tone-masses to impress the hearer, he has at his command a decidedly lyric strain which is not devoid of suavity. His music is often nervously tense, highly complex, and stubbornly 'sidesteps' anything that a not very distant past might have regarded as consonant.

However, it would seem that Ornstein's more ebullient manner is not his last and most mature. While it still characterizes the entire violin sonata, op. 31 (in four movements), his method is far more subdued in the 'cello sonata, op. 52 (also in four movements), although a space of only three years separates the publication of these two works. The violin sonata is prefaced by a quotation from William Blake's *Marriage of Heaven and Hell*, which to some listeners may furnish a key to the composition.

The 'cello sonata has no explanatory comment, and needs none. While it does not flow evenly on a high level of inspiration, and occasionally lapses into the commonplace, it is music which at times achieves great beauty and rich songfulness, giving ample opportunity to the voice of the 'cello in its most vibrant register. Pianistically it makes fewer demands than does the violin sonata. CARL ENGEL.

[I am not one of those perverse musicians who, seated in Paradise, envy the fallen angels their sensations. The music of the great masters, past and present, is for me 'Paradise enow', and when Leo Ornstein, reported a musical anarch, was announced to give a concert in London, I elected to stay away; nor did I regret my decision when I read the press notices which followed, lauding his abilities as a pianist but describing his music as 'insufferably hideous'. These were the *ipsissima verba* of an eminent critic.

Now I have before me the considered opinion of an accomplished contributor; I have read besides the remarkable book written by Frederick H. Martens on 'Leo Ornstein, the man—his ideas—his work',[1] and am more than anxious to hear, as soon as opportunity serves, some of the chamber music (written since Ornstein visited London), of which this author speaks in enthusiastic terms. 'In his case', he writes, 'youth lends him the fiery energy, the passionate concentration, the intense maturity of his inspiration with so triumphant an accent of sincerity, so eloquent a feeling of truth.' Such music may be wanting in the element of sensuous beauty, it may even be the language of despair, but it is sincerely felt and must not be refused a hearing.

In Ornstein's life-history a beautiful character makes her appearance. A Mrs. Bertha Feiring Tapper, 'a musician of rare gifts and sympathetic insight, gave to a young and struggling boy years of patient teaching, ceaseless encouragement and protection—and all for no other reward than the pleasure of seeing the lad, poor and friendless at first, take his right place in the field of accomplishment'. It is woman's familiar rôle. EDITOR.]

OSBORNE, GEORGE ALEXANDER, 1806–1893, Irish composer.

Sextet, pf, fl, ob, horn, vc, cb	op. 63	Lemoine.
Two trios, pf, v, vc	opp. —, 42	,,
3rd trio, pf, v, vc, G	op. 52	Schott.

Osborne, who was an intimate friend of Chopin and Berlioz, wrote a large number of duets for pf, v, most of them in collaboration with de Bériot. His works had once considerable vogue, but are now almost obsolete. A duet he composed (with de Bériot) upon airs from *William Tell* was once in the repertory of every violinist—including Sivori. EDITOR.

OSTEN SACKEN, M. D', Russian composer, collaborator in *Les Vendredis* (*q.v.*).

OSTROGLAZOV, M.

Sonata, pf, v, d mi op. 10 Jurgenson, 1911.

OTTERSTRÖM, THORVALD, b. 1868, Danish composer, since 1892 in U.S.A. (Chicago).

Quintet, pf, 2 v, vla, vc, c mi Hofmeister, 1902.

OTTO, ERNST JULIUS, 1804–77, Saxon composer.

Quartet, 4 horns	op. 107	Merseburger.
Trio, pf, v, vc, E flat	,, 6	Hofmeister.

Otto was best known as a song-writer.

OULIBICHEV, ALEXANDER VON, 1795–1858, Russian amateur quartet player and author.

With his enthusiasm for Mozart, which was unbounded, most of us are in sympathy. Unfortunately, it took the form of depreciation of Beethoven, and for this he has been justly criticized. A translation of his analytical notes relating to the G minor quintet of Mozart forms part of the addendum to Abert's article on MOZART (*q.v.*). EDITOR.

OUSELEY, THE REV. SIR FREDERICK ARTHUR GORE, 1825–1889, English musician.

Two quartets, str, C, d mi Augener.

Ouseley was a distinguished organist, pianist, and composer, of academic tendencies.

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[1] Published by Breitkopf & Härtel, New York.

OXFORD AND CAMBRIDGE MUSICAL CLUB (London). Founded in 1899 by members of the two universities, its object being to promote and extend knowledge of chamber music among its members; to hold fortnightly meetings for the playing of chamber music; and to provide a central resort in London, combining the advantages of a social club with the cultivation of that particular form of the art.

The scheme has been carried out with singular fidelity to the intentions of the founders. The club's original home was in a house in Leicester Square, formerly the residence of Sir Joshua Reynolds; its present locale is at 6 Bedford Square, London, W.C.; and ever since its foundation fortnightly concerts have been given continuously throughout the year by members of the club, who consist mainly, but not exclusively, of university men. The club admits to membership a few non-university men with pronounced musical proclivities—to be exact, 10 per cent.—and forms in this way a link with the outside world.

From the purely amateur point of view, no more memorable music-making has been chronicled in this book. The united programmes of the fortnightly concerts include practically the whole chamber music repertory, and the standard of playing among the members is very high.

The club may be said to have sprung from the elder chamber music societies of Oxford and Cambridge. Editor.

OXFORD UNIVERSITY MUSICAL CLUB and OXFORD UNIVERSITY MUSICAL UNION. Between these two chamber music clubs there was once a distinct line of demarcation, but since the war of 1914 they have found it desirable to join forces. The first-named is the elder of the two, originating in the gatherings of some musical friends in the rooms of Hubert Parry, and developing in 1871 into a public institution through the initiative of Dr. Harford Lloyd. Though intended originally to promote the cult of chamber music among amateurs, the executants at the concerts given at Oxford have been mainly drawn from the ranks of artists well known to frequenters of London concert-rooms. On the other hand, the 'Union' is a specifically amateur society, founded in 1884, and more in the nature of a democratic institution, the undergraduates themselves taking part in weekly concerts given in a club room situated in Holywell Street, and claimed by the late Rev. Dr. J. H. Mee (in his time a moving spirit in matters musical at Oxford) to be the oldest music-room in Europe. The programmes have been devoted mainly to compositions of the classical school, the British undergraduate being decidedly conservative in his taste. It remains to add that cordial relations exist between the Oxford clubs and the sister clubs in Cambridge and London, with whom there is an annual interchange of visits. Editor.

P

PABST, Paul A., 1854–1897, Prussian composer.

Trio, pf, v, vc, A op. 86 Gutheil.

PACHELBEL, Johann, 1653–1706, famous German organist.

Pachelbel is chiefly remembered to-day as one of the models followed by J. S. Bach. Six suites or partitas for two violins and figured bass were published at Nuremberg in 1691.

PADEREWSKI, Ignaz Joseph, b. 1860, Polish pianist.

Sonata (dedicated to Sarasate), pf, v a mi op. 13 B. & B., 1886.

Of the three movements composing this sonata, the intermezzo, founded on a skilfully worked subject of decided individuality, is incontestably the best. It stands out on account of the charming material and felicitous writing for both instruments which it contains. The finale opens with a turbulent figure for piano alone, on which is eventually imposed a defiant phrase for violin, whose rhythmical strength may be considered sufficient justification for its being merely a reiteration of one chord (A minor) for four bars. A tender, cantabile second subject and a restoration of the turbulent mood in a tributary subject lead to a codetta of striking simplicity. The working-out of this material, with very slight modification (it is in this lack of enterprise, one might suggest, that Paderewski shows weakness), and the customary formal recapitulation, bring the movement to a brilliant conclusion.

Apart from the slight element of angularity already hinted at, the work is not only an able achievement, but bears the impress of the composer's personality. Adolph Mann.

PAGANINI, Nicolò, 1784–1840, famous Italian violinist.

Modern republications:

Twelve sonatas, v, guitar (pf) (6 op. 2; 6 op. 3) opp. 2, 3 (F. David) B. & H.
(A. Gülzow) Simrock.

as well as other editions of certain of them.

Sonata, pf, v (Ruffin) Schott.

Besides these, Paganini wrote *Three Grand Quartets* for strings and guitar (v, vla, guitar, vc), opp. 4, 5; a string quartet (Kistner); and a trio, op. 10, for two violins and 'cello (Schott—posthumous publication). These works, from the pen of a great virtuoso, are, it is perhaps needless to add, not real chamber music.

Editor.

PAGELLA, Giovanni, b. 1872, Italian composer.

Sonata, pf, v, D	op. 110	Capra (Turin), 1914.

PAISIELLO, Giovanni, 1740–1816, Italian opera composer.

He wrote six string quartets and twelve piano quartets. Paisiello was the favourite composer of Napoleon, whose taste was not severe, but who, nevertheless, considered it the duty of a ruler to support the arts.

PAPINI, Guido, 1847–1912, Italian violinist. Besides being a soloist of repute, Papini was, in his palmy days, a delightful quartet leader. He made a remarkable first appearance at the age of twelve, being deputed to lead a Beethoven quartet at a concert of the Conservatorium at Florence (where he was educated), and while still a youth he was chosen to fill the important post of director of the Società del Quartetto in that city. In 1874 he alternated with Sarasate as quartet leader at Ella's Musical Union Concerts, and in later years did much to promote interest in chamber music in Dublin, where he was principal violin professor at the Royal Irish Academy of Music, 1893–96.

Towards the end of his career he fell upon evil days through bad health, but his playing to the last was characterized by lyric charm, as I can myself testify, having on numerous occasions taken part with him in ensemble music. His compositions, which included trios for two violins and piano, and a quartet for three violins and piano, were light and graceful but of no permanent interest.

Editor.

PÂQUE, Désiré (Marie Joseph Léon D.), b. 1867, Walloon composer.

2nd sonata, pf, v	a mi	op. 32	B. & H.
4th suite, pf, vla	B flat	,, 27	,,
Suite ,, ,,	—	,, 49	Muraille (Liége).

For full list of works *v. Riemann*.

Pâque has written much chamber music, little of which is published. 'He is the exponent of "rational music", based on the principle of "constant joining on", a form of development in opposition to thematic unity. . . . His music, which is very independent in character, tends towards an almost atonal polyphony in which each of the parts follows its own path freely. His musical theories . . . , however, do not detract from the spontaneous charm of his works.' (*Dent.*)

PARAY, Paul, b. 1886, French composer.

		Composed	
Quartet, str	e mi	1919	Jobert.
Quintet, pf, 2 v, vla, vc	—		,,
Trio, pf, v, vc	—		,,
Sonata, pf, v	c mi	1908	,,
,, pf, vc	B	1919	,,

Paray's chamber music shows a wealth of melody and rhythm, an assured and flexible polyphony, whilst his harmony is strong and well balanced.

The String Quartet is perhaps his most representative work. The first movement, animé, is built on a vigorous theme in E minor, coupled with a more melodic motif which leads to the frankly expressive second subject, in G. These elements are skilfully worked out, and the development section often attains considerable dramatic power. In the recapitulation both subjects are in E minor, and there is a vigorous conclusion in this key.

The slow movement—assez lent—is a Lied[1] in C sharp minor. It is admirably expressive, and the theme is developed in masterly fashion, with ever-increasing animation in the middle section, to end peacefully in the major. It is very moving, and the work of a thorough musician.

The scherzo—vif—in G, is based on a very rhythmic theme of popular type, with trio in E minor and C. It is a lively movement, and full of zest.

The finale—très rhythmé—in rondo form is in E minor, with a refrain[1] of remarkable rhythmic quality, which appears each time in fresh guise. It alternates with a couplet[1] of more melodic character, which lends itself to the most varied combinations excellently treated in polyphonic fashion. The finale brings the work to a vigorous close.

Paul Paray is one of the best pupils of Ch. Widor, from whom he acquired his sound technique, while retaining the precious gift of a strong individuality. His contribution to the literature of chamber music is of sterling worth.

Adolphe Piriou.

PARENT, Armand, b. 1863, French violinist.

Sonata, pf, v	F	Rouart-Lerolle, 1900.
Introduction and allegro, pf, v		Senart.

Armand Parent is professor at the Schola Cantorum, and founder (1892) of the Parent Quartet, with Loiseau, Brun, and Fournier. He is especially devoted to the cause of modern chamber music, and is the originator of the musical séances of the Salon d'Automne and the Salon des Artistes Français.

The violin sonata is in three movements; the first begins with a lively introduction, containing a sketch of the main themes of the work. The first subject of the allegro is the 'mother-theme', with clear melodic outline and bold rhythm, connected by a bridge passage with the second subject, in C, a peaceful and touching Lied[1]-phrase. A happily conceived development of the various themes leads to the recapitulation. Here the bridge-theme is much more fully developed, and the second subject, this time in F, is presented in canon, then combined with the figures of the introduction. A very quiet ending follows. In the second movement, lent, B flat minor, in Lied form, the violin presents the concluding 'neum' of the mother-theme—the opening germ-cell of the second subject of the first movement—in the form of a broken recitative, while the piano gives out a rhythmic transformation of the mother-theme. This mournful meditation becomes animated, then returns to its original calm, and, after one last upheaval, ends in gloom and silence.

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[1] See Foreword, art. Beethoven.

The finale is in sonata-rondo form. The theme of the refrain,[1] announced at first by violin alone, has this peculiarity: in the second refrain it forms a canon a 2; in the third, a canon a 3; in the fourth it is combined with the other themes; finally, in the fifth and last refrain it is again a canon a 2, but with rhythmic modifications full of ironic suggestion, in the extreme bass and treble of the piano, with the violin pizzicato. The couplets[1] are based on a special theme and on all kinds of variations of the different themes of the work.

The whole work is full of life and colour, and displays a wealth of rhythm. Further, from the academic point of view, the sonata is a model for the study of all kinds of difficulty of ensemble. One feels that it is written by a master especially skilled in this direction.

ADOLPHE PIRIOU.

PARGETER, Wyatt, contemporary English composer.

Quartet, str, G O. Ditson (Boston).

The above is the professional name of Miss Maud Pargeter.

PARKER, Horatio William, 1863–1919, American composer.

Suite, pf, v, vc, A op. 35 Schirmer, 1904.

Parker stands high among American composers, but has written mainly in the larger forms.

PARRY, Sir Charles Hubert Hastings, 1848–1918, English composer.

	Composed	
Quintet, 2 v, 2 vla, vc, E flat	1884	Novello.
Quartet, pf, v, vla, vc, A flat	1879	,,
Trio, pf, v, vc, e mi	1878	B. & H.
,, ,, ,, ,, b mi	1884	Novello.
Partita, pf, v, d mi	1877	Czerny; Chanot.
1st suite, pf, v, D	1907	Novello.
2nd ,, ,, ,, F	1907	,,
Sonata, pf, vc, A	1880	,,

The short list of Parry's published chamber works, none of them very frequently performed, is no measure of their importance either in his own career or in the history of that English revival at the head of which he stands. Parry was the first English composer of recent times, perhaps the first since Henry Purcell, to form his own musical mind by the study and practice of concerted chamber music for instruments. The process began in his first year at Oxford (1867) with what he described later as 'occasional orgies and erratic attempts at quartets', and was continued during the summer, when he visited Stuttgart under the tutorship of Henry Hugo Pierson, and learnt to play the viola.[2] Hitherto his boyish compositions had consisted of church music, songs, and piano pieces. In this year he began the composition of string quartets, of which three survive in MS.[3] They are in the keys of G minor, C major, G major. The first of them bears the inscription 'written Highnam, Oct. 67. 1st copy Nov. 17. 67 Oxford'. It is no surprise, considering the prevalent conditions of music in England at that date, that its first movement is based on a theme in 6/8 time which recalls the cut of Mendelssohn's melodies, or that a movement of a particularly mild character is labelled 'allegro con fuoco'. The little work is obviously a stylistic essay in three movements (an andante between two allegros), but it achieves its composer's purpose, which is to think in terms of strings. Moreover, it grows in individuality as it progresses. One would know the finale (G major) with its energetic theme for something of Parry's own, and there is near the end a long episode (poco meno mosso, C major, 12/8) which comes unexpectedly, and is in the nature of a free variation on the theme of the first movement, and more interesting than its original.

The second string quartet dated 'Oct. 6, 1868. Highnam' is still more progressive. A short larghetto (C minor) leads to an allegro, which, though on the whole rather weak (it may be suggested that the first allegro of a sonata-form work was never Parry's strongest point), is built on themes of a more personal kind than those of the G minor quartet. A persistent figure of accompaniment begun on the viola gives character to the 'andante espressivo'; the scherzo (F minor) is developed from a lively subject treated fugally and begun by the viola, with which a calm, broad melody (legato sempre, C major) alternates. But the finale is by far the most distinctive thing yet met with. Its bold theme of rather square-cut rhythm, but treated with flexibility in the part-writing, foreshadows the kind of movement in which Parry excelled in his later suites, where a traditional dance rhythm is clothed with new character. It is worth noting in this finale the presence of certain figures and turns of phrase which the modern hearer might remark as reminiscent of *Die Meistersinger*. A great deal has been made of the influence of Wagner on Parry, and that influence was to become strong a few years later, but it had not begun in 1868. Probably Parry had not at that date heard a note of *Die Meistersinger*. In that case this movement is an interesting case of a natural affinity of mood asserting itself in similar musical terms.

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[1] See Foreword, art. Beethoven.

[2] Biographical details in this article may be verified by reference to *Hubert Parry, his life and works*, by C. L. Graves, Macmillan, 2 vols. For these, see *Life*, i, 78 note, and 85.

[3] Fuller Maitland, writing in *Chamber Music* (March 1915), a supplement to *The Music Student* issued under the direction of W. W. Cobbett, an important essay and practically the only critical estimate of Parry's chamber music as a whole hitherto published, declared that several of the early works had 'disappeared'. This disappearance was only during the composer's life. Dr. Emily Daymond, who subsequently arranged his MSS., has produced a complete catalogue published in *Grove* Edition III (vol. IV, 1928). The scores of unpublished works have been kindly lent to the writer of this article by the composer's daughter, Mrs. Arthur Ponsonby.

The third string quartet, and the only one of which a performance is recorded, was written ten years later, though it is said to have been 'originally sketched in 1867'.[1] Its design is so much bigger than are those of the other two that one may doubt whether much of the sketch of 1867 was preserved in the quartet in G played at Edward Dannreuther's house (12 Orme Square) on 26 February 1880.

By this time Parry had passed beyond his years of studentship, and the production of his chamber works at the periodic concerts which Dannreuther gave at his own house was becoming an event of some frequency. The series had been begun with the trio in E minor (30 January 1878), followed (11 April) by the *Grosses Duo* for two pianos. The composer and Dannreuther played the latter together, and Parry referred to the occasion as his 'first appearance in public in London'. The duo, a fine piece of ensemble work showing the influence of the concerto style of J. S. Bach but attaining considerable individuality in its two later movements, was published by B. & H. before performance (1877). The trio was published by the same firm a little later (1879). The German house was more ready than any English one to venture on the serious work of an unknown composer. In 1879 the works first heard at Dannreuther's concerts were a fantaisie sonata for piano and violin (30 January), and the quartet for piano and strings in A flat (11 February).[2] The string quartet in G, though apparently completed before the piano quartet, got its first and only hearing a year later (26 February 1880).

One other important chamber work, and one which never got a hearing at all, must be mentioned with this group. This is a nonet for wind instruments (flute, oboe, cor anglais, two clarinets, two bassoons, and two horns) undertaken 'as an experiment' in the autumn of 1877. On 21 October Parry took it to Dannreuther together with the sonata, and had 'a famous grind' over it with him. On 6 December he was working at the last movement (it contains allegro, allegro molto [scherzo], largo, and finale, allegro), and on 5 February 1878 he was correcting the parts.[3]

The string quartet in G and the wind nonet in B flat must be viewed together as two typical products of the time when Parry's whole being was centred on the chamber music combinations. Both are conspicuously fine and independent pieces of musical thought, and both were entirely ignored, simply because there was not in the England of the 'seventies any organization for the performance of native works of the kind or any public ready to interest itself in them. The contrast which they present to one another shows the command of form which the composer had attained. The point of view from which he regards his material is distinct in each case. The first movement of the quartet dashes straight into a fervent first subject which is never repeated in its entirety, though its figures pervade the greater part of the movement, even appearing in contact with the more expressive second subject. A critic has recently pointed out that 'there is no surer touchstone' of a classical composer's treatment of form than the precise way in which his recapitulation differs from his exposition.[4] In this quartet the way in which Parry eludes a full-dress recapitulation of his first subject, which would necessitate a break in the texture, and, sweeping over the point of the return, recalls its features, presently extending a subsidiary idea of the second subject into a culminating coda, is a piece of masterly manipulation exactly suited to the special case.

On the other hand, in the nonet, the strong unison figure which stamps its character on the principal theme, and, as it were, punctuates the whole movement, receives additional emphasis when it makes its official return by what at that date was an unusual contrast of chords, B flat major and A flat minor. Moreover, the nonet is experimental—not only in the combination of instruments chosen, on which, by the way, the force of this particular contrast and of many other details in the design depends—but in the fact that the principal theme of the first movement is used with rhythmic changes in all the other movements, and most subtly in the slow movement. It is therefore an experiment in that 'metamorphosis' originated by Schubert in the *Wanderer* fantasia and hardened by Liszt into a mannerism.

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[1] *Life*, i. 191.

[2] The duo, trio, and piano quartet were repeated at the concert of Parry's works given at 4 Carlton Gardens, the house of Mr. (now Earl) Balfour on April 1, 1879. See *Life*, i. 200.

[3] These references in Parry's Diaries, kindly lent to the writer by Mrs. Ponsonby, are not recorded in the *Life*. The last looks as though a performance was contemplated, and it may have been tried over by the wind players at the Crystal Palace, but no more is heard of the nonet, the score of which is here examined probably for the first time after fifty years of oblivion.

[4] D. F. Tovey on Schubert. *The Heritage of Music*, p. 102. Oxford University Press. 1927.

In the quartet the four movements are quite independent of one another as far as their thematic material is concerned. The scherzo (which here follows the slow movement; they are the other way about in the nonet) is the most strongly emotional of the four. Parry described it as 'a death's-head scherzo with gleams of hope in it'[1]; and the expression is justified in a grim touch given to the rattling theme announced on the viola by the prominence of an augmented fourth interval. The recurrence of this theme on the fourth string of each instrument exemplifies in the string quartet, what is more obviously apparent throughout the wind nonet, the desire of the composer at this period to associate his musical ideas with distinctive qualities of tone colour. In later years the most common and the most justified adverse criticism of Parry's music was his carelessness towards the resources of instrumental tone colour. With more opportunity of hearing the results of his initial efforts in that direction at the time when he was disposed to concentrate on them, his susceptibility to tone values would certainly have been deepened.

One must regard all these works rather as evidences of abilities never wholly fulfilled than as achievements in themselves, if their importance as the pioneers of the English revival is to be rightly estimated. Parry at thirty years of age had absorbed all that could be learnt from the examples of the great chamber music composers from Haydn to Brahms[2]; he had developed his own powers of thinking in large and purely musical designs; his ideas were broadening with every work he wrote, and each one as it appeared showed a new fecundity of invention. But no sooner had each appeared than it disappeared, because there was no public outside the small circle of 12 Orme Square to care what became of it. The Crystal Palace Orchestra and the provincial choral festivals[3] were soon to bring him before a wider public in far different styles of composition, and on them he increasingly bestowed those powers which he had developed in his period of absorption in concerted chamber music.

For a time the composition of chamber works went on, but it ceased with curious abruptness in the year after the only conspicuous public recognition of one of them, the performance of his quartet for piano and strings at the Monday Popular Concert in St. James's Hall on 3 December 1883. This quartet was there played by Agnes Zimmermann (piano), Norman Neruda [Lady Hallé], Hollander, and Piatti, the most highly rated chamber-music artists of the day. The barrier of apathy, ignorance, and prejudice raised against the rising native composer who showed himself in sympathy with the current tendencies of continental art in the 'eighties is amply shown in the programme notes[4] published for this concert. The analyst begins his task with a laudable determination to treat the composer and his work at least courteously, and the strain which the effort imposes lands him in the following curiosity of literature:

> 'Were not the composer of this and other original pieces a young Englishman, happily living and striving ambitiously among us to attain further excellence in an art he already worthily represents, the quartet introduced this evening would be justly open to elaborate criticism, if, indeed, not less to well merited eulogy.'

Evidently this 'young Englishman' (Parry was then approaching his thirty-sixth birthday) was not worth criticism and was disqualified by age and nationality from receiving 'eulogy'. It was the general attitude of a public which hitherto had vigorously excluded native compositions from the 'Pops'. It was decided *a priori* that nothing new and native could be good enough to mingle with the old and the foreign which was the staple fare of these concerts. But the analyst had a horrible and unnameable charge against this particular 'young Englishman'. He continues:

> 'Of what special school Mr. Parry is a steadfast disciple needs not to be told.'

He will not shock polite ears by mention of a name likely to be as objectionable to St. James's Hall as the Venusberg was to that other Hall of Song—the name of Wagner. Parry was in fact regarded as the erring Tannhäuser received back for the moment in the hope that he would amend his ways. The analyst tried faithfully to describe the quartet; he noted a half-close in F minor at the end of the introduction which gave him heart to tackle the first movement. But he could get very little farther. Themes were not rounded off with half-closes or perfect cadences every eight bars as they ought to be; they were found to be

> 'rolling more or less unexpectedly into and out of each other, with an utter (though, be it added, thoroughly honest) disregard of what has been inculcated as "form"'.

The writer was simply not up to his job, so, as many have done since, he fell back on the suggestion that it 'would answer no purpose' to attempt to do it. He contented himself with copious musical quotations, and indulged, apropos of the scherzo, in one more literary curiosity.

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[1] MS. Diary, 11 Feb. 1878.

[2] It was at about this time that he wrote his articles on Form, Harmony, &c., for *Grove*.

[3] The production of Parry's *Scenes from Prometheus Unbound* at Gloucester on 7 Sept. 1880 has been spoken of as the 'birthday of modern English Music'. See Ernest Walker, *History of Music in England*, p. 300.

[4] The notes are unsigned, but J. W. Davison was the regular writer of them from their beginning in 1859 to his death in 1885.

> 'It has often been remarked that to apply the accepted rules and canons of the "new school" of musicians to the exemplification of some great instrumental work, whether for the orchestra or the chamber, would be an interesting experiment, and, if successful, hardly less phenomenal. Who knows? It is perhaps destined for our clever countryman, Mr. Hubert Parry, to solve the problem.'

What problem? the bewildered reader of today may naturally ask. Apparently the writer means nothing more than the problem of writing continuous music without the excessive punctuation of the cadence, a problem which his admired Beethoven had solved in the last quartets fifty years before.

These notes are typical of the prevalent critical attitude of the time, which, pretending to omniscience, had in reality not grasped the implications of any music more complex than that of Mendelssohn. They show the forces against which Parry as a pioneer had to contend. There were, however, other contemporary opinions of the piano quartet. Dannreuther described the scherzo as 'superbe Satz', and those who played it with him were equally enthusiastic about the slow movement.[1]

Others who have played it more recently endorse this view, though Fuller Maitland, undoubtedly a sympathetic critic, considers that 'in spite of many fine points the work is hardly representative of Parry at his best'.[2] For him the best is the earlier trio in E minor, praised for its 'greater maturity of style' (a judgement supported rather oddly by emphasizing the influence of Brahms in the trio), and the later string quintet in E flat composed in 1884. Of the quintet Fuller Maitland says that

> 'the handling is that of an accomplished master of form; it is far easier than in either of the other works to trace every bar to its source in one or other of the principal subjects.'

This is true, but the fact does not altogether attest the superiority of the quintet in creative power. It has already been suggested here that Parry had solved formal problems for himself successfully in the neglected string quartet and the wind nonet. Moreover, it is possible that concentrated earnestness in developing initial ideas may bring a limitation rather than an expansion of power. He criticized his own 'cello sonata adversely[3] on the ground that 'it all sprawls about and is too long and indefinite', and the desire to correct that defect may have caused him to tighten his style in his next work.

In the first movement of the quintet the two principal themes do not contrast very strongly, and a series of climaxes is built from each of them in much the same way. Parry's musical vocabulary was never a wide one, and the conscientious tracing of 'every bar to its source' was apt to result in tautology, and does so here.

The piano quartet is manifestly bolder in conception and freer in execution than the quintet, notwithstanding many beauties in the latter. The quartet is without repression. Two versions of the principal theme, a groping question in the opening largo and a decisive march rhythm in the subsequent allegro, create at once a dramatic situation, which the rest of the movement works out through an exuberant development till it reaches a reposeful ending. The movement contains the most varied events. The scherzo, a difficult ensemble led by the scampering figures of the elaborate piano part, is quite different from either the 'death's-head' scherzo of the string quartet or the lighter brilliance of that in the quintet. It belongs to the small group of highly original scherzos written since Beethoven, and, if the slow movement is not equally original, it is at least sustained by a romantic warmth and fervour which justify the epithet 'ganz himmlisch' bestowed by its first performers. But the design of the finale is the most remarkable for the way it combines with a wealth of ideas all its own references to those of the earlier movements, and so sums up the whole work. The method is rather like that which at a later date was claimed as the special contribution to sonata form of César Franck. Parry had not so much as heard of Franck when he wrote this quartet, and his procedure is entirely original. Even the annotator of St. James's Hall could not fail to notice the recurrence of the march theme from the first movement, though the rest escaped him. What happens is that after a full exposition in which two themes are vigorously contrasted, a central section begins softly with the march theme, across which the 'cello presently strikes (marcato cantabile) with the tune of the slow movement. Again, after the recapitulation the march on the strings forms the coda, while the piano accompanies it with the scampering rhythms of the scherzo. Nor is there in all this any appearance of working up an elaborate mechanism for its own sake. The themes recollected from the earlier movements take their places quite simply as part of the impulse of the finale.

The fine trio in B minor for piano and strings has somehow acquired a wider reputation than the others of Parry's chamber works, probably because the combination of instruments for which it is written makes it more accessible[4] than either the piano quartet or the string quintet. It is the close contemporary of the latter, as is also a trio in G, of rather slighter texture but full of charm, which was not heard at Orme Square until 1890 and has remained unpublished.[1]

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[1] *Life*, i. 199.

[2] *Chamber Music*, March 1915.

[3] *Life*, i. 204.

[4] The London Trio has always kept it in its repertory and given it periodic, if infrequent, public performances.

This completes the tale of Parry's career as a chamber composer, for the two later suites and other pieces for violin and piano are no more than the occasional offshoots of a mind mainly occupied with other means of artistic expression. The suites provide attractive material for amateur violinists and pianists to play together; and there is undoubtedly some truth in the view that Parry handled the simpler suite form more surely, because with less conscious responsibility, than the sonata form.

Those who really want to measure his stature as a composer of chamber music, however, must betake themselves to the two trios for piano and strings, the quartet for piano and strings, and the string quintet. They must approach them remembering that they belong to a time before most of the continental composers of the latter part of the nineteenth century had 'arrived', a time when Wagner was the great revolutionary and Brahms a doubtful quantity, while Dvořák, Franck, and Tchaikovsky scarcely existed; they must be prepared to work hard to overcome executive difficulties and shake themselves free of that false criticism which declares that the strength of a chain is that of its weakest link, a criticism before which practically all the composers just named may be condemned. They must look for what the works contain; not for their limitations. Artists of this calibre will find in Parry's chamber works a rich flow of supple melody thoughtfully manipulated, the expression of a vigorous mind and a generous nature; they will find that in forgetting them we have forgotten one of the prime sources of the English musical revival, and it will not be surprising if in many instances they are brought to echo the enthusiastic judgement of Dannreuther: 'superbe Satz!'

H. C. COLLES.

PASCAL, ANDRÉ, French composer.

Quartet (*In Memoriam*), str	Durand.
Sonatina (Morning; Noon; Night), pf, 2 v	E. W. Organ (agent).

The quartet is a work of marked individuality which slightly recalls the style of Béla Bartók. It is, however, considerably less difficult. The three movements are respectively headed: *Fatum*; *Spes*; *Voluntas*.

The sonatina is charming, particularly the muted finale. Both works are of moderate difficulty.

M. DRAKE BROCKMAN.

PASCAL, FLORIAN, nom de plume of Joseph Williams, 1847–1926, British composer.

Trio, pf, v, vc, E	Joseph Williams.
Sonata, pf, fl, F	Rudall, 1883.

Joseph Williams was head of the well-known publishing house.

PASHCHENKO, ANDREI, b. 1883, Russian composer.

Quartet, str	Mus. Sect. State Publ. Dept., 1919.

Pashchenko is a Petrograd composer of the younger generation, whose creative work took form and was developed chiefly after the revolution. A pupil of Glazounov, Pashchenko came forward as an adherent preferably of the larger, even the grandiose, musical forms. From the very nature of his talent he evidently has no special inclination for chamber music; nevertheless he has written two quartets, the first of which has been published. These compositions reveal the influence of the composers of the Russian national school, particularly of Rimsky-Korsakov, which is expressed not only in the general style of the exposition but also in the nature of the themes. He is also influenced by the contemporary Germans, including Richard Strauss and Reger. At present one does not feel that Pashchenko is the possessor of much originality, but he has lately been much talked about. It must, however, be borne in mind that his line of work is essentially dissociated from the chamber style.

L. SABANEIEV.

PAUER, ERNST, 1826–1905, Austrian pianist.

Quintet, pf, ob, cl, horn, fag, F	op. 44	Schott.
Quartet, pf, v, vla, vc, F	,, 44 *bis*	,,
Sonata, pf, v, a mi	,, 46	Siegel.
,, pf, vc, A	,, 45	Schott.

Ernst Pauer was of an interesting musical heredity. He was a pupil of Mozart's son.

PAUL, EMIL, b. 1868, Saxon composer.

Two easy trios, pf, v, vc, G, C	opp. 7, 14	Rahter, 1897 & 1901.

These works, though intended mainly for instruction, are well written and full of musical interest.

PAUR, EMIL, b. 1855, pianist, violinist, and conductor.

Sonata, pf, v, g mi	op. 6	Oertel, 1880.

PEARSALL, ROBERT LUCAS (DE), 1795–1856, English composer.

		Composed	
Quartet, str, B flat	op. 26	1834	Schott.

Pearsall was best known as a distinguished composer of unaccompanied vocal music.

PEJACSEVICH, DORA, Hungarian composer.

	op.	
Quartet, pf, v, vla, vc, d mi	25	H. Bock (Dresden), 1910.
Trio, pf, v, vc, C	20	Rózsavölgyi, 1913.
Sonata, pf, v, D	26	H. Bock, 1912.

The scherzo of the trio is particularly attractive.

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[1] Dr. Emily Daymond prepared the trio in G for publication after Parry's death and had it played privately at the R.C.M. in 1923, but it has not been issued.

PEOPLE'S CONCERT SOCIETY. This enterprise, begun in a very modest way in 1878 in London, has accomplished a work of considerable importance in connexion with chamber music. Some enthusiastic amateurs, conscious of the delight which they and others were able to take in concerted music, determined to try its effect upon the less fortunate dwellers in the East End of London and other outlying districts, where no music had ever penetrated save that which was noisy, vulgar, or sentimental.

In a sense it was not a new idea that the 'masses' might be accessible to musical impressions, for 'penny readings' and such things had been in vogue for many years before this; but if, and when, any fragment of classical music contrived to get into the programmes of these entertainments, it was treated by performers and listeners alike as a dull and necessary prelude to something more amusing, not as a thing in itself worthy of attention.

The attitude thus adopted towards the highest kind of music was antagonistic to the best interests of the art, and the leading spirits associated with the new effort were bold enough to try the effect of programmes arranged on a plan similar to that of the 'Pops', which played so important a part in the musical history of the nineteenth century. Of course, certain modifications had to be made, particularly at first; movements of a quartet, for example, were given as single numbers with songs interspersed, a method that should be approved by all who have known what it is to feel their own attention flagging after several movements have been listened to on end. In a very short time, however, this concession to human weakness became unnecessary, except in some new centre of the Society's activity. Regular attendance at the weekly concerts had the usual effect of increasing the power of attention; and generally, after a first series of, perhaps, six concerts at any of the centres, the programmes were almost exactly on the same plan as those of the 'Pops', with the important exception that two singers were engaged more often than one.

While it inevitably happened that the first concert at a new centre was largely attended, and that the audience showed some falling-off at the others, yet it was not long before a set of *habitués* formed itself, and these looked forward eagerly from week to week to the intellectual delight that they knew they could expect on the following Sunday. For the early concerts given by the Society took place on Sunday evenings, so that the receipts from admissions have always been a more or less negligible quantity. On the other hand, many distinguished artists gave their services gratuitously; the Society's work provided a welcome opportunity for competent amateurs to show what they could do, and quartet parties were soon organized in anticipation of the concerts, which led to a profitable kind of intercourse among the younger professional musicians.

Fees were always paid to such performers, and although the rate of payment was not up to the level of the regular concert performers of the West End, yet many of the younger artists who were waiting, year in, year out, for lucrative engagements, found it profitable in more ways than one to take part in the People's Concerts. Within a very few years of regular work at any of the centres, it was found that such works as Schumann's great quintet could be relied on to fill the room as surely as could the *Messiah* to fill the Albert Hall. The work of training the audiences was greatly helped by the short and helpful notes in the programmes, which of course had to be as condensed and simply worded as possible. These commentaries were for many years written by Mr. R. B. Litchfield, an enthusiastic and learned member of the committee.

It was some time before songs in any language except English were admitted into the programmes; and in those days the number of first-class songs originally written in English was lamentably small, and the translations of operatic and other songs were so poor that it became difficult to make up the programmes without lowering the artistic standard of the concerts and admitting 'shop ballads'. The experiment was tried, and was completely successful, of printing the original words of foreign songs together with a prose epitome of their meaning.

An amusing instance illustrating the educational effects of the concerts was vouched for by the late Gervase Elwes. He was leaving the hall, where he had been taking part in one of the programmes, the *pièce de résistance* of which had been one of Beethoven's quartets, when he passed a workman in the act of lighting his pipe, and overheard him saying, 'Ah, Beethoven [first syllable pronounced as in *beetroot*] is all very well, but give me my Brahms!' Some purists may regret the opinion, but all must wonder that such preferences could be formed in the humbler social strata.

As a whole the artistic success of the undertaking, with its complete abandonment of that spirit of compromise which has ruined so many English musical and other enterprises, has been beyond question, while the financial support of the Society's operations has been made possible by the subscriptions of a comparatively small group of music-lovers, sufficiently awake to the power of the best music upon themselves to wish to bestow it on their poorer brethren. It is right in this connexion that the names of those who started the Society should be recorded. Among them were the late Hon. Norman Grosvenor, the Hon. Mrs. Lyulph Stanley (now Lady Sheffield), Mr. C. Stuart Wortley (now Lord Stuart of Wortley), Mrs. Julian Marshall, and Mrs. Frederic Harrison. Most of these, if not all, were regular performers at the early concerts, and, aided by the energy and enthusiasm of the secretary, Miss Mary de Morgan, set the scheme on its feet.

Before very long, the South Place Institute, Finsbury, one of the first centres, undertook to run its own concerts independently, and has ever since maintained the same high standard. Poplar, Holloway, Stepney, and many other districts have enjoyed many series of People's Concerts, and representatives of the various centres have attended the annual meeting of the Society, and have brought forward points connected with the organization of their own centres, as well as bearing witness before the supporters of the Society to its efficiency and to the benefits it confers. These meetings were very often presided over by Sir Hubert Parry, who took an active interest in the work; after his death, the office of chairman has been often held by Sir Henry Hadow.

The work has steadily grown in importance and extent, in spite of the undeniable fact that with greater facilities of transport the more highly educated of the audience have formed the habit of attending concerts in Central London. For such as these the Society has perhaps finished its work, but new generations are still waiting to be set on to the same path; and none who have watched the audiences at these concerts can doubt that music is not merely the luxury of a few cultured individuals, but the natural food of the human organism. Those, indeed, who were accustomed to scanning the faces at these concerts used to remark on an expression as of a spiritual hunger—an expression which in those days was confined to the poorer hearers; but during the Great War concert-goers in the West End were struck by exactly the same look on the faces of many of the audience, who were taking in the music, not merely as a pleasant relaxation, but as a natural food.

The number of concerts given by the Society reached in 1924 the total of 1,600, and it may be added that for the last thirty-four years Mrs. Robinson Smith has filled the office of secretary with complete success.

J. A. FULLER MAITLAND.

PEPUSCH, JOHN CHRISTOPHER, 1667–1752, Anglo-German composer.

Pepusch was a famous composer in his day, and a teacher of various well-known musicians, among them William Boyce. He is best known to-day as the composer and arranger of the *Beggar's Opera*. He wrote much chamber music (*v. Fétis*), including some *Aires for two violins made on Purpose for the Improvement of Practitioners in Consort* (1714), studies in imitative counterpoint. E. VAN DER STRAETEN.

PERCUSSION INSTRUMENTS IN CHAMBER MUSIC. Percussion instruments have been but very recently introduced into the chamber music ensemble. Perhaps this is because what was once called chamber music, because it was played in the private apartments of the patron, the professional, or amateur, has now come to be music largely of the concert-room. There the added noise of percussion instruments is at least bearable, if not pleasant.

Fortunately, only one composer has, to the writer's knowledge, tried to push his *Kammermusik* wholly out of the house. This is Paul Hindemith, whose combination is really a small orchestra with the strings singly represented. True, there is but one percussion player, but he brings with him his entire *Schlagzeug*, and is called upon to belabour it with a vengeance. The effect is not at all pleasant; the music expresses little, and seems to need an erotic ballet to give it meaning.

An early example of the use of percussion in chamber music is Dussek's *Combat Naval* for piano trio and bass drum, which depicts Admiral Duncan's victory at Camperdown over the Dutch.

Ernest Schelling, the American composer, has introduced into his divertimento for piano and string quartet an interesting percussion effect without, however, using drum or triangle. In a movement representing a primitive dance, the second violinist, violist, and 'cellist are called upon to tap with their fingers on the bellies of their instruments to simulate the drum-beat of the savage. For that kind of music, the means seem justified in restraint and result.

But, after all, chamber music is an ideal form, the sonnet of musical language. Why must its purity be degraded with sounding brass or tinkling cymbal? Let these rhythmic accentuators stay where they belong—in the orchestra of opera, ballet, or even of symphony.

BURNET C. TUTHILL.

[George Antheil, a young American composer of extreme tendencies, has written a violin sonata in which the concluding portion of the accompaniment is transferred to a bass drum, and J. B. McEwen introduces the drum in one of his shorter pieces for string quartet. Works for chamber orchestra, of course, frequently include drums in the scheme.

EDITOR.]

PERELLI, EDOARDO, b. 1842, Italian composer.

Quartet, str, e mi Ricordi, 1864.

'An artist of real distinction, with knowledge and imagination' (*Pougin*).

PERGER, RICHARD VON, 1854–1911, Austrian composer.

	op.	
Quintet, 2 v, 2 vla, vc, D	10	Robitschek.
Quartet, str, g mi	8	,,
,, ,, B flat	11	U.E.
,, ,, A	15	Peters.
Trio, v, vla, vc, d mi	12	,,
Quartet, pf, v, vla, vc, A	14	,,
Serenade-trio, pf, v, vc, G	17	,,

Perger's chamber music is based principally on Brahms, and its interest is technical rather than artistic.

THE STRING TRIO opens with an introduction of five bars, after which both subjects are presented in close succession, this exposition being repeated. The development is concise, and the closing stretto effective. The scherzo (a 5 battute) is interesting by its irregular periodic structure, the basis being a motif of five bars, delivered first by the viola, then by the 'cello, with a development to follow. The largo strikes a note of warm feeling, but the finale, allegro vivace, is the most impressive, and contains a good deal of humour. Perger here aims more at effects of contrast than in the preceding movements, and greater attention is paid to shades of expression. The presto coda undisguisedly seeks nothing but external effectiveness, a purpose otherwise rarely to be met with in this composer. The technique is excellent, except as regards the instrumental writing, which shows a certain lack of understanding of the instruments, but the themes are not very inspiring.

THE STRING QUARTET, op. 8, makes a stronger impression. The first movement is rather concise; the two subjects are placed close together in the exposition, which is followed by a short development; then comes the recapitulation, with the second subject in G instead of B flat. The invention is fresher than was the case in the string trio, though there is a certain harmonic monotony. The scherzo displays a careless joyousness in which the rhythmic element is predominant, while in the slower trio, melody reasserts its supremacy. The andante con moto consists of variations on a theme of folk-song character, the most striking of which are the third, in slow tempo, with its contrapuntal structure, and the animated final variation. Very effective, too, is the finale, vivace non troppo, which is reminiscent of Haydn.

THE STRING QUARTET, op. 15, is interesting, especially on the technical side. The opening movement reveals a grander conception than is usually to be found in Perger's works. Neither subject is remarkable for invention, but the movement is conceived on a broader plan and the development of the themes is fuller and more noteworthy. The scherzo, presto, is concise; the trio is more attractive than the first part, which is somewhat dry and rhythmically monotonous. The following adagio is more emotional, but leaves no very strong impression. Perhaps the rondo finale is the most satisfactory of all; the principal theme has a charm and animation which is very attractive, and this increases more and more in intensity until the climax at the final stretto, which forms a cheerful and effective close.

In Perger's chamber music there is no background of strong emotional experience, which alone determines the true value of creative work, so that it has no place in the history of musical development. RUDOLF FELBER.

PERGOLESE (Pergolesi), GIOVANNI BATTISTA, 1710–1736, Italian composer.

Modern republications:

Two trio-sonatas, pf, 2 v, vc (ad lib.), [2 v, fig. bass], G, B flat. (H. Riemann, Coll. Mus. 29, 30) B. & H., 1906.

Three trio-sonatas, pf, 2 v, vc (ad lib.). (H. Riemann, Anthologie zur Illustr. d. Musikgesch., H. 1) Lipmanssohn (Berlin), 1910.

The trio-sonata in G is published also by Schirmer, and that in B flat (M. Hofmüller) by H. Berger & Söhne, 1901.

'Pergolesi's trio-sonatas had a very great influence on his contemporaries by reason of his making the first movement of the sonata a cantabile allegro. Also the logical construction and the convincing dialectical formation of his long-drawn-out melodies were something entirely new, and were eagerly seized upon. Twelve of these works were published by Rob. Bremner (London) as a single opus, also two others as nos. 1 and 2 of an incomplete work, *The Periodical Trio*. The trio in G major (above) shows a highly developed sonata-form.' (*Riemann*.)

Ricordi publishes also twelve sonatas for v, fig. bass (pf). For original publications *vide Grove* and *Fétis*. M. DRAKE BROCKMAN.

PÉRILHON, A.

Quartet (*Chasse*), 4 horns	Heugel.

PERINELLO, CARLO, b. Trieste, 1877, Italian composer.

Quartet, str, C	op. 10	Schmidl (Trieste), 1913.
Quintet, pf, 2 v, vla, vc, b mi	„ 7	Schmidl (Trieste), 1911.

Perinello studied composition first at Trieste, later in Germany, and took his diploma at Leipzig.

His style is subtle and modern; although nourished on classic ideals, the composer has heard the voice of the spirit of the times, and his music has air, colour, and movement. The quintet, the quartet, and his other compositions are plainly the outcome of a sensitive and vital personality which is able to express itself naturally and with freedom. The classic forms are no longer tyrants bending the musical material to their will, but elements capable of adapting themselves to a melodic conception and to a really interesting harmonic colour-scheme. Hence Perinello's compositions are essentially alive, and unfettered by academic restrictions. A. CASELLA.

PERLEA, FONEL, b. 1900, Roumanian composer and conductor.

Quartet, str, C	op. 10	Rahter, 1924.
2nd quintet, pf, 2 v, vla, vc		publ. at Leipzig.

Perlea received his musical education in

Leipzig under Paul Graener. His compositions show modern tendencies, though not of the atonal school. Dr. Altmann (*Handbuch*) speaks of him as a bold contrapuntist who has taken Hindemith as a model.

PERLEBERG, Arthur.

Sonata, pf, v, E flat	op. 8	Simrock, 1905.

PERRY, Edward, b. 1855, pianist and composer.

(Prize) quartet, str, G	Augener-Schott.

PERSIANI, Johann, b. 1879, Russian diplomat, pupil of Liadov.

		Composed	
Quartet, str, a mi	op. 1	1900	Belaiev.

Persiani made his début with a very small number of compositions, which were duly published by Belaiev, of whose circle he was a member. His string quartet shows the composer to be musically gifted and the possessor of a fairly good technique, but so entirely lacking in creative individuality that it is difficult to determine which composer he imitates most of all. This quartet, which was performed in Petersburg soon after its appearance, is his only contribution to chamber music.

L. Sabaneiev.

[Dr. Altmann writes favourably of this quartet, which he sets down as influenced by Mozart and (strange to say) also by Schumann. There appears to be no evidence in his music of Russian nationality. Editor.]

PESSARD, Émile Louis Fortuné, 1843–1917, French composer.

Quintet (*Aubade*), fl, ob, cl, horn, fag	op. 6	Leduc, 1882.
Trio, pf, v, vc, B flat	,, 19	Leduc.

'Pessard is a talented, earnest, and scholarly musician' (*Pougin*).

PESTALOZZI, Heinrich, b. 1878, Swiss composer.

Sonata, pf, v, a mi	op. 39	Hug, 1922.

PETERKA, Rudolf, b. 1894, Austrian composer.

Quartet, str, a mi	op. 9	Hofmeister.
Trio, pf, v, vc	,, 6	Simrock.

Of this composer much may be expected. His somewhat over-exuberant trio belonged obviously to his *Sturm und Drang* period, but in his string quartet he already expresses himself with great clarity, and definitely recognizes beauty as an ideal. The fact that he wrote over this quartet the words 'Back to music' is a clear confession of faith in the use of melody, and a challenge to those who see music's salvation in atonality, the destruction of classical forms, and abstention from ideas inspired by melody. The opening allegro moderato shows the seriousness of the artist's conception; it is splendidly rhythmic, and the melodic material has strength and sanity; while the adagio strikes a religious note and reaches a high degree of emotional intensity. Even in its most passionate moments, of which this adagio contains its share, the quartet never oversteps the bounds of good taste. There is no scherzo, but humour is not lacking in the light-winged melodies of the finale. It may be added that this quartet is not too difficult for good amateurs to perform with success.

Wilhelm Altmann.

PETERS, Guido, b. 1866, Austrian pianist.

1st quartet, str, A	U.E., 1918.
2nd ,, ,, c mi	,, ,,
Sonata, pf, v, f mi	,, 1921.
,, pf, vc, f mi	,,

Both these quartets are worth the attention of amateurs. The ghostly scherzo and trio of the second is of the kind bracketed 'music of the spheres' (Altmann, *Handbuch*).

PETERS, Rudolf, b. 1902, German composer.

Quartet, str, a mi	op. 8	Simrock.	
Sonata, pf, v, C	,, 1	,,	1918.
,, pf, vc, c mi	,, 3	,,	1920.

The dates show that this composer was exceptionally precocious.

PETERSON-BERGER, Olof Wilhelm, b. 1867, Swedish composer.

	Composed	
1st sonata, pf, v, e mi & E	1887	Lundquist.
2nd ,, ,, ,, G	1910	,,
Suite, pf, v, G		Elkan & Schildknecht.

The suite is in four movements: (1) Tillegnan, (2) Serenata, (3) Slummersång, (4) Fackeldans.

This composer's music, strongly influenced by that of his contemporary, Grieg, but conceived in a much lighter vein, is delightful to play, and warmly to be recommended to the attention of amateurs. The sonata in E minor, inspired by Norwegian folk-tunes, and the violin suite are brilliantly effective, but the sonata in G shows some falling off. Peterson-Berger stands in a class by himself. His music is not great, but it is music for which one can be thankful. Editor.

PETYREK, Felix, b. 1892, Moravian composer.

Sextet, pf, cl, 2 v, vla, vc (in 8 short movts.)	U.E., 1921.
Two chamber songs: *The Wind*, voice, pf, v, vla, cl. *Late*, voice, pf, v.	U.E., 1919.

Petyrek's strength as a composer lies in his daring combinations, complicated part writing, and elaboration of form. He will build a great cyclic work round a single theme; for instance, a passacaglia and fugue is with him at once a passacaglia and a sonata. But he has also a natural tunefulness which is not to be denied, and he will suddenly, in the midst of one of his elaborate structures, drop into some lively popular strain, like a true son of his native, music-saturated soil. On the other hand, he has a special liking for sacred music, in which he displays tenderness and dreamy lyricism rather than severity. Erich Steinhard.

PFEIFFER, Georges Jean, 1835–1908, French composer.

	op.	
Quintet, pf, 2 v, vla, vc, c mi (Prix Chartier)	41	Schott.
Quartet, pf, v, vla, vc, f mi	119	Augener.
Trio, pf, v, vc, g mi	14	Joubert; Schott.
,, ,, ,, ,, d mi	103	Joubert.
Sonata, pf, v, e mi	66	,,
,, pf, vc	28	Rouart.

PFITZNER, Hans, b. Moscow, 1869, German composer, pupil of Ivan Knorr.

	op.	
Quartet, str, D	13	Brockhaus.
Quintet, pf, 2 v, vla, vc, C	23	Peters.
Trio, pf, v, vc, F	8	Simrock.
Sonata, pf, v, e mi	27	Peters.
,, ,, ,, f sharp mi	1	B. & H.

Unlike the average operatic composer, Pfitzner is able to do full justice to the intimate style of chamber music. He is throughout a composer of absolute music; his art seeks depth rather than extent, and endeavours to represent spiritual experiences alone. This purity of feeling is expressed in an austere musical and individual treatment of the voices, thus reviving in modern form the rugged contrapuntal art of the old Netherlands school. Pfitzner's chamber music is therefore somewhat difficult to understand, and at first appears forced and artificial. But on closer study it reveals many beauties and rare spirituality.

With regard to form, Pfitzner has sought to open new paths; he often employs a single theme from which his second subject is developed, as, for instance, in the first movement of his C major quintet, which is, both technically and artistically, his most important work. Pfitzner seeks to restore something of the loss of contrast which must result from this by contrapuntal treatment, and by harmonic differentiation.

The Piano Quintet. The opening of the first movement of the quintet is particularly beautiful when the second violin steals in softly with the first subject, accompanied at first in unison by the viola, which afterwards continues with it on new melodic lines, while the 'cello, at times aided by the piano, keeps up a tonic pedal. After the complete statement of the first subject by the strings, it is worked up to a climax by the piano, which announces the second subject unaccompanied; this is continued by the strings. With the opening of the second subject the tempo quickens, and the intensity of feeling increases, all the instruments finally uniting in a passionate outburst. The development is of remarkable excellence, and provides a good example of Pfitzner's wealth of imagination, contrapuntal mastery, and technical skill. The other movements of this well-balanced composition are of equal artistic value. The second, an intermezzo in the form of an aria in three sections, maintains a certain aloofness, but contains a piquant theme suggestive of Strauss. In the adagio the moving tones of the viola are heard accompanied by a charming contrapuntal melody on the second violin. Even finer is the robust finale, in which Pfitzner seems to awaken from his dreams and to plunge into the whirlpool of life; and the conciseness and vigorous humour of the movement cannot fail to capture even the prejudiced hearer. The conclusion is particularly effective, when, after an accelerando, the strings are struck with the point of the bow, producing weird sounds—the effect of which is deepened by some rapid staccato notes on the piano; and then the tempo suddenly slackens, the movement grows more restrained in feeling, till the beautiful work comes to a peaceful close with a delicate *ppp*.

The Piano Trio. In originality of thought and balance of form the trio most nearly approaches the quintet. Here, also, the individual movements are related, a single fundamental theme being the basis of each. The first movement begins in very spirited fashion, the 'cello announcing the first subject, which is fully developed later. The slow movement is deeply expressive and touching, and gives full play to Pfitzner's vein of romanticism. Violin and 'cello start singing softly, and are joined later by the piano; the voices break off at intervals, as if to take breath for more important speech. After a significant pause, during which there are a few notes from the piano, the 'cello announces a most expressive melody; after a few bars this is taken up by the violin also, and gradually increases in power. The piano accompanies first with chords only—later with passage-work—and has a subordinate position until the independent repetition of the opening. From here onwards it maintains a co-ordinate position, on the whole, and effectively supports the touching utterance of the two other instruments. The charming third movement begins on the piano with a capricious rhythmic theme, to which violin and 'cello respond in a lively, dancing theme of their own. These two motifs form the basis of the movement, and the clever combination of them, in which rich rhythmic and harmonic subtleties are not lacking, is peculiarly happy. The rapid and tempestuous finale, the most difficult but most effective part of the work, is full of strong contrasts, and is passionate and, at times, even dramatic.

THE 'CELLO SONATA is also an excellent composition. Although it is an early work, and shows the influence of Schumann and Mendelssohn, yet, both technically and artistically, it already reveals all Pfitzner's qualities and peculiarities in the germ, and may well rank with the best compositions of this class. The first movement, with its masterly development of three themes and the burlesque finale, are particularly well done.

The quartet and the violin sonata are hardly equal to these works, although the hand of a master is evident. The quartet is in the style of Beethoven's last chamber works, and special praise is due to the third and fourth movements, which exhibit contrapuntal treatment as interesting as it is difficult.

THE VIOLIN SONATA, written in the manner of the composer's music drama *Palestrina*, is a work of some austerity. The first movement, allegro moderato, opens with animated sextolets on the piano, to the accompaniment of which the violin announces a broad and expressive first subject, afterwards taken over by the piano. Its restrained intensity colours the entire movement, and it is peculiarly effective in the course of the excellent development. The second movement, andante sostenuto, is rather in the nature of an improvisation. Despite many fine details and a well worked-up climax, it is not wholly convincing, and seems somewhat laboured. The spirited, fiery finale, a pleasing rondo in a rather more cheerful strain, is the most effective part of the work. Here Pfitzner throws pessimism overboard, and gives free rein to his blunt and vigorous humour.

Pfitzner's chamber music bears a peculiar relation to the music of Palestrina or of his predecessors, the Netherlanders. Their rugged contrapuntal style, which paid little heed to the clashes resulting from the linear progression of independent voices, appears again in Pfitzner's chamber music. And with it, his tonal language, in itself stern and austere, assumes a still more ascetic and unbending character. Though his dramatic works show the influence of Wagner, he here follows classical models, notably the later Beethoven and Brahms. Though concise in form, the developmental possibilities of the themes and motifs are utilized to their fullest extent, with all the resources at the composer's command. Pain and sorrow are favoured subjects; there is, too, a caustic humour which often finds expression, all with that restrained emotion which is a characteristic of the composer's artistic personality. This personality exhibits a perfect union of the exuberant artistry of the inner man with a high degree of technical mastery. Pfitzner at first seems somewhat enigmatic, but closer inspection reveals a tender, deep-feeling, albeit an unworldly soul. It is precisely this last trait, the unsensuous character of his musical speech, extending to all the factors of musical expression, but particularly marked in his melody and rhythm, which makes his chamber music rather inaccessible to the majority, and difficult to understand. Those, however, who are willing to study this master's chamber music more closely will be able to appreciate its nature, recognize its high spiritual and artistic value, and be fully rewarded for their pains. RUDOLF FELBER.

PHANTASY. An alternative spelling of the word fantasy, chosen by the MUSICIANS' COMPANY (*q.v.*) as the sign manual for a short form of British chamber music, prizes for which were first offered in the Cobbett Competitions of 1905 (*v.* CHAMBER MUSIC LIFE and BRITISH CHAMBER MUSIC). The ancient British fancy or fancie, cultivated as a brief, unfettered form of instrumental music down to the Stuart period, and constituting a notable advance on the ricercari and fantazias initiated by the Italians, was styled by the Gresham Lecturer in office early in the present century 'the counterpart of the chamber quartet and trio of the present day'. The phantasy was designed as its modern analogue, and if Commissions as well as Competitions are included, over forty compositions so styled have made their appearance since 1905, when W. Y. Hurlstone and Frank Bridge headed the list of prize winners.

Only one thing needs to be added. It has been said of me, the initiator of these musical adventures, that I aimed at supplanting sonata form. No such idea ever crossed my mind. Sir Charles Stanford once spoke of 'this tabloid preparation of the three or four movements of a sonata'. This was nearer the truth, for I doubt if there ever will be evolved a successful form which does not owe its origin to some period of the sonata. But his words imply some design on my part to impose conditions upon competitors, whereas they were asked simply to give free play to their imagination in the composition of one-movement works, to write what they liked—in any shape —so long as it was a shape. EDITOR.

PHILADELPHIA, MUSICAL FUND SOCIETY OF. This society organized a world-wide competition for chamber-music compositions which closed on Dec. 31, 1927. Three prizes of $5,000, $3,000, and $2,000 respectively were offered, which are believed to be the largest ever awarded for compositions in this form. The contest was limited to works for from three to six instruments (vocal parts being inadmissible), but there was no restriction either on the number of works submitted, or the number of prizes to be won by any single composer. The competition was open to persons of both sexes and all nationalities, but all works had to be sent in under a *nom de plume*, and were ineligible if performed in public prior to the date of the award. The society had the option of keeping the MSS. of the prize-winning works, and retained rights of performance for three months subsequent to the award, after which all rights reverted to the composers.

The jury consisted of Willem Mengelberg of Amsterdam, Frederic Stock (conductor of the Chicago Symphony Orchestra), Fritz Reiner of Cincinnati, Thaddeus Rich of Philadelphia, and Gilbert Raynolds Combs, president of the society, *ex officio*. About 600 works were sent in, and the result of the competition was made public in October 1928. The three prizes originally offered were combined to form two of $6,000 and $4,000 respectively, of which the first was equally divided between Béla Bartók and Alfredo Casella, and the second between H. Waldo Warner and Carlo Jachini. EDITOR.

PHILHARMONIC SOCIETY OF LONDON. On the occasion of the centenary of this society, Myles Birket Foster published a book embracing the contents of some 700 concerts given between the years 1813 and 1912, with a few annotations of his own. From the first, chamber music was sandwiched between the orchestral items, and there were sometimes as many examples of this style of composition as of symphonies. This scheme continued until about 1842 when chamber music was less in evidence, but it was not till 1865 that it was entirely abandoned. At the beginning London had no chamber concerts of its own, but in 1859 the 'Pops' were founded, and it was ultimately perceived that audiences interested in orchestral music preferred to look elsewhere for performances of music of the more intimate kind.

In their programmes a hiatus is to be observed, and from the chronicler's point of view it is a deplorable one. It was thought sufficient in those days to mention the instruments, the players and the composer, without any distinguishing details such as key, opus number, sequence of movements, &c. One is left wondering what the subscribers, who were for the most part cultured musicians, thought about it.

From the second concert onwards the programme was divided, not into parts but into 'acts'; and very long acts they were, the concerts frequently lasting from three to four hours. This theatrical piece of terminology lasted till 1844, but was revived for a short time during the society's centenary year. Haydn's quartets appear thirty-four times, and were always assured, as they are to-day, and as they probably will be a century hence, of a welcome. Thanks to the presence in the orchestra of two famous players, Lindley ('cello) and Dragonetti (double-bass), who were steeped in the Corelli traditions, the sonatas and trios of that famous Italian (now as far as public performance goes completely neglected) were performed on numerous occasions. Spohr's name as composer and performer appears also very often. A quartet of his was first played in 1820, the year when he introduced the baton to the orchestra, and later his nonet proved a favourite work with audiences. One rather cryptic number is a quartet by 'Spohr and Mayseder'; one of these composers, I suppose, edited the other! But which? It was usual at that time, when announcing concertos, to give joint authorship—of the main work and of the cadenza. This, it appears to me, is happily conceived. How often one would like to know, when listening to a concerto, who wrote the cadenza.

Of the great classical composers it is sufficient to say that they formed the staple of the century's programmes; but I may mention that Beethoven's septet[1] was one of the best-loved works of the chamber-music repertory.

Composers of minor importance appeared with surprising frequency—Viotti, Onslow, Romberg, and Mayseder among the number. In the first season Viotti led a quartet of his own composition with Vaccari, Spagnoletti, and Crouch as colleagues, and the following year another, with Mori, Moralt, and Lindley—all famous players in their day.

A curious novelty was presented in 1828 when (as the compiler tactfully expresses it) the directors 'allowed' a concertante for an Æol-harmonica and two guitars to be performed. This word 'concertante' is constantly used in these programmes in place of duo, trio, or quartet; I cannot tell why.

Mendelssohn, of course, was adored by the Philharmonic audiences, but very little of his chamber music was given. In 1850 his quartet op. 12 (at last the opus number appears) was played by Sainton, Blagrove, Hill, and Lucas. Mendelssohn's violin concerto was first performed by Sivori, and shortly afterwards by a 'youthful artist named Joachim', who at the same concert (31 May, 1852) played a fantasia of his own composition on 'Scotch airs'. I have heard my old friend, the late Dr. Cummings, speak of this concert, at which he was present, and remember how amazed I was to learn that the great Joachim had ever condescended to compose and play a piece of popular character. EDITOR.

PHILIDOR, FRANÇOIS ANDRÉ DANICAN, 1726–1795, French opera composer.

L'Art de la Modulation, quartets, ob, 2 v, bass, publ. by himself.

Philidor was a great musician and a famous chess-player. His life was curiously divided between his two occupations, one being suspended temporarily while the other was taken up.

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[1] At one of the concerts the bassoon was strangely described in the programme as Voce Humana.

PHILIP, Achille, b. 1878, French composer, pupil of d'Indy.

1st sonata, pf, v, c mi Ed. Mutuelle.
2nd sonata, pf, v, c sharp mi ,, ,, 1908.

The second sonata is a brilliant work of considerable musical interest.

PHILIPP, B. E., 1802–after 1858, German composer.

Trio, pf, v, vc, f mi op. 33 Leuckart.

Schumann (*Gesammelte Schriften*) accorded to this trio very lukewarm approval. It is derivative from Beethoven and 'will, in many respects, please those who do not expect from it the highest degree of mastership'. The trio is dedicated to Adolph Henselt. Editor.

PIANOFORTE AND STRINGS. The combination of the piano with bowed instruments is more or less of a problem in the present day; for it is obvious that the quality of tone produced by the piano is very unlike that of the strings, so that even when the proper proportion of actual strength or volume is settled, some problems remain to be solved. In order to get near the root of the matter it is necessary to consider the facts of temperament, for the system of equal temperament, on which all pianos are tuned to-day, is difficult to reconcile with the variable pitch of the bowed instruments, and these must perforce adapt their intonation to that of the inflexible keyed instrument. They must relinquish the power of playing in 'just intonation', which gives to good quartet playing one of its chief attractions.

A brief survey of the history of the combination will help to make the problem clear. In very early days the harpsichord or spinet gained the place of general utility which the piano now holds in domestic music, and these plucked instruments were very often tuned so that the keys with few flats or sharps in the signature were in perfect intonation, the essential and inevitable error being relegated to the keys with many sharps or flats, which therefore became intolerable to the ear. Against the evident disadvantage of being able to play in a few keys only (a disadvantage permanently removed by the *Wohltemperirtes Clavier*) must be set the great beauty of the keys that are playable, for in the keys then in common use there were no such discrepancies such as I have mentioned. Furthermore, the plucked instruments retained the distinctively 'string' quality of tone, which justified their association with the bowed strings, but which in the modern piano has been sacrificed for the sake of sonority, and for a kind of nondescript tone, which enables a skilful player to imitate the quality of wind instruments (and even of voices) in a way that was impossible in old times. For the ideal of most piano-makers in the present day is a tone-quality without much individuality, on which the performer can impress various characters as he may choose.[1] The evanescent nature of the sounds produced by the harpsichord made it an ideal accompaniment to the strings, and in this subordinate position it was kept, roughly speaking, till the time of Bach. The part for the keyed instrument was generally confined to one stave; and above the bass notes there were figures indicating the harmonies to be supplied by a player acquainted with the rules of thoroughbass. Occasionally, in what was called a continuo, the bass was left unfigured—not that it was intended to be left alone like a passage marked 'tasto solo', but the player was trusted to put in the right harmonies by reference to the upper parts. It has often seemed like carelessness on the composers' part to leave so much to the preference of the player, who, as long as he kept to the proper harmony, was at liberty to vary the disposition of his chords, to play them as arpeggios, to invent extra moving parts, in fact to treat them quite freely. But a little experience of the effect of the older instruments as accompaniments to strings shows that the actual arrangement of the harmonies matters very little indeed, as the ear does not separate the chords into their component parts as it does with the piano.

This use of the keyed instruments lasted on down to the time of Corelli, in whose works there is no trace of the harpsichord (or even of the organ) having an independent part to play, or being used as anything but an extra support to the strings, one which, indeed, might be dispensed with altogether. It would be difficult to find an instance of the harpsichord taking part in any kind of musical dialogue before the time of Bach, whose six sonatas for violin and clavier may be regarded as the starting-point of ensemble music in which the piano has a share.

In the opening adagio of the first sonata there is a beautiful example of a regular figure in the keyed instrument, upon which the violin builds phrases beginning with long-sustained notes connected by declamatory passages. This freedom of style in the violin part appears again in the third movement, while the other sections are in strict three-part writing with plenty of characteristic imitations. At one or two points in this sonata, and again in the second, there are places in which some editors have seen fit to fill up the harmonies above the bare bass line, while others hold that Bach meant this as a 'tasto solo'. The exquisite slow movement of this second sonata, a strict two-part canon above a staccato bass, and the finale, with its humorous climax in the ever-closer imitations between the two upper parts, make this sonata the most popular of the six; but the third sonata, in E, seems to show that Bach had exhausted all the different ways of

[1] Von Bülow's edition of Beethoven's *Waldstein* sonata contains suggestions for the pianist to imitate the tone of a clarinet, &c. (Ed.)

using the two instruments, from the free emotion of the violin part at the opening, above an unusually full and original figure of accompaniment, to the other slow movement, where a far more conventional figure starts on the keyboard to support a soaring melody on the violin, and where the instruments later on exchange their functions. The other two movements are 'trios' in the sense that the word bears in the organ sonatas, of movements in three strict parts in constant and animated motion.

This type of treatment is used in the majority of the movements in the six sonatas, generally for the second and fourth sections; but in the fifth sonata, the opening largo is built on a haunting phrase which persists all through the movement on the keyboard, the violin making no reference to it until the latter part of the section. In the adagio, again, the violin plays an accompaniment in double stops to the rapid and regular demi-semiquavers of the clavier. These sonatas must have imparted a new kind of life to the harpsichord, which, as far as concerted music was concerned, had not hitherto been given anything like the importance here indicated. It is extremely difficult in the present day to guess at the old conditions under which they were presented, since very nearly all the violins in existence have had their soundposts altered so as to increase their sonority, and thus the old balance between the two instruments has been upset. It is only rarely accomplished violinists who can play down to the harpsichord tone without making the part seem tame. Transferred to the piano, the works become something different, and the increase of sonority is not an unqualified improvement.

There are two very beautiful sonatas, with real ensemble, by C. P. E. Bach, containing passages of dialogue between the two players, as well as passages where the figured bass only is given to the piano—for these were evidently meant to be played on the piano in its rudimentary form. At these points, in the edition published by the firm of Rieter-Biedermann, the harmonies are said on good authority to have been filled up by Brahms; and the reticence with which the work is done might serve as an example to many editors, who are generally too fond of showing their own cleverness.

In the interesting growth of chamber music as a distinct branch of the art, it seems clear that the notion of a fixed number of instruments for its interpretation was of comparatively late origin. In the 'sonatas' of Purcell and his contemporaries, it was no doubt allowable to employ either three or four instruments, as the bass-viol had only to support the harmonies played on the keyed instrument. Perhaps it was due to this subordinate position of the lowest stringed instrument, that it, or its successor, the 'cello, was so long in coming into its own; and in the trios of Haydn it does little more than play in unison with the bass of the piano. In the trios of Mozart it has more importance, and is allowed to assert itself fairly often; and in Mozart's two quartets for strings and piano, the two lower strings are fully recognized as individuals. The idea of a kind of orchestral contrast of tone quality was of course not new, but these two works may be considered as among the earliest in chamber music where the stringed instruments make, as it were, common cause against the piano, and where dialogues are carried on after the manner of the drama. There is often a suggestion of the concerto form about these compositions, and in both the piano is generally more or less in the limelight. A curious survival of this domination of the piano is a not very interesting work by Schubert, described as an 'adagio and rondo concertant' for piano, accompanied by violin, viola, and 'cello.

In the Beethoven piano trios the 'cello comes gradually into equal prominence with the other instruments, but it is not till op. 70, no. 2, that it is allowed to start a movement all alone; its moment of supremacy may be considered to be the opening of the scherzo of op. 97. In Schubert's two immortal trios the piano is generally the chief personage, but the composer's way of devising themes and figures which exactly suit the character of the different instruments places these works among the masterpieces. The keyed instrument is the master of the situation in Mendelssohn's trios, for even when it is not giving out the theme, accompaniment-figures are only too easy to make prominent.

Although the piano was Schumann's particular instrument, it cannot be said to have undue prominence in his trios; in the scherzo of the first, in D minor, the characteristic theme is far better suited to the bowed instruments than to the keyboard, and here, too, there are occasional pieces of dialogue between the two strings treated as one individual, and the piano. It is curious that in his chamber music Schumann shows himself a master of the art of disposing his instruments and maintaining the various proportions amongst them, since the same skill is by no means so noticeable in his symphonies. The quartet and quintet are rightly considered as his greatest achievements, and in both the art with which the instruments are treated so that each has its due share in the scheme, while the colour of the combination is constantly changing, is beyond praise. The quartet contains an odd example of Schumann's habit of ignoring practical considerations. The coda of the exquisite slow movement introduces a new melodic figure, and the movement dies away on two repetitions of it by piano and viola respectively. This little figure becomes the striking theme of the finale, and it is quite evident that the two movements were intended to have as little pause as possible between them. But in the slow movement the 'cellist has to tune his lowest string down to B flat, and he must therefore have time to tune it up again before the finale. This point in the work will always remind some old concert-goers of an amusing exhibition at one of the old 'Pops', when the piano part was taken by a player as remarkable for his platform eccentricities as for his artistic achievements. Having finished his own part with this little figure, he got up and made a bow, gaining loud applause. When silence was restored, the viola-player, who had a sense of humour, gravely played the remaining bar of the piece. In the quartet the strings are more rarely used as a group in opposition to the piano than they are in the quintet, where this kind of treatment is the rule rather than the exception. Against the powerful modern piano, there is no doubt that the four instruments make a braver show than the three of the quartet disposition, and Schumann may well have felt this.

A similar contest is waged in Brahms's great quintet, where the balance of the two parties is most effectively maintained. In his three quartets, and still more in his trios, the piano part often seems a little too sonorous for the strings; and it might be doubted whether these considerations weighed with Brahms, who was always more concerned with the matter of his music than with the manner of its presentation, were it not for the wonderfully interesting object-lesson afforded by the two versions of the trio in B, op. 8, the second written during the latter part of the composer's life. A good deal of the process of revision is concerned with the actual thematic material, for three out of the four movements have new second subjects, to their great advantage; but the omission of the short violin interjections at the beginning, and the substitution of the pianist's left hand for the violoncello near the beginning of the scherzo, besides other details, prove that Brahms was fully cognizant of the claims of effect.

With the more modern schools, beginning with César Franck, the laying out of the different parts seems of paramount importance, in order that each instrument may have things to say that are congenial and characteristic. In fact, as the thematic material diminishes in beauty and significance, there appears an ever-increasing skill in the treatment of the instruments, more especially in music of the French school. Whatever may be the place ultimately assigned to the themes and ideas of Debussy, there can be no question as to his almost infallible skill in allotting them to the various instruments; and to this skill is probably due a great deal of that atmospheric charm which is nowadays so highly esteemed. It is possible that in the future composers will arise capable of producing worthy themes beautifully treated, but in the present day, the amount of attention that is being given in all countries to chamber music seems to bring forth little but a welter of meaningless noise, whose only connexion with what was known as music is its retention of elaborate rhythms. J. A. FULLER MAITLAND.

PIANOFORTE TRIOS. *v.* TRIOS FOR PIANO AND STRINGS.

PIANOLA. *v.* PLAYER-PIANO.

PIATTI, ALFREDO CARLO, 1822–1901, famous 'cellist.

		Composed	
1st sonata, pf, vc, C	op. 28	1885	Schott.
2nd and 3rd sonatas, pf, vc, D, F	opp. 29, 30	1886, 1889	,,
4th sonata (*idillica*), pf, vc, G	op. 31	1893	,,

Piatti spent the greater part of his artistic life in London, where his playing made so deep an impression on Mendelssohn that one of his last remarks, on leaving England for the last time, was, 'I must write a concerto for Piatti'. In early days he was helped and encouraged by Liszt, who with characteristic generosity made him a present of an Amati 'cello. Piatti, who edited some interesting old music for his instrument, was the composer of six sonatas, of which the first four are published; the last two were written in 1896. He studied composition under Molique while carrying on his work as a soloist. At Piatti's funeral in Italy four professors played the andante from Schubert's quartet in D minor, at the artist's express wish, and later made a compact to perform the quartet annually on the anniversary of his death. In the interpretation of chamber music he has never been surpassed for purity of style; and at the time when he was playing principal 'cello at the 'Pops', it is not too much to say that he was idolized by the crowds of pupils and lovers of the 'cello who came to St. James's Hall to hear him.

In private he frequently took the viola part in string quartets, with amateur friends, holding the instrument 'cello-wise. EDITOR.

PIBER, JOSEF, 1857–1922, Austrian composer.

Humorous musical scene *Gastspiel des Streich-Terzetts Paganini*, v, vla, vc, op. 40, Schott, 1904.

Piber is best known as a composer of vocal chamber music.

PICARD, J., French composer.

Prelude and fugue on a theme of Beethoven, 2 v, vla — Rouart.

PICHL (or PICHEL), WENZEL, 1741–1805, Bohemian violinist.

An enormously prolific and in his time popular composer, his compositions, largely written for the chamber, numbering nearly 700. *Fétis* and *Riemann* give a summary of the most important, which include 148 pieces for the baryton composed for Prince Esterhazy. He enjoyed the intimate friendship of Dittersdorf and Nardini. He died of an apoplectic stroke whilst playing a violin concerto in public. Editor.

PICK-MANGIAGALLI, Riccardo, b. 1882, a composer, originally Bohemian, of Italian nationality.

Quartet, str, B flat	op. 18	U.E., 1918.
Three miniatures, pf, 2 v, 2 vla, vc, G	,, 4	,, 1910.
Sonata, pf, v, b mi	,, 8	,, 1910.

Pick-Mangiagalli's quartet and sonata were both written between 1906 and 1909, and show the influence of the late German classical composers, especially that of Brahms, with, however, indications of the colouristic tendencies which characterize his subsequent works (e.g. the ballets by which he is chiefly known). These tendencies are discernible in the quartet, which is not a quartet in the strict classical sense, but may be described as three pictures linked together by a slender psychological thread, and suffused with a misty atmosphere. The musical texture is light, delicate, and pleasing to the ear, save for a somewhat excessive employment of unison.

Guido M. Gatti.

[Pick-Mangiagalli's quartet was first played in England in 1912 at one of the Leeds Chamber Concerts with appreciative programme annotations from the pen of Alexander Cohen.

Editor.]

PICTORIAL ART AND CHAMBER MUSIC. There is an undoubted affinity between the mediums of expression used by painters and musicians, between colour and tone; and it has enriched the vocabulary of both. But it is more obvious in music written for the orchestra than in that written for the chamber. However, Miss Juliet Williams, an artist whose sympathies are attracted by both arts, has painted and exhibited a series of pictures illustrating the impressions received while listening to various pieces of chamber music. The imaginative stimulus she receives results in a piece of programme art akin to what is known as programme music, in which the artist's conception, but not necessarily the universal conception, is recorded. It is an interesting reminder that sounds can and do stimulate other faculties besides the musical ones. On the other hand, Alberto Gasco (*q.v.*) has sought to translate into sound the emotions aroused in him by paintings.

An inquiry addressed to Sir Charles Holmes, director of the National Gallery, as to the impression produced upon the audience by some chamber concerts organized by the authorities in one of the galleries in 1926, brought the following reply:

> 'Practical questions of accommodation and seating occupied so much of our attention during the concerts given at the National Gallery that we had little time to gather more than a very general impression of the effect produced upon the audiences. Some came just for the novelty of it; others to listen to chamber music in such restful surroundings. My own impressions, influenced no doubt by the semi-ecclesiastical character of the part of the buildings in which the concerts were given, were similar to those experienced when hearing music in a lofty church or cathedral, the great altar-pieces all round corresponding in some measure to stained-glass windows. This setting composed best with the more serious moods of the music, emphasizing in particular any suggestion of space and height and spirituality which the notes might convey. The more lively passages seemed less in tune with the architecture and the rather solemn pictures. One passed from contemplation to criticism, noticing any slight harshness of tone, and every echo or resonance from the walls and the huge sheets of glass.'

Similar experiments have been made in continental galleries, and I myself have listened to concerts of chamber music given in the Suffolk Street and Prince's Galleries at moments when an exhibition of modern pictures was to be seen upon the walls, but am doubtful if the influence of the pictures found its way into the music performed.

The analogy which exists between the colours of the spectrum and the over-tones of the scale I must leave to the learned, and the translation of tone into definite colour to the curious. Owing to an absence of unanimity the latter fails to carry conviction. Editor.

PIERNÉ, (1) Gabriel (Henry Constant Gabriel), b. 1863, French composer

Pastorale variée dans le style ancien, fl, ob, cl, trpt, horn, 2 fag	op. 30	Durand.
Quintet, pf, 2 v, vla, vc, e mi and E	,, 41	Hamelle.
Trio, pf, v, vc, c mi	,, 45	Durand.
Sonata da camera, pf, fl, vc	,, 48	,,
Serenade, pf, fl, vc	,, 7	Leduc.
Sonata, pf, v, d mi	,, 36	Durand.
Fantaisie Basque, pf, v		,,
Sonata, pf, vc, f sharp mi	,, 46	,,

and some smaller works.

Pierné in his youth received advice from César Franck, whose post as organist at Ste.-Clotilde he was later to fill.

His chamber music is the work of a gifted composer, whose music is full of warmth and charm. Its most noteworthy features are clarity, elegance, and sense of proportion. His touch is light and extremely skilful, and he never allows his ideas to be obscured by useless detail; every note is necessary, and he invariably attains his aims. His harmonic speech is full of colour and variety.

The violin sonata was the first of a series of original works of high value. Among the most important of these is the piano quintet (first performance, April 1919), which is in three movements, based on six leading themes. The first—moderato—molto tranquillo—which has three subjects, opens in an atmosphere of mysterious calm. Gradually the hearer is conducted into an imposing edifice where everything is perfectly arranged; one is struck by the beauty of the proportions and by several unexpected and delightful touches. Here a welcome ray of light strikes through the polyphony which animates the music, and passes, as from a dream, to a passionate exaltation which becomes absolutely dazzling; then comes a gentler mood, and the movement ends with the return of the initial calm, the muted strings singing the principal subject for the last time.

The second movement, 'On a Zortzico-rhythm', in D flat, is in the 5/8 measure which is a characteristic of the Basque dance. It appears continually on different instruments, but each time in a fresh harmonic guise, or with unexpected adornments, revealing new beauties of tone and rhythm, the whole being full of genial and happy invention. The movement is characterized by elegance and distinction combined with picturesque colouring.

The finale—allegro vivo ed agitato—in the major, has two subjects. There is a slow introduction, containing a résumé of all the themes, and leading to the allegro vivo, which is more closely written than the preceding movements. The stream of invention flows in a full torrent. It is powerfully dramatic, and ends with a splendid peroration which forms the crown to an admirable work.

The fine qualities of the quintet are also found in the trio, which some consider his best work, and in the 'cello sonata, which latter is very original in form.

Pierné made good use of the advice of the great master, César Franck, and has brought to chamber music the precious inheritance of a refined artistic nature, and a keen and whimsical musical sensibility. His works are thoroughly French, and of a very high order.

Adolphe Piriou.

[Pierné's reputation has suffered a little from the success which certain trifles of his have achieved (as trifles are wont to do, to the surprise and sometimes even to the consternation of composers). His chamber works are not merely charming, but artistic in a very high degree, especially the violin sonata, which brims over with the expression of a passionate nature, delightful metrical devices, and brilliant passage writing. I have played it often, and can recommend it cordially to the attention of violinists who are on the search for effective music for home and concert playing. The sonata da camera was broadcast on July 20, 1928, with the widow of M. Fleury (to whom it was dedicated) at the piano. Editor.]

(2) Paul, b. 1874, French composer.

Quartet, str	Senart, 1920.
Sonata, pf, vc	Rouart, 1906.

Paul Pierné is a cousin of Gabriel. He was awarded the Prix de l'Institut (Fondation Finette) for general work in 1906.

PIJPER, Willem, b. 1894, Dutch composer, pupil of Wagenaar.

2nd trio, pf, v, vc	O.U.P., 1921.
1st sonata, pf, v	Brockmans & van Poppel, 1919.
2nd ,, ,, ,,	O.U.P., 1922.
1st ,, pf, vc	Brockmans & van Poppel, 1919.
2nd ,, ,, ,,	O.U.P., 1924.
Sonata, pf, fl	,, 1925.

Pijper early obtained recognition as a composer and pianist, and has done much for the propaganda of Dutch music.

Like most of the younger Dutch composers, he has turned away from the German tradition which a few years ago was so strong in Holland, and has followed largely in the wake of the French schools. Lately, however, he has developed a more individual style, in which he shows no little trace of his nationality, and one or two of his works may be said to be part of the nucleus (now forming) of what appears likely to be a strong Dutch school—a school with the characteristics of the national *Volkslied* and of the people as a whole. He has written a considerable number of chamber works, most of which, however, remain unpublished, though several of them are from time to time played by the leading combinations in Holland and abroad.

Although something of an experimentalist in tone and rhythm, Pijper, unlike many experimentalists, has been content to write chamber music for the usual combinations.

The two Violin Sonatas have been frequently heard abroad, and are now in the repertory of a number of players. Of these, the earlier one shows little individuality, and, unless played with extremely sensitive tone and phrasing, appears extremely dull and uninteresting. The second one is more virile, and is also one of the works in which it is possible to discover Dutch characteristics. This sonata has a brief finale which begins and ends with the beautiful main theme of the first movement.

The First 'Cello Sonata is a strongly knit work, though its harshness of harmony, its clash of melody in the two instruments, with a frequent suggestion of dual tonality, and once or twice of atonality, make it very difficult to follow on first acquaintance. It has certain striking peculiarities of structure. A number of themes used in the first movement (which consists of the unusual combination maestoso and scherzo) circulate through the *habanera* and finale—the latter being founded on the two main themes of the opening section, so that the structure constitutes, so to speak, a closed circle; in this a resemblance is to be noted with the second violin sonata mentioned above. It is in such matters as tonality that Pijper is most notably an experimentalist.

The trio has similar qualities to those of the 'cello sonata, but possesses even more individuality; there is greater richness of tone and a happy instrumental blend.

The flute sonata is remarkably atmospheric, with the sustained melodies and iridescent harmonic effects of the first movement, the dreamy quality of the second, and the free fantasy of the finale.

Pijper's themes are definitely diatonic in character. And although he resorts freely to polyphony and sometimes to polytonal combinations, his music is altogether different from that of the French polytonal writers, and is no nearer to the atonality of the school of Schönberg and Bartók. He is, in short, radical in his methods, yet temperate in their application, with a personality distinctly his own.

HERBERT ANTCLIFFE (and M. D. CALVOCORESSI, in *The Dominant*).

PIRANI, EUGENIO, b. 1852, Italian pianist.

Trio, pf, v, vc, B flat	op. 24	André, 1888.
Trio, pf, v, vc, g mi	,, 48	Schlesinger, 1893.

PIRIOU, ADOLPHE, b. 1878, French composer, pupil of Pierre Kunc and Auguste Sérieyx.

Quartet, str, b mi	op. 21	Lemoine.
Sonata, pf, v, a mi	,, 4	,,
Petite suite cyclique sur quelques notes, pf, v, D	,, 15	,,

Adolphe Piriou was in Vincent d'Indy's master class, but did much to form himself by the study of the music of different periods. He is Breton by birth and feeling; and his music is Breton too, but not in the sense that he employs actual folk-tunes; he seeks rather to express the characteristics of his countrymen by the use of original themes recognizable as specifically Breton in character.

THE SONATA is in four movements. It opens with an important introduction, leading to a spirited first movement which is an interesting attempt at novelty of form. The scherzo is full of rhythmic invention; it has two trios, free in form, quasi-pastoral and full of intimate poetry. The slow movement is a Lied in five sections, by turns grave and poignant, and ends on a note of hopefulness. The finale, très décidé, bold and joyous in rhythm, is full of variety and unexpected turns; it is now pastoral, now frankly joyous in feeling, all the themes being finally heard in juxtaposition in a sparkling conclusion.

The *Petite suite cyclique* is a series of movements founded on certain definite notes; the composer has sought the utmost variety in his rhythmic and melodic combinations, and has contrived to obtain surprisingly moving colour-effects.

THE STRING QUARTET is in four movements, with two female voices ad lib. in the sarabande and the postlude. The voice parts are wordless, the voices being merely used to vocalize.

I. Prelude and 'First Episode'. The prelude (très lent) is a mournful rêverie in which a hazy sketch of the principal themes is given. Suddenly one of these starts off the 'first episode' (animé), which is lively, but rather in the sense of restlessness than of gaiety; it is in mixed 5 and 3 time, and in the nature of a dance in wooden shoes; then comes a kind of folk-song, which is very captivating. The second theme, at first subdued, becomes later frankly joyous. Both themes are fully developed; they combine in a crescendo in which joy and agitation are mingled, but the movement grows calmer towards the end.

II. Sarabande. Gradually two distant voices (soprano and contralto) join with the quartet. Over the solemn rhythm of the slow dance they chant a phrase of haunting sadness in D minor, which tends towards the end to the brighter key of G major. The middle section consists of a fugued episode for quartet alone, and the polyphony provides a good contrast. A powerful crescendo leads to the return of the voices with their melancholy D minor phrase; this grows calmer, and the movement ends with gentle tenderness.

III. Scherzo in form of a finale (assez vif et joyeux). This movement is enlivened by a vigorous dance-rhythm. The refrain,[1] in B major, develops a fragment of the principal theme of the 'first episode', and a transition derived from the second subject of the same 'episode' introduces a somewhat more tranquil couplet.[1] The development is very important, and all the themes previously heard (except those of the sarabande) are treated with contrapuntal skill, until the great climax at the reprise. Then a terminal development[1] recalls the distant hazy opening of the work:—a pause—then the refrain (vif et joyeux) bursts forth in B major and forms the swift conclusion.

IV. Postlude (in B minor). The idea of this movement is that of a meditation, twenty or thirty years later, on the events of the three 'episodes', a meditation full of sorrow, yet with a fervent aspiration to the Beyond. There are five sections, in which all the main elements of the work are recalled, but completely transformed, in long notes, or in mere outline. Here again the two voices are used, from the second section to the peaceful end, which breathes consolation and deep emotion.

The quartet is Piriou's master work and

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[1] See Foreword, art. BEETHOVEN.

gives him a place by the side of his friend Florent Schmitt, and with the disciples of Vincent d'Indy, while stamping him a member of the important group of Breton musicians.

Pierre Lespinasse.

PISK, Paul Amadeus, b. 1893, Austrian composer, pupil of Schönberg.

Quartet, str	op. 8	U.E.
Songs with str. quartet	,, 9	Performed Salzburg festival (1922).
Sonata, pf, v	,, 5	Performed Düsseldorf festival (1922).

Paul Pisk's music has many admirers in Vienna, and it has been played at musical festivals. It is ultra modern and not for the ears of Everyman—music of a kind upon which one hesitates to form judgement.

PITCH. *v.* art. Letter A, and Appendix.

PIXIS, Johann Peter, 1788–1874, German pianist.

Works include:

Quintet, 2 v, 2 vla, vc	op. 23	Haslinger.
Three quartets, str	,, 7	Richault.
,, ,, ,,	,, 69	Probst.
Quartet, pf, v, vla, vc	,, 4	B. & H.
Six trios, pf, v, vc, E flat, F, b mi, E flat, C, f sharp mi	opp. 75, 86, 95, 118, 129, 139	Kistner.
Trio, pf, v, vc, d mi	op. 147	Hofmeister.

and a number of sonatas.

The sixth trio by Pixis receives consideration in Schumann's *Gesammelte Schriften*. The first movement is described as wild, the scherzo as piquant and interesting, and the adagio as of a sentimental character and far too long—nearly as long as the whole of the rest of the work. The uncommon key of F sharp minor appears in the finale.

Editor.

PIZZETTI, Ildebrando, b. 1880, Italian composer.

	Composed	
Quartet, str, A	1906	Pizzi; U.E.
Trio, pf, v, vc, A		Chester.
Sonata, pf, v, a mi and A	1918	,,
Sonata, pf, vc, F	1921	Ricordi.

also

Three canzoni, sopr. voice, str. quartet.

An examination of Pizzetti's work as a whole reveals no successive styles or manners, but a steady evolution, which may be said to consist rather in a process of deepening and intensification than one of enlargement. His aim may be summed up as an endeavour towards the realization of drama in music, and, in a lesser degree, the evolving of a language adapted to its concrete expression.

From a strictly formal standpoint, the music may be said to contain unorthodox and even disappointing moments, but it possesses spiritual qualities which speak of a richly endowed and eminently sane personality. These spiritual qualities have a religious basis, though the music is not mystic or transcendental. His intuitive interpretation of life is the very foundation of the composer's spiritual existence, and is reflected in all his compositions, each of which shows sorrow as æsthetically transfigured by the manner of its expression, and ends on a note of reassurance.

Such is the significance of the vivo e fresco of the violin sonata, which comes like a smile after tears or a patch of blue sky between storm-rent clouds; and also of all three movements of the 'cello sonata.

Pizzetti's instrumental chamber works do not form a large part, quantitatively speaking, of his total output. Apart from an aria for violin and piano (1906), a graceful and pleasing enough work somewhat in the manner of Bach, they are limited to the works given above. But, though few, these are of considerable importance, not only on account of their intrinsic merits, but for the light they shed on the personality of the composer. This is especially true of the two sonatas.

The String Quartet was written in 1906, but not published until 1920. Pizzetti has always been a severe critic of his own works, and has withheld from publication all those with which he was not fully satisfied; but he considered this one worthy of being made known even after he had attained, in the violin sonata, to a more mature mode of expression and one more suited to his personality. The quartet completely exemplifies one of the composer's most characteristic attributes, namely, his tendency towards song, or rather towards what may be termed a vocal quality in his music. It is purely lyrical, the spontaneous singing of a young artist who views the world with a serene eye, yet exults in the joy of living. It has been called an exquisite domestic poem, and such it is for those who listen to it without troubling about certain stylistic ingenuities and scholastic poses which, in any case, may be considered excusable in a young man of twenty-six. The beauty of the music is of a quiet and restrained order, diffused throughout the work like a perfume rather than definitely residing in particular passages or features; in fine, it consists in that perfect expression which betokens the true artist. It has that sense of space, that suggestion of a clear, cool landscape, which are essentially characteristic of this composer.

The first movement (vivace ma sereno) and, in a lesser degree, the last also belong unmistakably to that portion of Pizzetti's work which may be called naturalistic, and which includes the finale of the violin sonata. At the opening, a singing theme on the viola, of a sensuous yet wholesome sweetness, is heard above arpeggios of the tonic chord on the first violin, and is afterwards developed in the imitative method of which Pizzetti is so fond—a reminiscence, possibly, of the folk-songs of his native Emilia. Both this and the last movement (which is characterized by a bold, outstanding theme played by the strings in unison), although they sound extremely well when played, are developed at excessive length and are somewhat lacking in balance.

The adagio is brief, and is the least worthy or individual part of the work, but the theme with variations, which follows, is a gem of purest water. It is not, as might be imagined from its title, a piece of any technical complexity or thematic elaboration; it consists, in fact, not so much of variations as of a series of *reconsiderations* of a single melodic idea approached in varying moods. The melody is transmitted in turn to a song, a dance, a *Lullaby for my little ones*, and another dance; and, finally, the original theme is repeated. The material is scanty enough, but the whole result is poetic and moving, especially in the *Lullaby*, in which the rocking of the cradle is suggested by the undulating line which alternates between the second violin and the 'cello, while viola and first violin carry on a subdued dialogue, interspersed with pauses, sudden silences and phrases scarcely murmured.

THE VIOLIN SONATA. Between the quartet and the violin sonata came varied and continuous dramatic experiments which showed a continual increase in dramatic power and maturity of experience.

The sonata was begun in September 1918, during the final stages of the European War, and was completed in the winter of the following year, at the beginning of the period of calm, when mental activities were reviving; and its dramatic progression, from the first to the last movement, seems to conform to that of the external events. It cannot, however, be described as programme music; it speaks rather of the inner drama which is taking place in the soul of the composer, as of one who has passed through a grievous crisis, and, with the rest of humanity, has thereby become filled with a new faith. This must indubitably be reckoned among the most complete and significant of the Italian works of art directly inspired by the war. The drama ultimately resolves itself—as any one acquainted with Pizzetti's 'ethos' would know it must—into a renewed vision of sweetness and serenity in which he confesses that 'it is good to live'.

The first movement (tempestuoso) is descriptive of the storms of tragedy by which every being is at one time or another overwhelmed. The movement consists of four parts or episodes, the last, which is very short, being in the form of a coda. The principal subject, given to the piano, is a quick and incisive theme in triple rhythm, and, immediately afterwards above the dull tumult, the violin enters with a theme of its own, a melancholy air in duple rhythm; the two subjects develop parallel with and independently of one another (it is characteristic of this first movement, and indeed of Pizzetti's sonatas in general, that the themes seldom pass from one instrument to another).

A calmer episode ensues, in which an almost syllabic theme of rather Gregorian flavour, allotted to the piano, is interspersed with truncated phrases on the violin, out of which another theme gradually emerges; the former mood then returns (third episode), and the drama continues tense and rapid to the end, the rhythm stabbing breathlessly and without pause, like a force which nothing can turn aside. A little before the end, the violin theme of the second episode is heard on the piano, emphasized now by detached wailing sounds from the stringed instrument. This movement, though in the key of A minor, has the signature of one flat.

The second movement is entitled *Prayer for the Innocents*. Here Pizzetti speaks in the clearest and most moving accents; there is no longer any preoccupation with form; the repetitions of the various episodes, the balance of the whole, do not seem to be the result of calculation, but to have arisen spontaneously from the nature of the feeling to be expressed and its emotional ebb and flow. Again, the piano begins (in the key of C major) with a long syllabic theme which is the exact rendering of a verbal phrase, with a note for every syllable. This theme is like a song, and was fitted to the words, 'O Signor Iddio nostro, O Signore, abbi pietà di tutti gli innocenti che non sanno perchè si deve soffrire'. The violin enters immediately after with a passionate outburst, and the two voices rise together in harmony. A rather mournful recitative, accentuated by an insistent rhythmic figure on the piano, leads into the second episode (in E flat major), which has a lyric spaciousness; the recitative returns and leads to a third episode, into which the first theme of all breaks with great intensity of expression (in E major), and immediately after the melody slowly dies away in soft and mystical tones.

The third movement, in A major, which is in the form of a classic rondo, is built up on a quick and lively theme of folk-song character, and remains gay and graceful throughout its development, except in the rather wistful passage near the end of the sonata, which suggests the last echoes of a sorrow that is past. In the final pages the melodies interweave with one another amid a festal ringing of bells in the southern sunshine. The composer, who is not equally happy in his design in all parts of this movement, has succeeded at the end in gathering up the diverse elements and in fusing them into a beautiful whole, glowing with life and colour.

THE 'CELLO SONATA expresses the grief and bewilderment which overwhelmed Pizzetti on the unlooked-for death of his beloved wife and companion. This is one of the few of his works which is dominated from beginning to end by an unalterable despair. It consists of two adagio movements separated by one expressive of agitation and affliction. Its essential ideas are summed up in three moments of inward passion: the grief of shattered affection; rebellion; purification. Many of the aesthetic features of the earlier sonata reappear in this one; for example, the respective functions of the piano and the stringed instrument, the first being given the evocative or, as it has been fitly called, the narrative part; while the other, expressing the experience of suffering, is the palpitating, living response to the images and events described. The second movement depicts the soul's rebellion against blind, conquering fate; the broken phrases of the 'cello, heard against a majestic and heavy background provided by the piano, recall in some ways the mood of the first movement of the sonata. But here the grief is soon assuaged; the voice of the 'cello rises alone at the beginning of the third movement, seeking words of hope and comfort; and this is where the theme of faith expressed by the piano comes in contact with the human sorrow and raises it to its own level, infusing into the contrite spirit the germ of a new life, higher and incorruptible.

If the analysis of the first sonata was difficult, and also, in the writer's opinion, futile, that of the second is even more difficult and less worth while. In the latter there is still more freedom of form, since everything is here subordinated to the expression of the drama; it is this which gives form to the work, form not in the academic or traditional sense, but a form *sui generis*, evolved out of the inner content and not subject to any academic fetters. Yet the music is well balanced and lucid, precisely because of the underlying dramatic unity, long matured and clearly expressed in no uncertain fashion. The themes themselves have little or no intrinsic musical value, though they always possess features of notable beauty; they are so many dramatic entities which reveal and express themselves in various and constantly changing lights; they are always doing something, expressing something. Pizzetti has effected all this by means of instrumental declamation, of which he may be considered one of the greatest exponents at the present day. Henceforth the theme is no longer a formula; the discourse flows on without an obstacle, always interesting and always significant. A wealth of rhythmic devices helps to give this sense of fluidity and naturalness; the music seems to breathe rhythmically rather than to clothe itself in rhythmic complexities, and for this very reason impresses the hearer as being the very essence of musical language. Moreover, Pizzetti is not occupied with certain problems which trouble the minds of most modern musicians; the superposed tonalities of the first movement are as natural as the C major chords which give emphasis to the *Prayer of the Innocents*, or as the general diatonic character of the best portions of both sonatas. In these two works Pizzetti has been able to realize his dramatic ideal in the medium of chamber music; its essentials are present, while the form and the limiting conditions of performance have been duly observed. In other words, while maintaining an almost perfect balance of forces and making a judicious use of the means at his disposal, the composer has succeeded in embodying his whole ethical and aesthetic individuality in the form of the sonata da camera; the opposition and the interplay of the two instruments are made to generate the tumult of emotion and the sense of flowing life which are so peculiarly characteristic of all Pizzetti's music.

In this concentration on the dramatic idea lies the true importance of these works, whatever may be the intrinsic value attributed to each of them separately; and in this respect, too, they stand out clearly from all other types of sonata, old or new. GUIDO M. GATTI.

[Pizzetti's trio in A major was written especially for the Coolidge Festival in 1925; and it was Mrs. Coolidge who produced at Rome, on 11 May 1926, his three canzoni (popular Tuscan poetry) for one voice and string quartet. EDITOR.]

PIZZICATO. Chamber music composers of the present generation are far more exacting in their demands upon executants in the matter of pizzicato technique than the older composers, though Beethoven in his time wrote passages (e.g. in the *harp* quartet, and in the 'cello part of the C major, op. 59) now voted easy but once considered somewhat of an ordeal by amateurs. String players are called upon in these days to practise assiduously the playing of rapid pizzicato passages (sometimes with two fingers of the right hand) if they aspire to play those to be found in the quartets of Debussy, Ravel, and others with the requisite dexterity.

It may be worth while to point out to composers who are not string players, that pizzicato passages in the upper register of the violin are extremely difficult to play with effect; also that the sudden alternations of pizzicato and arco so frequently encountered in modern music are to be deprecated, for obvious reasons. It is told as a funny story of Richter that he advised the string players in his orchestra to 'play pizzicato with ze meat of ze fingers'! But the advice was sound; the nail should never be allowed to touch the string.

EDITOR.

PLAGIARISM. Much has been written and spoken of Plagiarism on the one hand and of 'reminiscence seeking' on the other, the truth being that we musicians must all plead guilty to a too frequent preoccupation with the derivation of themes and harmonies. It is a fascinating parlour game, harmless and amusing, but as a form of criticism entirely without value. *Das sieht jeder Narr*, 'any fool can see that', growled Brahms when his attention was drawn to a slight likeness[1] to a theme of Mendelssohn in his C minor piano quartet, than which a more un-Mendelssohnian work does not exist. Beethoven, too, frankly avowed that when he was composing his early quintet for piano and wind, Mozart's music was 'continually running through his head'; with the result that the quintet plainly and happily revealed Mozartian influence. The influence of Haydn, as Vincent d'Indy has pointed out, is still more apparent in Beethoven's quartet writing. There is no suggestion of plagiarism. One can only say that the greater master is haunted by the spirit of the lesser. Plagiarism is a word the ignoble nature of which is betrayed by its dictionary definition, 'the offence of purloining passages from another man's compositions and publishing them as one's own,' a repulsive form of *pastiche* almost unknown in chamber music worthy the name.[2] Any similarity which exists may be set down to the influence which one mastermind exercises upon another, and which forms, after all, the basis of all progress in art.[3] I am aware that many present-day composers take a different view. They claim to achieve originality by starting, in the parlance of sport, from 'scratch', uninfluenced, and, as they put it, unfettered. Whether an originality acquired by completely ignoring the traditions and ideals of the giants of the past will prove permanently acceptable to chamber music audiences, time alone can show. EDITOR.

PLANCHET, D. CHARLES, b. 1857, French composer.

Trio, pf, v, vc, E flat	Hamelle, 1903.
Sonata, pf, v, d mi	,, 1904.

Charles Planchet studied at the École Niedermeyer in Paris. He was awarded the Prix Chartier for his chamber music, which is distinguished by strong musical sensibility combined with a sound technique.

THE TRIO opens with a solemn introduction, in E flat minor. Then a lively and graceful theme in the major is given out by the three instruments; this is linked by a vigorously rhythmic episodic motif to the gentle second subject, rather slower, in D and G major. A development of these materials leads to a recapitulation followed by a powerful coda in the tonic key.

The second movement is peculiar in form, and is in two sections. The first, assez animé, is built on two themes: one, in B minor, sharply rhythmic; the other, in D major, livelier in character. During the very varied development of these, there is announced an expressive phrase in F sharp minor, which becomes the principal subject of the andante second section, assez lent, in B major. The opening of this is very intimate in feeling, but it becomes more animated with the appearance of a second, more agitated phrase in G sharp minor, which is combined with the first; the movement then closes with a return of the first section.

In the finale there are two contrasting themes, a vigorous one in E flat, and a second of melancholy character, in A flat minor. A third, in C minor, appears, and is used with happy effect in the development. After a reminiscence of the andante, the recapitulation follows; and the trio ends with a brilliant stretto.

THE VIOLIN SONATA, a more recent work, is also in three movements. The first, allegro vivo, in D minor, is built on a theme which is announced fragmentarily in dialogue at first, then stated in its entirety by the violin. It grows more and more animated, and is followed by a second, in F major, which modulates freely. These themes are developed in a dialogue of growing animation, followed by a kind of recitative leading to the recapitulation, which is more agitated in character, with a mournful conclusion.

The second movement is in the form of a Lied which encloses a kind of scherzo. The gently expressive adagio, in A major, has the elegant and flexible rhythm of a sicilienne. This is transformed, in the presto, into a light and graceful scherzo in D minor; the adagio in A major then returns; and this admirably conceived movement ends in a dreamy and poetic atmosphere.

The finale, allegro vivace, in D major, has two principal subjects: one, full of warmth, in D major, the other graceful and flexible, in F. They are linked by a subsidiary theme of vigorous character; this serves as the basis of a development in which most of the themes heard in the previous movements reappear one by one, the development section being a kind of *résumé* of the whole work. Then follows the lively recapitulation, with a bright and expressive conclusion. The sonata as a whole is admirably proportioned.

Planchet's type of melody sometimes shows the influence of the Franckist school, notably in the trio, though he cannot be placed among the members of this group. His work is considerably in advance of its period, and gives him high rank among French chamber composers. ADOLPHE PIRIOU.

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[1] *v.* BAUDIOT.

[2] The reverse offence of writing music and attributing it to a famous composer has, however, been committed. It was said in Paris that Schubert was the most remarkable of musicians, for he contrived to compose after his death.

[3] 'The greatest genius is the most indebted man.' (Emerson.)

PLATEN, HORST, b. 1884, German violinist, pupil of César Thomson.

Sonata, pf, v, c sharp mi Hamelle, 1907.

PLAYER-PIANO AND CHAMBER MUSIC. The player-piano is readily able to provide the piano part of an ensemble work. First and last, the instrument can produce musical sound in strict time. Whatever may be the nature of a composition for strings and piano—whether the keyboard instrument be an element in the polyphonic structure of the music, or the two bodies of tone be set in opposition (piano against strings as chorus against a group of solo singers)—the prime essential in performance is, that the piano shall keep time. The player-pianist can do this, even if he has no more than mastered the very first stages in the business of operating the mechanism of the player-piano.

The perforations in the music roll which represent the notes are exactly measured. Rallentandos, accelerandos, and pauses are incorporated only when they are structural; a short blank appears for the pause, and for the 'rit' or 'accel' the perforations extend or contract. Otherwise, the notes are cut so that the music might be played to the metronome, even the composer's directions for expressive variations of speed being omitted (as something incalculable) by the arranger.

The development of chamber music among our amateurs in the provinces has been delayed by the fewness of reliable amateur pianists. We may have in a district fifty good violinists, and perhaps a score of capable 'cellists, yet not find there half a dozen pianists sound enough for ensemble music. But given good player-pianos (not all makes of this instrument are good) and musicians sensitive to time and phrase, and this disproportion is abolished.

Beyond the matter of providing music to strict time and correct notes lie, of course, all the other details of performance: the right accent, the properly proportioned grading of tone, the clear presentation of rhythm, the well-balanced interplay of themes and motifs, and the manifestation of the various qualities of musicianship and personality. But these depend on the artistic character of the player-pianist and on his aptitude for the instrument —there are good player-pianists and poor ones, just as there are good and bad violinists—and the value of this instrument in ensemble performance must be determined by what it yields at the hands of truly musical people who have given it proper study.

It is, however, reasonable to assert that the player-piano may be brought into the practice of chamber music by any musician who has spent a few hours in observing how it is manipulated, and that it may be so brought in as to help the players of the string instruments by at once establishing and sustaining strict time.

The trained player-pianist has entire control of the time, so that he can make subtle changes. He cannot follow an erratic soloist. If his companion jumps a bar, he cannot see where he has got to and leap forward to the same place. But he can accommodate himself to any determined flexibility in the time. His tone can be made to vary from extreme *p* to a voluminous *f*; and, by the last refinement of pedal technique, emphasis can be made as sharp and abrupt as a pistol crack.

Music rolls are not, unfortunately, bar marked. The player-pianist, therefore, cannot find a place in the roll in the way he can find it in the score. But the roll can be analysed. All that is wanted is that the bars of the score shall be numbered in 4's and 8's, and the numbering conveyed to the roll. The marking of the roll is to be done at the instrument; a 4-bar phrase is played, the movement is stopped, and the figure indicating the bar is pencilled against the bass perforation. The intervening bars can be easily determined.

Music rolls, again, are not accent marked, and this deficiency is serious in the case of works by Mozart, Beethoven, Schubert, Schumann, Brahms, and later composers. Yet when the roll is barred, the accents can in their turn be transcribed to the paper. (These tasks are not tedious; they correspond to the pianist's practising, and in the end they carry the player-pianist well into the music.)

One cannot well play with the printed copy standing on the instrument, because one has constantly to watch the impinging of the perforations on the tracker bar; the strokes of the pedal are made to time and place, and however strict may be the player-pianist's sense of measure, he has to watch his perforations. The art of the player-piano is new; it is an art depending on ear and musical knowledge, and its particular difficulties are due to the fact that it cannot be assisted at every turn by the reading eye.[1]

There are two English libraries of music rolls which contain material for players of ensemble music. These are (1) the Hupfeld *Animatic*: Blüthner & Co., Ltd., Wigmore Street, London; and (2) the *Pianola*: the Aeolian Company, Ltd., New Bond Street, London. The latter is not extensively provided with this material. The former (owing partly to the wide diffusion of chamber music among amateurs in the German-speaking countries, and partly to the different attitude maintained in those countries to the player-piano as an instrument of music) is most elaborately provided; indeed, the *Animatic* library includes the piano part of nearly all the great duo sonatas, trios, quartets, and quintets from Mozart to Brahms, which are written for piano and strings or for such other solo instruments as the clarinet or horn.

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[1] Some help in mastering the technique of the player-piano may be gained from *The First Book of the Player-Piano*, by Sydney Grew (*Musical Opinion* Offices, Chichester Rents, W.C. 2; 1925, 5s.).

Many chamber works have been arranged for piano solo or piano duet. A considerable number of these arrangements is available through the player-piano.

The following abstracts from the two libraries named will indicate how fully the needs of amateur performers of chamber music have been attended to:

ANIMATIC

Arensky: pf part of trio.
Beethoven: pf part of 13 sonatas (violin, 'cello, &c.), 8 trios, and the quartet. Arrangement for pf duet of various sonatas, the quintet, and 9 string quartets.
Brahms: pf part of 'cello sonata, 4 trios, 2 quartets, and quintet. Pf arrangement of 3 quartets.
Dohnányi: pf part of quintet.
Dvořák: pf part of 3 trios, quartet, and quintet.
Grieg: pf part of 'cello sonata and 3 violin sonatas. Pf arrangement of quartet.
Mendelssohn: pf part of 2 'cello sonatas and 2 trios.
Mozart: pf part of 3 sonatas (violin); 8 trios, quartet, and quintet.
Rheinberger and Rubinstein: pf part of 'cello sonatas.
Schubert: pf part of the 2 trios and *Trout* quintet. Pf. arrangement of the quintet.
Schütt, Eduard: pf part of 2 trios.
Schumann: pf part of 3 trios, quartet, and quintet. Pf. arrangement of quartet and quintet.
Tchaikovsky: pf part of trio.

The *Animatic* library has further a number of piano parts for ensemble music by other composers (Haydn, Smetana, Volkmann, &c.). Additions are constantly being made in all departments. (The foregoing abstract is made from the 1921 catalogue.)

PIANOLA.

The Aeolian Company's 'Pianola' catalogue contains the following:

Trios: Beethoven, op. 70; Mendelssohn, op. 49, pf parts. Arranged for piano duet; Beethoven, op. 97; Mendelssohn, op. 49.
Quartets: Beethoven (2 movements, arranged for pf duet), Haydn (op. 76, no. 3, in G, the same), and Marillier (2 movements, quartet in F minor, the same).
Quintet: Schumann (1st movement, op. 44, arranged for pf solo).
Sonatas (violin or 'cello): Beethoven (7), Brahms (1), Franck (1), Grieg (3), pf parts; and several of the same arranged for pf solo or duet.

The 'electric reproducing piano' has not yet (1928) been pressed into the service of chamber music, and it is not likely that this instrument will ever be of help here. Its performance is an actual reproduction of a pianist's playing. If some master of ensemble work were to record his interpretation of a trio or quartet, the record would afford the amateur string player a useful lesson, because to practise to the reproduction would be quite as good as to practise to the master's performance. But after a while the unvarying copy would cramp his playing, and there might always be a nervous calculation as to rubato or changes of time. For certain reasons the 'hand-played roll' is generally better for the solo player-pianist than the 'straight-cut', or 'rolle métronomique', but the manufacturers and their editors have wisely put the latter forward for use in ensemble music.

Every make of electric reproducing piano, however—the Aeolian Company's 'Duo-Art', the 'Ampico' of the Ampico Company (Regent Street, London), the Hupfeld 'Duophonola' (Blüthner & Co.), &c.—has a considerable number of accompaniments for instrumental solos, and these may be of considerable help to violinists and 'cellists.

SYDNEY GREW.

PLEYEL, IGNAZ JOSEPH, 1757–1831, Franco-Austrian composer.

Works include:

Septet, str. quartet, cb, 2 horns	Sieber.
Sextet, 2 v, 2 vla, vc, cb	André.
Fourteen quintets, 2 v, 2 vla, vc	André and other publishers.
Sixty-six quartets, str (Six of doubtful authenticity)	Various publishers.
Quartet, v, 2 vla, vc	Sieber.
Six quartets, fl, v, vla, vc	André.
Twelve trios, v, vla, vc	Various publishers.
Eighteen trios, 2 v, vc	,, ,,

Pleyel also wrote twelve sonatas, pf, v, and a vast number of duets, 2 v; v, vla; v, vc; 2 vc; and one for vla, vc.

Many of his duets have been reissued.

Fétis states that only forty-five of the quartets were written by Pleyel as string quartets, the remainder being arrangements of other works. *Vidal* gives sixty-six—as above—and says that there were eighteen arrangements as well.

Pleyel, who was the twenty-fourth child of an Austrian village schoolmaster, was, in 1774, placed by Count Erdödy under Haydn for composition. He settled in Paris as a music publisher, and there produced the first complete edition of Haydn's string quartets to date (about 1800), and afterwards founded the piano factory of Pleyel & Co. His early compositions, which are also his best, were approved by both Haydn and Mozart, the latter of whom wrote thus (1784) concerning Pleyel's first set of six string quartets: 'They are very well written, and very agreeable.'

A notable example of Pleyel's work which is still remembered by amateurs is no. 4 of the seventh set of string quartets, containing the charming variations on the tune now known as *Pleyel's Hymn*. A new edition of this quartet is (1927) being published, in score and parts, by Stainer & Bell, London, along with several other old string quartets suitable for performance by amateurs, under the editorship of the present writer. JAMES BROWN.

[Dr. Altmann (*Handbuch*) writes as follows of Pleyel's quartet, op. 8, no. 1: 'Those who are acquainted with this quartet will confirm my opinion that it has still sufficient life in it for public performance. Pleyel wrote much that was of unequal merit, but here he shows himself master of the Mozartian style of composition, with melodic ideas of his own. The first movement is far removed from the commonplace; the adagio, alternately emotional and soulful (*beseligend*), is noble in character; and the finale, a rondo, full of merriment, with a graceful second section. The whole work might very well pass as Mozartian.'

Praise indeed beyond all expectation. For my part I have always looked upon Pleyel as a liberal purveyor of elementary duets for two violins, full of amiable charm and freshness, but of no great artistic value.

One of his quartets was played during the first season of the old Philharmonic Society (1813). EDITOR.]

POCHON, ALFRED, b. 1878, Swiss violinist. Member of the FLONZALEY QUARTET (*q.v.*).

Indian suite for str. quartet	Carl Fischer Inc.

Alfred Pochon, an original thinker, author of *A Progressive Method of Quartet Playing*, reviewed by Miss Kendall (*v.* QUARTET PLAYING), has edited a number of useful little 'Encore Arrangements' for string quartet (Fischer). His Indian suite is based on tribal themes of the American Indians, of which a full description is given in the Foreword. They are transcribed unaltered and reproduce the peculiar rhythms of the Indian drums and the intermittent hand claps of native listeners. EDITOR.

POESSINGER, FRANZ ALEXANDER, violinist resident in Vienna, end of eighteenth and beginning of nineteenth century.

Artaria published several of Poessinger's duets and trios for various combinations, suited for teaching purposes. His quartets and quintets, published by Vienna houses, are practically obsolete.

POGGE, HANS.

Sonata, pf, cl (or vla), F	op. 14	Eulenburg, 1912.

POGOJEV, NICOLAI, b. 1872, Russian composer.

		Composed	
Theme and var^{ns}., str. quartet	op. 3	1901	Belaiev.
Quartettino, str	,, 5	1902	,,
Quartet, str, D	,, 7	1903	,,

Pogojev was one of those who grouped themselves round Belaiev, and were supported by his publishing house. The style of his chamber works approaches that of Rimsky-Korsakov to some extent, but is nearer to that of Glazounov. Amongst composers of a similar type Pogojev is distinguished by less independence and a certain want of backbone in the musical thought. This explains why his music was not known outside the Belaiev circle. As a melodist he was not remarkable for originality, and even in the matter of technique his work is inferior to that of many fellow-members of the group. Nevertheless, at the outset he was a fertile and persistent chamber composer, though his productions were not conspicuous for the quality of the musical ideas nor for the manner of their development. L. SABANEIEV.

POIRÉE, ÉLIE EMIL GABRIEL, b. 1850, French composer.

Quartet, str	Senart.

POLDOWSKI.

Sonata, pf, v, d mi	Out of print at present.

The pseudonym of a well-known woman composer, Lady Dean Paul, a daughter of Henri Wieniawski, the famous violinist. Among MS. works is an octet for two flutes, oboe, oboe d'amore, cor anglais, clarinet, basset-horn, and bass clarinet, 'an interesting work that sounds more straightforward and simple than one would suppose from such unusual instrumentation. It is simple and direct, and the part writing is exceptionally well calculated' (*Dominant*, April, 1928).

POLIGNAC, ARMANDE DE (COMTESSE DE CHABANNES), b. 1876, French composer.

2nd quartet, str, F	Costallat.
Quintet, pf, 2 v, vla, vc	Ricordi (Paris), 1918.
Sonata, pf, v	Hamelle, 1902.
,, ,, ,,	Fürstner, 1911.

POLLINI, CESARE (Cavaliere de'), b. 1858, Italian composer.

Suite, pf, v, vc, E	op. 3	U.E., 1888.

Pollini was instrumental in the revival of old Italian chamber music in a series of historical concerts.

POLSTERER, RUDOLF, b. 1879, Austrian composer.

Sextet, pf, ob, 2 v, vla, vc	Brockhaus.
Quartet with vocal part (sonnet of Shakespeare) in last movt, pf, v, vla, vc, f mi.	,, 1921.

Polsterer was a student of engineering before he took up music as his profession.

POMMER, William Henry, b. 1851, American composer.

Quintet, pf, 2 v, vla, vc, d mi	op. 21	Rahter, 1913.
Sonata, pf, v, a mi	,, 1	,, 1905.

PONCHIELLI, Amilcare, 1834–1886, Italian opera composer.

Quintet, pf, fl, ob, little clarino (trpt), clarino	Ricordi.

The clarino is a small trumpet. See *Grove*.

PONS, J., French composer.

Sonata, pf, v	Poulalion (Paris), 1903.
Suite fantaisiste, pf, v	Hamelle, 1911.

PONTICELLO (sul ponticello). An indication that the bow should be held very loosely and drawn across the strings close to, and with hairs turned towards the bridge. This results in a clash of overtones and a sinister effect in which modern writers indulge frequently. One meets with it seldom in the classics. In Mozart and Haydn it would be out of the picture. Beethoven, however, introduces it in the last section of the C sharp minor quartet, Schumann in the D minor trio, and Grieg in his string quartet. Ponticello is very effective on the 'cello in arpeggio passages. Editor.

POPPER, David, 1845–1913, Bohemian 'cellist (naturalized Hungarian).

Quartet, str, c mi	op. 74	Hofmeister, 1905.
Suite, 2 vc (or pf, vc), G	,, 16	,, 1887.
Waltz-suite, pf, vc	,, 60	Rahter, 1890.
Suite, pf, vc, A	,, 69	Peters, 1897.
Requiem, 3 vc		

Dr. Altmann writes that Popper was so familiar with the style and structure of the great composers of chamber music that his writing, in his string quartet, may almost be called old-fashioned. It was, however, by the light compositions he wrote for his instrument that he is best known. They have been the stand-by of concert 'cellists for the last half-century. He had much experience as a quartet player, and was heard to great advantage at the London 'Pops'.

His Requiem for 3 'cellos, an impressive work, was played at the R.A.M. 1 Nov. 1926 in memory of three deceased members of that institution. Editor.

POPULAR CONCERTS: Monday and Saturday. The 'Pops', as they used familiarly to be called, may justly be considered the cradle of chamber music in this country. Prior to the erection of St. James's Hall in 1858, by the firm of Chappell & Co. and their associates, public performances of what is termed 'classical music' were a somewhat rare and expensive luxury. They were supposed to appeal only to the class of wealthy dilettanti who supported the Musical Union and one or two kindred institutions of a semi-private type. It was, however, by force of circumstances rather than actual design that St. James's Hall became the scene of 'superior musical entertainments' such as these. The building had been completed at about thrice the estimated cost, and stood empty for nearly a year because no one wanted to give concerts there. At last the Chappells set it going on their own account by giving, in conjunction with Sir Julius (then Mr.) Benedict, a series of three concerts during the so-called 'Cattle Show Week' just before Christmas, 1858. The programmes then performed were of the miscellaneous order, comprising instrumental solos, ballads, &c.; and their success led to a second series being given in the New Year beginning Jan. 3, 1859, under the title of 'Monday Popular Concerts', which resulted neither in profit nor loss.

But the signs had been sufficiently encouraging to justify Messrs. Chappell in persevering with their venture. Moreover, they resolved, on the advice of James W. Davison, *The Times* musical critic, that in the future their concerts should be restricted to chamber music only, with the addition of a certain number of vocal items. Mr. Arthur Chappell, brother of the head of the firm, was appointed Director, and it was arranged that Davison should write the analytical programmes (sold at sixpence each), which task he faithfully performed for a great many years. The prices of admission, it should be stated, were upon a lower scale than was customary at such concerts. A shilling gallery, a three-shilling balcony, and five-shilling stalls apparently justified the use of the appellation 'Popular', since the public, after some hesitation at the outset, soon began to manifest a decided liking for the novel enterprise. The acoustics of the new hall were found to be especially good for music of this character. There was not, perhaps, the same intimate atmosphere as at the Musical Union Concerts—subsequently transferred here by John Ella from his own house—at which it was the custom for the quartet players to be seated in the middle of the floor of the hall. Nevertheless, the stringed instruments upon the orchestra platform (below where the organ was situated) could be easily and distinctly heard in every part of the auditorium.

The first series of Monday 'Pops' began on February 14, 1859, and consisted of six concerts, the programmes for which were planned by James Davison. They were chosen in turn from the works of Mendelssohn, Mozart, Haydn and Weber, Beethoven, Mozart again, and Beethoven again. At the opening concert the following executants appeared: Henri Wieniawski (leader), Louis Ries (second violin), C. W. Doyle (viola), Alfredo Piatti ('cello), and

Charles Hallé (pianist); while Dr. E. J. Hopkins, of the Temple church, played two organ solos. Santley was the vocalist, and Benedict the accompanist. The works performed on this occasion, all by Mendelssohn, comprised the quintet in B flat, op. 87, the string quartet in D, op. 44, the sonata in F minor for piano and violin, op. 4, and the tema con variazioni for piano and violoncello, op. 17. Apart from the organ solos—the fugue in B flat, op. 69, and the prelude and fugue in C minor—it may be said that this typical selection formed the general model for some 1,600 concerts during the forty-three years that the 'Pops' were in existence. The Mozart selection at the second concert included the string quintet in G minor, the quartet in C, No. 6, and the sonata in B flat for piano and violin, played by Mme Arabella Goddard and Prosper Sainton. In connexion with the violin sonata, Arthur Chappell once related[1] that he had derived great encouragement from the fact that the audience insisted upon a repetition of the second movement. 'Knowing', he said, 'what caviare chamber music had until then been to the general public,' the novel incident had opened his eyes to the possibilities of the new venture.

A still clearer light is thrown upon the situation at that epoch by the prefatory note printed by Davison in his first analytical programmes, which, by the way, contained no thematic quotations. It was thus worded:

> 'In commencing a new series of entertainments, the design of which may be understood by reference to the programme of this evening, the Directors of the Monday Popular Concerts wish to endow their undertaking with a more universal character than it has hitherto assumed. The advantages offered by St. James's Hall, and the resources placed at their disposal by the generous patronage they have experienced, will, it is confidently hoped, enable them to carry out their plans with success. So rapidly is the taste for pure and healthy music spreading through all classes of the community, that no enterprise of this kind can hope to prosper for any length of time, much less to attain a solid permanency, without taking this great social fact into consideration.'

In all, fourteen concerts were given between Feb. 14 and June 27, 1859, the season being prolonged, owing to the cumulative evidence of public appreciation, until a much later period of the year than was subsequently found advisable. Indeed, after the establishment of the Saturday 'Pops' (March 6, 1865), thereby providing two concerts each week—on Monday evenings and Saturday afternoons—the entire annual season consisted generally of forty concerts, extending from the end of October or beginning of November until the following Easter. After that, the more regular members of the quartet had engagements to fulfil elsewhere, or could not remain longer in London.

So much for the fortuitous circumstances that led to the foundation of the 'Pops'. Hardly less curious is the history of the development and the ultimate decline and decay of this remarkable institution. 'Popular' at the outset only in name, it speedily became so in reality. The music that had been 'caviare to the general' became ere long as essential to the artistic life of St. James's Hall under the Chappells as Shakespeare at Drury Lane under the régime of the Keans, Macready, or Phelps. But, associated with the progress of that sturdy growth, and no less, perhaps, with the eventual collapse, were certain personal elements, personal attributes and peculiarities, the presence or absence of which made a corresponding difference between success and failure. The favouring elements in question were (*a*) the co-operation of certain groups of eminent performers held by the public in great admiration and affection; (*b*) the consistently high standard, reliability, and regularity of the concerts; (*c*) the support of a large body of subscribers including the leaders of art, science, and literature; and (*d*) the constant supervision of the Director, Mr. Arthur Chappell, who not only 'knew everybody', but was an excellent administrator and a genuine lover of chamber music. Upon him lay the responsibility for arranging all programmes and rehearsals, the choice of artists, and the entire business management. To him was due the credit for the saying—'The Pops always go like clockwork'.

Unlike the permanent string quartets of a later epoch, the executants at the Popular Concerts, especially in the early days, used to meet irregularly and have few opportunities for rehearsal. It was, moreover, the leader who was changed most frequently, thus in a measure depriving the performances of that individuality of style which only constant working together can impart. But in spite of this, the playing almost always revealed qualities of supreme excellence. Two members of the main group held their positions throughout practically the whole existence of the 'Pops'—namely, Alfredo Piatti, justly called 'the prince of 'cellists', and Louis Ries, the careful and trustworthy second violin. The former—the 'backbone of the Quartet' as Arthur Chappell was wont to call him—possessed a tone infinitely pure, sweet, and luscious; singular grace and delicacy of phrasing, together with a sense of balance and volume that was invaluable to the combination. Occasionally in a solo Piatti would demonstrate a command of agility not less remarkable than his cantabile playing; but he was always at his best in the ensemble works, and unique in his wonderful sympathy with compositions of every school and period. The viola player was frequently changed from season to season. After Doyle, in the 'sixties, came Ludwig Straus, an excellent performer, who appeared fairly regularly until the 'nineties, in alternation with J. B. Zerbini and two other admirable artists, Benoît Hollander and Alfred Gibson. To some extent, therefore, the constitution of the Quartet acquired a valuable cohesion and strength through the regular union of the above-named artists, all of whom resided in London.

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[1] Interview in the *Sunday Times*, January 25, 1885.

Nevertheless, it must be conceded that in the minds alike of habitués and the general public the central figure of the 'Pops'—the brightest orb in a brilliant planetary system—was the illustrious violinist, Joseph Joachim. From the first season practically to the last, arriving in February and departing at Easter, that great artist shed the influence of his rare genius over the work of these concerts, side by side with the Italian 'cellist who, like himself, had made his English début at a Philharmonic Concert in 1844 under the baton of Mendelssohn. Incomparable in his mastery of technique, in pure, intellectual expression, Joachim dominated his confrères by his virility, by his rhythmic energy and decision, by the completeness and grandeur of his conception, rather than by temperamental warmth or passion. It was by those same lofty qualities that he commanded the admiration of his audiences and held them under the spell of his classical style. They yielded to his power even at the moments, late in his career, when his intonation was no longer impeccable. He was at his finest in Bach and Beethoven. In the *Chaconne*—introduced by Joachim for the first time during the second season in December 1859—he created the sense of great music nobly rendered; and it was the same with Bach's unaccompanied sonatas or, again, with the Rasoumovsky and the posthumous quartets, once these last had gained the general ear. In Haydn and Mozart he was hardly less perfect; he was always superb, too, where his sympathies were deeply aroused, as in the works of Schumann and Brahms; in a word, the romantic school which claimed him for its doughtiest champion.

One rival, and one only, ever challenged the supremacy of Joachim at St. James's Hall. That was Wilma Norman-Néruda (Lady Hallé), the gifted woman who played the part of Queen to the so-called 'King of Violinists'. As a rule, she led the Quartet from the opening of the season until he arrived; sometimes also at the Saturday 'Pops', when he was playing at the Crystal Palace or elsewhere. The contrast between their styles was very marked; her exquisite silvery tone and delicate artistry reminding one more of Sivori or Sarasate. In Schubert she was especially delightful, and some of her greatest triumphs used to be won in the glorious B flat trio, the string quintet in C, or the octet for strings and wind. The last-named work shared a steady popularity for many seasons with the Beethoven septet, which Joachim was wont to lead; while three famous English players, Henry Lazarus (clarinet), Wootton (bassoon), and Reynolds (double-bass) also took part in these.

The list of pianists who appeared at the Popular Concerts includes the names of the most distinguished virtuosi heard in this country during the latter half of the nineteenth century. At its head stood Mme Clara Schumann, whose ideal interpretation of the works of Beethoven and of her husband afforded unalloyed delight for a period of over twenty years, dating from 1865. She was an immense favourite, amateurs of every class regarding her with the deepest veneration and affection. One can visualize the picture even now of the crowded hall far back in the 'eighties; the resounding cheers as the spare, slightly-stooping figure of the honoured lady advanced to the Broadwood grand; then the sudden hush when she sat down, slowly removed her white kid gloves, and put them on the desk before touching the keys with her customary solemn preludial chords. One remembers particularly the final concert of the season of '85–6, when, as usual, she joined Joachim, Ries, Straus, and Piatti in Schumann's magnificent piano quintet. It was surely with something of a prophetic instinct that *The Times* critic wrote on the following day:

> 'As long as players of this stamp are at Mr. Chappell's disposal the fate of the Popular Concerts is secure. Who is to take the place of Madame Schumann and Herr Joachim and Signor Piatti when these artists retire from the platform is as difficult to foresee as it is to name the composer of the rising generation who is to write our operas and symphonies and quartets of the future.'

In addition to Mme Schumann and Sir Charles Hallé the following pianists appeared at various periods: Anton Rubinstein, Hans von Bülow, Annette Essipov, Sophie Menter, Teresa Carreño, Saint-Saëns, Paderewski, Marie Krebs, Pachmann, Janotha, Agnes Zimmermann, Clotilde Kleeberg, Anna Mehlig, Fanny Davies, Leonard Borwick, Ilona Eibenschütz, Eugène d'Albert, Sapellnikov, Busoni, and Harold Bauer. Among the other instrumentalists may be recalled such famous names as those of Vieuxtemps, Sivori, Wilhelmj, Ysaÿe, Becker, Holmes, Rappoldi, David Popper the 'cellist, and Bottesini the contrabassist. In all, many scores of vocalists must have appeared at the 'Pops', and, inasmuch as the standard was a very high one, they were sought among the best available talent, both native and foreign. Sir Julius Benedict and Henry Bird were the chief accompanists. The thousandth concert took place in April 1887; the 1,500th in March 1900; while the 25th anniversary of the opening concert was celebrated in 1884, when the subscribers presented Arthur Chappell with an album containing their signatures, a portrait-sketch by Alma

Tadema, R.A., and some dedicatory verses expressly written by Robert Browning.

The ending may be compared to the gradual slope of a lengthy 'curve' rather than an actual débâcle. During the last years of the century the old subscribers began to disappear; the artistic ensemble grew less strong and attractive; the Director, though still devoted to his task, was advancing in years; and new conditions arose that affected the economic side of the institution. By degrees the character of the concerts deteriorated when compared with a glorious past, and when the 43rd Season reached its close on April 1, 1901, one prominent writer exclaimed, 'No longer possible, alas, are the brilliant constellations of that bygone time!'

Nevertheless, a courageous attempt was made to carry on the enterprise under modified conditions. For the season of 1901–2 the Monday concerts were dropped out, having long ceased to be profitable, while the Saturday afternoon programmes were performed by various favourite artists but no regular Quartet. That series terminated on March 22, 1902, with the 1,552nd concert of the long and so far unbroken succession of 'Popular Concerts'. The pianist at the final concert was Leonard Borwick and the leading violinist Franz Ondřiček.

In the following winter, notwithstanding that financial results had continued to be unfavourable, a further attempt to revive the 'Pops' was made at St. James's Hall by the late Professor Johann Kruse with his own Quartet, consisting of himself, Haydn Inwards, A. E. Férir, and Herbert Walenn; the pianist at the first concert on November 1, 1902, being Mme Carreño. By this creditable effort Prof. Kruse lost a considerable sum, but he persevered steadily until the 10th and last concert was reached on March 21st, 1903, when Fanny Davies was the solo pianist, and Henry R. Bird filled his time-honoured position as accompanist. Even for a few weeks during the winter of 1903–4 Prof. Kruse renewed his brief campaign, but with no better fortune. The 'Pops' then finally came to an end with a total record of 1,602 concerts, though during the interval which preceded the demolition of St. James's Hall a series of delightful chamber concerts was given there by the Joachim Quartet of Berlin, under the leadership of the illustrious violinist himself.

Herman Klein.

[The 'Pops' should never have been allowed to die. They had become an institution as necessary to the art of chamber music as the National Gallery to the art of painting, and had the *entrepreneurs* been adequately subsidized, they would have been enabled to carry on during the lean years which elapsed between the retirement of Joachim, Clara Schumann, and Piatti and the ultimate discovery of other groups of ensemble players equally capable of attracting the cultured audiences which lie in wait for the opportunity of subscribing to properly sponsored performances of ensemble music.

Numerous—almost too numerous—have been the visits of Quartet parties to our London concert-rooms, and more than one of them has achieved brilliant success; but the 'Pops' were not founded in present-day fashion for one combination of instruments. The 1,602 concerts given were of a miscellaneous nature, and widely representative of the art of chamber music. They were concerts of which musical England had good reason to be proud. Foreign artists have often declared that their like did not exist in all Europe.

If the history of concert giving ever comes to be written, no more deplorable incident will be recorded than the extinction of the never-to-be-forgotten Monday and Saturday Popular Concerts.

An interesting experiment was made by Mr. Chappell in 1869. The 'Pops' were also given for a season or two in Liverpool, where they were artistically successful, but financially a failure. Liverpool takes more kindly now to chamber music, thanks to the efforts of Messrs. Rushworth and Draper. Editor.]

PORPORA, Niccola Antonio, 1686–1766, Italian composer.

Modern republications:

Trio-sonata, pf, 2 v (or v, vla), vc (ad lib.), D	op. 2, (No. 4)	(Riemann-Franko) Schirmer. (H. Riemann, Coll. Mus. 23) B.&H., 1906.

For republished violin sonatas, &c., *vide Altmann*.

Porpora was the greatest of all singing masters (*vide* admirable article in *Grove*). His instrumental compositions, though chiefly of antiquarian interest, display solid qualities of musicianship. Haydn for a time acted as accompanist to Porpora, receiving from him much instruction and advice in return. Both composers figure in George Sand's *Consuelo*, a book conceived, it is needless to say, in a romantic vein, and not to be considered as a work of reference. Editor.

PORTHMANN, Paul.

Quartet, str	Rouart, 1908.

PORTNOV, Leo.

Suite russe, pf, v	op. 36	André, 1911.

POSA, Oskar C., b. 1873, Viennese composer.

Sonata, pf, v, c mi	op. 7	Simrock, 1902.

POSTHUMOUS QUARTETS. Musicians with a passion for accuracy are warned that Beethoven's quartet in E flat, op. 127, is not one of the 'posthumous'. It was published by Schott in March 1826. Editor.

POTOLOWSKY, N.

Sonata, pf, vc, d mi	op. 2	Jurgenson, 1908.

POTTER, Cipriani (Philip C. Hambley), 1792–1871, English composer.

Sextet, pf, str	op. 11	Simrock.
Three trios, pf, v, vc, or pf, cl, fag	,, 12	,,
Sonata, pf, horn	,, 13	,,

Potter's chamber music is of no great value, but he was a distinguished all-round musician in his day. He studied under Aloys Förster and received friendly advice from Beethoven. The master, writing to Ries in London, March 5, 1818, says, 'Potter has visited me several times; he seems to be a good man and has talent for composition'. The sextet was first played, with the composer at the piano, at the Philharmonic Society's concert of April 29, 1813. He was principal of the R.A.M. (1832–1859).

Editor.

POUEIGH, Jean (Maria Octave Gérard J.), b. 1876, French composer.

Sonata, pf, v, G	Eschig (Demets), 1906.

Poueigh's name, which derives from *pouey* in Bearnese, *pouech* in Gascon, and *puig* in Catalan, indicates that he is of old mountain stock, and in effect his poetic music has something of the harsh ruggedness of the land of his origin, the Ariège. It is by turns bright, capricious, and even tragic; his musical speech is, however, technically simple and direct, and free from long and complex developments. These qualities are displayed in the sonata, which is his only chamber work. It was played in 1906 at the Société Nationale by Georges Enesco and Louis Aubert and hailed by the distinguished musicologist Louis Laloy as a work of rich promise. The sonata is cyclic, and classical in style; its vigour and life recalling the first sonata of Gabriel Fauré.

Adolphe Piriou.

POUGIN, Arthur, 1834–1921, French violinist and musical critic.

François Auguste Arthur Paroisse-Pougin was the editor of the *Supplément et Complément* to Fétis's *Biographie Universelle des Musiciens* (1879).

This book, which was intended to bring Fétis's work up to date, and to supply corrections and fill in lacunae, has considerable interest for the lover of chamber music. It gives evidence of care and industry, though the author does not assign the important place to chamber music which Fétis had done, and in one respect particularly his work is far less valuable, for he rarely quotes the names of publishers.

His judgements on the composers of his time are interesting; in one notable case, that of Saint-Saëns, he summed up his merits and defects in a way which is surprisingly in accordance with the general verdict of posterity, seeing that the criticism was written during the composer's youth.

M. Drake-Brockman.

POULENC, Francis, b. 1899, French composer.

	Composed	
Sonata, trpt, horn, trombone	1922	Chester, 1922.
Sonata, 2 cl	1918	,, 1918.
,, cl, fag	1922	,, 1922.
Rapsodie Nègre, med. voice (ad lib.), pf, fl, cl, 2 v, vla, vc	1917	,,
Trio, pf, ob, fag	1924–5	Hansen, 1927 (Copenhagen).

In MS. is a work for voice, violin, cornet, trombone, and bass drum, performed at one of Edward Clarke's chamber concerts.

Although Poulenc was not a founder of the Parisian group 'Les Six'—he was the fourth to join it—it was he and Auric who, from the beginning, showed the most complete allegiance to the initial principle inscribed on its banner, and as Auric has not yet composed any chamber music, it is necessarily in writing of Poulenc that one must treat of that principle and its evolution. Its story begins in the spring of 1917 in a painter's studio of the Rue Huyghens, where there met, under the paternal solicitude of Erik Satie, a number of young musicians in revolt against the impressionism then dominating French music.

Their cry was 'back to simplicity'—to the simplicity from which, of course, Satie had never departed. Their first performances were given there on June 6th, but, the concerts demanding more space, they were transferred for the following winter to the Théâtre du Vieux-Colombier, where, at the first concert on December 6th, was given the *Rapsodie Nègre* of Francis Poulenc, then in his nineteenth year. This work, notwithstanding some youthful defects, reveals an attractively independent personality.

Meanwhile, Poulenc and Auric, with more heartiness than others of the group, had endorsed the aesthetic pronouncements of Jean Cocteau in favour of terseness and clarity, and Poulenc most of all had felt the attraction of 'Parisian folklore'. In all his early works—which are all he has written to date—there are traces of this affection for tunes which, were they a century or two older, every one would agree to ascribe to the genius of folk-song, but which are not so regarded, because they happen to have been within recent memory, or even to be still, current coin of the Paris streets. This predilection has affected Poulenc's idiom in a manner somewhat misleading to a superficial listener, who is often deceived into believing that he is being regaled with inconsequent trivialities, when there is far greater interest in the unobtrusive ingenuity which delights in wearing this mask.

Apart from this, Poulenc is a believer in *l'art dépouillé*, and views harmonic texture with a distrust amounting almost to hostility. Much of his best work is in the form of two-part inventions left harmonically naked. As with others of the group, the determination to avoid the harmonic fusion of the parts is often a direct incentive to dissonance. Since he also shares the contemporary trend towards exploiting timbres in small and unusual combinations of instruments, it is not surprising that he has combined the two predilections in a series of chamber works in sonata form. Of these the trio for piano, oboe, and bassoon is at once the most extended and the most important in respect of its musical contents, and contains a particularly fine slow movement.

In comparison, the three earlier sonatas are slight and entertaining rather than important. Concerning Poulenc's counterpoint it is essential to consider it in relation to timbre. For instance, the dissonant intervals in the sonata for two clarinets have a character totally different from those (also in two parts) occurring in the *Mouvements Perpétuels* for piano, of the same date. For analogous but more obvious reasons, the dissonances are not only different, but much less frequent, in the sonata for brass instruments, in which there are whole passages of almost Mozartian limpidity. But, whatever the combination, false relations and bitonal clashes are constantly employed either as a pungent seasoning, or as a means of enforcing an accent where the nature of the timbres employed makes it otherwise difficult. His insistence upon intervals theoretically regarded as incorrect, combined with the simplicity of the thematic material, produces an occasional effect of naïveté or primitiveness. If the listener is hostile to such music he may go further and speak of 'puerilities'. One cannot discuss them, since, in the long run, their effect depends upon personal idiosyncrasies of the musical palate. Not everybody enjoys an olive. But one thing is imperative; only on a perfect performance can an opinion be formed, for there is no music more at the mercy of apathetic or unintelligent playing, however note-perfect.

In 1919 Poulenc composed two song-cycles with chamber accompaniment: *Le Bestiaire, ou le Cortège d'Orphée*, poems by Apollinaire set for voice, string quartet, flute, clarinet, and bassoon; and *Cocardes*, poems by Jean Cocteau set for tenor voice, viola, cornet, trombone, bass drum, and triangle. Both are of humorous character, the former being short nonsense couplets about various animals, and the latter an excursion into 'Parisian folklore', the instrumental portion of which has the mordant quality of a kerbstone band. There can be little doubt that in course of time much of this music will come to be regarded as 'wild oats', but by means of it an unusual musical personality has been evolving on lines which would certainly have fallen differently but for this early exuberance. Already he shows signs of settling down. In fact, of the works mentioned above, the trio for piano, oboe, and bassoon already bears the stamp of maturity.

EDWIN EVANS.

POWELL, John, b. 1882, American composer.

Sonata (*Virginianesque*), pf, v	op. 7	Schirmer, 1919.
Sonata, pf, v	„ 26	„ „

There is also a string quartet (MS.).

Born and brought up in the South, Powell's music is much influenced by the idioms of American negro music, of which he uses the rhythms and themes.

It has been said of his compositions generally that they sound like free improvisations (*Baker*, iii).

BURNET C. TUTHILL.

PRÄGER, Heinrich Aloys, 1783–1854, Dutch violinist.

Works include:

Quintet, 2 v, 2 vla, vc, d mi	op. 28	B. & H.
Quintet, vla, fl, 2 cl, fag, B flat	„ 12	„ „
Three quartets, str, D, F, E flat	„ 13	„ „
Four quartets, str, F, E flat, C, D	opp. 17, 18, 19, 34	„ „
Three quartets, str	op. 43	Hofmeister.
Quartet, str	„ 47	Kistner.
„ fl, v, vla, vc	„ 20	B. & H.
Three trios, v, vla, vc	„ 42	„ „
Trio, 2 v, vc	„ 14	„ „
Sonata, pf, v, g mi	„ 33	„ „

Präger, who was a guitarist as well as violinist, wrote a great quantity of chamber music.

His son FERDINAND CHRISTIAN WILHELM (1815–1891) was also a musician of mark and wrote a trio (pf, v, vc) which was selected for performance at the festival of the United German Musicians at Meiningen in 1867.

PRATELLA, Francesco Balilla, b. 1880, Italian composer.

Trio, pf, v, vc, atonal	op. 28	Pizzi, 1919.
1st sonata, pf, vla		Bongiovanni, 1921.

Pratella was prominent in connexion with Marinettist futurism. He was, in fact, the musical representative of the group, and the originator of the war-cry, 'away with squareness', which, in 1912, sounded so revolutionary to provincial ears. In a sense, Pratella is a descendant of Mascagni, but he also shows himself a true son of his native Romagna, by a fervour reminiscent of the open-air singing in vogue there, and by his love of its 'stornelli'. He is thus naturally at a disadvantage when working within traditional forms, and this is especially evident in his chamber music. His trio for piano and strings (1919) and a romance for violin and piano are not devoid of merit, but they are amateurish in form, and lack the rhythmic energy which characterizes some of his other works. GUIDO M. GATTI.

PRESLÉ, JAQUES DE LA, French composer.

Sonata, pf, v, G	Rouart Lerolle, 1914.

PROGRAMME CHAMBER MUSIC. Compositions of the 'programme' type are not usually thought of as constituting a very important branch of chamber music, but the number of such works, of one sort and another, which has been written from first to last is surprisingly large. And the list would be greatly extended, no doubt, if it were possible to include all the examples of what the late Professor Niecks, in his valuable book on the subject, called 'clandestine' programme music, i.e. works written to programmes but not avowed or disclosed as such to the world at large by their composers.

But it will be quite sufficient for present purposes to confine attention to those concerning which no element of doubt exists; nor even of these is it possible to mention here more than a fraction of those which might be named. Probably, indeed, few are aware of the prodigious number of works of the descriptive order which were written in earlier centuries, and certainly it is not necessary to deal in detail with these naïve early efforts here. It is, however, just worth noting how very numerous they were, and how very much farther back one must go than is generally supposed to find the first attempts in this style of music.

Thus, as long ago as 1669, Marco Uccellini wrote for two violins and figured bass two so-called wood symphonies (*sinfonie boscareccie*)—the first *La Suavissima* and the second *La Gran Battaglia*—which were only two of countless works of the same character which were being composed about that period and later.

Couperin, for example, left any number, both for the harpsichord alone and for the same instrument in conjunction with others—among the latter being the two well-known examples *Le Parnasse; ou l'Apothéose de Corelli* (1724) and the similar *L'Apothéose composée à la Mémoire de l'incomparable Monsieur de Lully* (1725). And Rameau supplied other instances with his various *Pièces de Clavecin en Concert*—with violin (or flute) and viol (or second violin)—most of which bear titles and have a descriptive or expressive character, such as *L'Agaçante, La Timide, L'Indiscrète*, and the like.

If neither Handel nor Bach offers much in this way, C. P. E. Bach wrote, among other things, a trio for two violins and bass with a most elaborate programme representing a dialogue between a Sanguinicus and a Melancholicus—in which, it is pleasant to note, the arguments of the latter are in the end triumphantly refuted.

Haydn's works include at least one instrumental composition which is undoubtedly programme music, namely, *The Seven Last Words* (*v.* HAYDN). Further, from the statement of one of his biographers, Carpani, to the effect that he almost always had a picture or story of some kind in his mind when he composed, it may be concluded that he left a good many 'clandestine' examples also.

With Mozart, on the contrary, the process of composition seems to have been quite independent of any such 'artful aids' and, so far as his chamber works are concerned, there is little or nothing of the programme type to be ascribed to him.

From a less distinguished contemporary of Mozart, on the other hand, came one of the most famous—or at any rate notorious—works of this class ever written. This was Franz Kotzwara, composer of the immortal *Battle of Prague*, of which every one has heard but which so few, of the present generation at all events, have actually heard. How many know even for what instruments it was originally written, namely, piano, violin, and 'cello, or have the least idea that it is thus to be numbered, technically speaking, among the glories of chamber music?

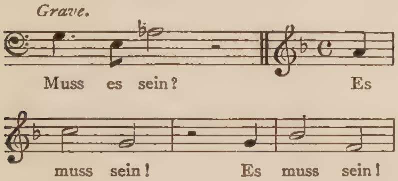
For the same instruments, but with the addition in this case of a 'grand tambour ad lib.', was written a somewhat similar piece by Dussek—to wit a *Combat Naval* designed to represent 'The Naval Battle and Total Defeat of the Dutch Fleet by Admiral Duncan, Oct. 11, 1797', while from the Abbé Vogler came a characteristic sonata for piano and string quartet entitled *The Matrimonial Quarrel*, which was doubtless worthy of its theme.

Elaborately descriptive is one of Boccherini's many quintets—for two violins, viola, and two 'cellos—entitled *L'Uccelliera* ('The Aviary'), in which, according to his biographer, he 'intended to depict a rural scene, where the song of birds unites with the sound of the hunting horn, the shepherd's bagpipe and the dance of the villagers'.

Beethoven is not usually thought of as dealing much in programmes; and certainly the last place such things would be looked for by most people would be his chamber works. Yet in point of fact there are quite a number of these which there is more or less good reason for believing to have been so inspired.

Thus, as an early instance, he told his friend Amenda, who in turn informed Lenz, that when composing the adagio of the quartet in F major (op. 18, no. 1) he thought of the tomb scene in *Romeo and Juliet*. Similarly the adagio of the quartet in E minor (op. 59, no. 2) has often been associated with a supposed underlying programme, while in the case of two of the last quartets there are, of course, movements with actual titles clearly indicating their significance.

The first is the quartet in A minor (op. 132), the wonderful slow movement of which bears the superscription 'Canzona di ringraziamento in modo lidico offerta alla Divinità da un guarito' ('Song of thanksgiving in the Lydian mode, offered to the Divinity by a convalescent'). The other is the quartet in F major (op. 135), the finale of which is thus inscribed: *Der schwer gefasste Entschluss.*



Otherwise—'Resolution taken with difficulty—Must it be?—It must be.'

As to the precise origin of the latter movement various explanations have been given. According to Schindler, Beethoven's servant used continually to annoy him by asking for money which he could never be induced to pay until she had convinced him, account book and almanac in hand, that it was really due to be paid, and the movement in question had relation to these domestic episodes. Another version is to the effect that the composer was worried at the time by an importunate publisher, and that the movement embodies Beethoven's feelings when debating whether he should or should not comply with his demands. In any case the title, whatever its precise meaning, leaves no room for doubt as to the programmatic nature of the movement, which is fully maintained by its subsequent course and character.

Apart, moreover, from these particular movements, with their explicit titles, it is difficult not to feel, in the case of most of the last quartets, with their many surprising and unusual features and general capriciousness, the suggestion of some underlying scheme or programme which might account for the often unexpected and seemingly arbitrary course of the music; and all sorts of possible explanations and interpretations on these lines have been put forward in the case of this one and that at various times.

Thus. Wagner interpreted the great C sharp minor quartet (op. 131) as an actual 'day of Beethoven's life' in characteristically eloquent and rhapsodic terms which, as the passage is little known, it may be of interest to reproduce in full from Mr. Ashton Ellis's excellent translation:

> 'The lengthy opening adagio, surely the saddest hing ever said in notes, I would term the awaking on the dawn of a day "that in its whole long course shall ne'er fulfil one wish, not one wish!" [Goethe's *Faust*]. Yet it is alike a penitential prayer, a communing with God in firm belief in the Eternal Goodness. The inward eye then traces the consoling vision (allegro 6/8), perceptible by it alone, in which that longing becomes a sweet but plaintive playing with itself; the image of the inmost dream takes waking form as a loveliest remembrance. And now (with the short transitional allegro moderato) 'tis as if the master, grown conscious of his art, were setting to work at his magic; its re-summoned force he practises (andante 2/4) on the raising of one graceful figure, the blessed witness of inherent innocence, to find a ceaseless rapture in that figure's never-ending, never-heard-of transformation by the prismatic changes of the everlasting light he casts thereon. Then we seem to see him, profoundly gladdened by himself, direct his radiant glances to the outer world (presto 2/2); once more it stands before him as in the Pastoral Symphony, all shining with his inner joy; 'tis as though he heard the native accents of the appearances which move before him in a rhythmic dance, now blithe, now blunt [*derb*]. He looks on Life and seems to ponder (short adagio 3/4) how to set about the tune for Life itself to dance to; a brief but gloomy brooding, as if the master were plunged in his soul's profoundest dream. One glance has shown him the inner essence of the world again; he wakes and strikes the strings to a dance the like whereof the world has never heard (allegro finale). 'Tis the dance of the whole world itself; wild joy, the wail of pain, love's transport, utmost bliss, grief, frenzy, riot, suffering; the lightning flickers, thunders growl; and above it the stupendous fiddler who bans and bends it all, who leads it haughtily from whirlpool into whirlpool, to the brink of the abyss; he smiles at himself, for to him this sorcery was the merest play. And night beckons him. His day is done.'

To what extent Wagner's picturesque interpretation corresponds with Beethoven's actual intentions it is hardly necessary to consider. It may be noted, indeed, that Wagner himself cautions the reader against accepting it too literally or as anything more than a suggestion which may help to elucidate Beethoven's music. The point is that in the case of these particular works so many have felt the necessity of some such inner meaning in order to explain them.

In the case of Schubert the fact that two of his best-known chamber works introduce the themes of songs—*Der Tod und das Mädchen* (D minor quartet) and *Die Forelle* (piano quintet, op. 114)—goes for little possibly, since there is no reason to suppose that any particular significance attached to the procedure. But it is a not unreasonable assumption, perhaps, that one to whom song-writing was so congenial, and who displayed in this branch of music such matchless powers of delineation and expression, was probably not infrequently influenced by external subjects and suggestions in the case of his purely instrumental compositions.

That this was certainly so in the case of Weber is known from the evidence of his son, who declared that even his chamber works were all based on definite dramatic and poetic ideas. Weber supplies, indeed, a classical instance of a piece of clandestine programme music whose meaning was only divulged to the world by accident. This was his well-known Concertstück for piano and orchestra, the very definite programme of which the composer withheld (fearing that it would discredit him in the eyes of serious critics), but which was subsequently disclosed by his pupil, Sir Julius Benedict.

Spohr wrote a duo concertante for piano and violin (op. 96) entitled *Echoes of a Journey to Dresden and Saxon Switzerland* (the work being sometimes known also as his *Travel Sonata*), and six *Elegiac and Humorous* duettinos for piano and violin (op. 197); while Onslow, in his 15th quintet, going one better than Beethoven in his A minor quartet, depicted 'the pain, the irregular beating of the pulse, and the gratitude on recovering felt by him after an accident at a boar-hunt when he was hit in the face by a spent ball'—whence the sub-title of the work—*Le quintette de la balle*.

What strong opinions Mendelssohn held as to the expressive power of music may be gathered from a well-known passage in one of his letters in which he declared in effect that where speech ended music began; and one of the movements of his very earliest chamber work, namely, the scherzo of the string octet, op. 20, was an actual programme piece. For Mendelssohn confided to his sister Fanny that in composing it he had had in mind the last four lines of the Walpurgis Night Dream in the first part of Goethe's *Faust*:

Cloud and trailing mist o'erhead
    Are now illumined;
Air in leaves and wind in reed,
    And all is dissipated.

Schumann's habit of giving to his smaller pieces fanciful and poetical titles which more or less conveyed their meaning is too well known to need insisting on, but the writer is not aware that definite programmes have been associated with any of his chamber works, though the great piano fantasia in C major (op. 17) has prefixed to it some lines of Schlegel which are explicitly illustrated in the music.

Brahms, like Schumann, was among the last to wear his heart upon his sleeve or to adopt any procedure which might possibly be regarded as savouring of showmanship or charlatanry. Yet he has none the less been boldly claimed as an undoubted programmist at heart who, moreover, in some instances definitely revealed what more often he preferred to keep to himself. Apart from his early piano sonatas, with their poetical quotations and definite titles in the case of some movements, and his piano ballads, with their no less clearly indicated literary origins, Kalbeck does not hesitate to describe the piano trio, op. 8, as a pure programme work, reflecting the composer's experiences during a summer on the Rhine in 1853.

Nor is this the only one of his chamber works with which a programme has been authoritatively connected. Thus, when showing in 1868 his C minor piano quartet, op. 60, to Deiters, the composer remarked, 'Now imagine a man who is about to shoot himself and to whom there is no other choice'; and in sending the MS. of the same work to his friend Billroth he wrote, 'I commend the quartet to you only as a curiosity—as if it were an illustration of the last chapter of the man in the blue dress coat and the yellow waistcoat'—this being an allusion to Goethe's description of the dead Werther near the end of his romance.

And Deiters again speaks, though in this case without disclosing his authority, of the G major sextet, op. 36, as follows: 'It is the tone poet who here speaks, revealing to us a thoughtful soul, stirred by visions, ever striving to give expression to his subjective sentiments, and with powerful resolution plunging into the full tide of life—where indeed new doubts and trials await him.'

If there is room for discussion as to the extent to which Brahms was influenced by external promptings, there is none at all as to Tchaikovsky's position in this respect, since he avowed himself frankly a whole-hearted adherent of the programmatic school. Among his chamber works, the big piano trio, *À la mémoire d'un grand artiste* (Nicholas Rubinstein), occurs to the mind at once; the quartet in E flat minor, op. 30, which also had an elegiac basis, having been designed as a tribute to the memory of Laub, the violinist, supplies another instance; while his string sextet, *Souvenirs de Florence*, is a third.

Grieg's chamber music, though not avowedly illustrative or descriptive, suggests, with its strong national colouring and romantic feeling, the programme spirit at every turn. Hence one finds Niecks writing of the first violin sonata, op. 8, 'It calls up in our imagination scenes such as the composer was surrounded by in his youth—the seaport town leaning against high mountains of rock, the fjord and the main beyond. We are in the open air with a bracing breeze about us. Smoothly the boat glides onward, the water rushing and splashing along its sides.' And so on and so on. And similarly in the case of the quartet, op. 27, there is Grieg's own authority for the statement that it was written at a time when he sought rest in the country after his soul had been harrowed by heart-rending experiences, and reflected his emotions of that period, to which he added, 'That the natural surroundings also played a rôle in the music is self-evident'.

In the case of Hugo Wolf there is the authority of Dr. Ernst Decsey for the statement that his first quartet is 'strongly autobiographical, mirroring the Faustian struggles of his soul', while the second is of course an arrangement of his Italian serenade for small orchestra.

Even Reger, whose music is, for the most part, nothing if not absolute, supplies, according to Dr. Egon Wellesz, one example at least of the opposite kind in the shape of his violin sonata in C, op. 72, of which he says that it is 'so much a personal expression of Reger that it might almost be regarded as a biographical document'. To this it may be added that the scherzo of another chamber work, the string trio, op. 77 *b*, would seem also to have had an autobiographical origin, from the fact that it exists likewise as a piano piece in the collection entitled *From My Diary* (No. 7).

Stanford, like Reger, dealt little in programme music as a rule, but the quartet he wrote in memory of Joachim may be accounted perhaps an exception in so far as it had a biographical character—it introduces, it may be recalled, a little practising phrase which Joachim was in the habit of playing at odd moments. Another work, the piano trio in A, op. 158, with its motto, 'Per aspera ad astra', also had an elegiac origin, having been written in memory of some friends who had fallen in the Great War, while a third, the clarinet sonata, op. 129, has a deeply expressive slow movement in the form of a 'Caoine' or Irish Lament.

Very different is the case of Elgar, as may be gathered from the authoritative article on his chamber music which has been contributed to this work by Mr. W. H. Reed. For details on the subject the reader may be referred to the article in question.

Walford Davies is another modern English composer whose leaning to 'music with a meaning' has been very marked. Examples are afforded not only by his numerous chamber works with vocal parts, but also by his *Peter Pan* suite for string quartet, which is purely descriptive in character throughout, each movement being headed by literary matter explanatory of its meaning. It is unfortunately still in MS.

So, too, in the case of Joseph Holbrooke. His early string quartet in D minor takes a leaf out of Beethoven's book with the titles *Departure*, *Absence*, and *Return* to its successive movements, while the title *Byron* borne by his piano quartet indicates doubtless the source of its inspiration. Similarly, the string sextet, op. 43, is headed *Henry Vaughan* and was partly inspired by a passage from that poet. The quintet for piano and strings, in turn, bears the title *Diabolique*; the sextet in F minor, with double-bass, is inscribed *In Memoriam*; while the string quartet, op. 68, called *The Pickwick Club*, is based on the adventures of Mr. Pickwick and his friends, each of its thirteen movements dealing with some episode or personality in the novel.

If John Ireland has been less communicative as a rule than Holbrooke concerning the inner meaning of his music, it is known that his violin and piano sonata in A minor had its emotional origin, like so many other works of recent years, in the war of 1914, while the one-movement trio in E minor is also understood to have been similarly inspired.

In the case of Arnold Bax, his second violin sonata reflects, in Edwin Evans's words, 'the personal reactions of the war period with its acid pathos', and includes a section bearing the title of *The Grey Dancer in the Twilight*, conveying the effect of a *danse macabre*. His *Irish Elegy*, in turn, was inspired by events in the sister isle which affected him deeply, and a third example is his *Folk Tale* for 'cello and piano, with which may be also bracketed the 'cello sonata, suggesting, as it has been said, a poetic basis which might almost take a narrative form.

Still more pronounced has been the descriptive element in some of the chamber works of Arthur Bliss, in particular his *Conversations*, an absolutely unabashed programme work, as is clearly enough indicated by the sub-titles of its movements—*The Committee Meeting*, *In the Wood*, *In the Ball-room*, *Soliloquy*, and *In the Tube at Oxford Circus*.

Quite frankly illustrative also have been most of the chamber works of Felix White, nearly all of them bearing explanatory titles, e.g. *The Nymph's Complaint for the Death of her Fawn*, Poem for oboe (or violin), viola, and piano, after Andrew Marvell; and again *Four Proverbs* for flute, oboe, violin, viola, and 'cello.

And no less applies to J. R. Heath, as is exemplified by his *Serbian Quartet*, his *Three Macedonian Sketches* for violin and piano, and another work, likewise topographically inspired, *The Heart of the Country*, for the same instruments.

Similarly, in the case of Eugène Goossens—one recalls at once his charming descriptive sketches for string quartet, *By the Tarn* and *Jack o' Lantern*, and likewise his *Five Impressions of a Holiday* for flute, violin, and harp (or piano), with the sub-titles, *In the Hills*, *By the River*, *The Water Wheel*, *The Village Church*, and *At the Fair*.

Of Herbert Howells's chamber music it has been remarked that it is permeated through and through by external influences, notably the scenery and historic associations of his native Gloucestershire. His string quartet, *Lady Audrey's Suite*, may be especially mentioned as a delightful piece of programme music. Rutland Boughton furnishes yet another example in his violin sonata, whose character is indicated sufficiently clearly by the quotations from Nietzsche's *Also sprach Zarathustra* which are prefixed to each movement.

Then, going farther afield again, other instances come to mind at once. Schönberg supplies, of course, an outstanding example in his early sextet *Verklärte Nacht*, which has been described by Dr. Egon Wellesz as a symphonic poem in chamber music form. It is indeed programme music pure and simple, being directly illustrative of a poem which is prefixed to the score, and which describes the thoughts and emotions of two guilty lovers meeting at night by moonlight. Nor is this the only example in Schönberg's chamber works, for in his second quartet he introduces two vocal movements, based on a poem by Stefan George, to which the whole work has reference.

Stravinsky, though he has in more recent times proclaimed himself to be 'a pure and abstract musician', has none the less in such things as his *L'Histoire du Soldat*, which has been defined as a chamber opera, and his *Rag-time* for chamber orchestra, displayed quite contrary tendencies.

From Sibelius has come at least one chamber work, namely his string quartet in D minor, whose extra-musical basis is clearly indicated, no less by its title *Voces Intimae* than by its general character. Thus of its finale it has been remarked that it is as much a Finnish epic as any of his symphonic poems based on incidents from the Kalevala, and that the whole movement flows on like a fantastic tale full of fascinating incidents.

And so, too, in the case of Janáček. His string quartet is a rendering in terms of music of Tolstoy's *Kreutzer Sonata*, which accounts sufficiently for its highly agitated and emotional character, while the violin sonata, written during the early days of the war of 1914, vividly reflects the fears and anxieties of that period. And the same applies to his compatriots Novák and Suk. In the case of the former, for instance, it has been remarked by Dr. R. Veselý that his first string quartet may be regarded as a complete ethnographical picture of the eastern races included in the present Czechoslovakian republic, the first and second movements portraying Southern and Northern Moravia respectively, and the finale Slovakia. And similarly of Suk's second quartet, which is said to be essentially subjective in character, representing an earnest—even a desperate—attempt to find an issue out of the darkness of pain and despair into the ways of peace and reconciliation, the whole form and course of the work, which is not divided into movements in the usual way, being conditioned and dictated by its philosophic content.

Of Bartók's first quartet, one so well qualified to speak as Kodály has written, 'It is programme music but does not need a programme, so clearly does it explain itself'. And much the same may be said to apply in the case of Kodály's own chamber music, with its highly-coloured, strongly emotional and vividly expressive characteristics, suggestive at every turn of some underlying emotional or dramatic basis, which is none the less apparent because not explicitly avowed.

Debussy, on the other hand, might seem to present in his chamber music something of an exception to what would almost appear to be the general rule, for he left no clue, so far as the writer is aware, to any underlying purpose and significance. Yet having in mind the fact that his piano and orchestral works are so largely pictorial and impressionistic in their character, it is not unreasonable to suspect a similar origin for his other music.

Whether the same applies in the case of Ravel is perhaps more doubtful, but his settings of three poems of Mallarmé for voice, two flutes, two clarinets, string quartet, and piano may be recalled as one chamber work at least which is definitely not of the abstract order.

In the case of other modern French composers programmatic tendencies have been sufficiently evident. Space does not permit of all being mentioned, but a few may be noted.

Thus André Caplet has furnished a typical example in his *Conte Fantastique* for harp and string quartet, the tale in question being Poe's *Masque of the Red Death*. Another is Roussel, whose pieces entitled *Joueurs de Flûte* all bear titles indicative of their descriptive purpose. A third is Paul Bazelaire, whose *Ballade* for piano and strings is based on the subject of Antony and Cleopatra, after a poem by José Maria de Heredia, descriptive sub-titles being supplied to indicate precisely the course of the story in the music.

J. Boulnois supplied another instance in his 'cello sonata, written at the front (where unhappily he met his death), and designed to illustrate in its successive movements the joys and sufferings of one who loves. Of J. Cras, again, it has been said that his piano quintet is nothing less than a 'poem of the sea'; and on the strength of this and of other works not less pictorial in character he has been dubbed 'a musical Pierre Loti'. And these, as has been intimated, are only a few of many who might be named.

Among modern Italian composers who have shown similar leanings Pizzetti may be cited as a leading instance. Thus of him it has been said (by Dr. Guido Gatti) that his distinctive aims as a composer might be summed up as an endeavour towards the realization of drama in music and, in a lesser degree, the evolving of a language adapted to its concrete expression, a typical instance being furnished by his well-known violin sonata, one of the most notable of the many works inspired by the war of 1914.

Another is Orefice, who has written a string quintet bearing the title *Riflessi ed ombre*.

Nor has the same tendency been any less evident in America, where numerous chamber works of the illustrative and descriptive order have been produced within recent years. For example, all Loeffler's published chamber works are programmatic in character. The two rhapsodies for piano, oboe, and viola, *L'Étang* and *La Cornemuse*, are based on poems by the Frenchman Rollinat; and the quartet is yet another work which had its origin in the tragic events of 1914–1918.

Indeed, to attempt to enumerate even a small proportion of the works of this class which might be mentioned would occupy far more space than is available here. But those which have been named already will have been amply sufficient to prove what a surprisingly large number of works of the programmatic type are to be found in the chamber music repertory.

Hugh Arthur Scott.

[Clandestine! To Professor Niecks thanks for that word. It comprehends all that is worth saying about programme music. None other could so well describe the unavowed feelings of countless composers in whose consciousness a programme lurks,[1] but whose sensibilities are shocked by the very suggestion of concrete expression. The lay public, on the other hand, reacts favourably to descriptive music. During the tour of the London String Quartet in America, Waldo Warner's *Pixy Ring* was encored wherever played, sometimes twice, and whilst admitting that music carrying out a definite programme scarcely belongs to the highest art, reasonable indulgence must be allowed to those composers who choose that particular mode of expression—e.g. to Speaight (Shakespearian sketches), Raff (*Die schöne Müllerin*), Walford Davies (*Peter Pan* suite—MS.), Piriou, Turina, Templeton Strong, and Massarani, all of whom find a place in this book.

The poetic quotations attached to the quartets of Delcampo, Capet, and Dyson are programmatic suggestions of which the public takes little notice, nor is one quite sure that they are not mere afterthoughts. On the other hand Malipiero gives titles to his two interesting quartets, which supply a much needed clue to the strange jangle of open strings in which he indulges.

Ironic perversity may be read into much that Beethoven is reported to have said—his slighting remarks, for instance, on the septet, need not be taken *au pied de la lettre*. As to his setting of *Muss es sein* quoted by Mr. Scott, may this noble phrase not have voiced the deaf man's appeal to the gods, and the reply, in the cheerful, flowing finale, his acquiescence in the decrees of fate? Editor.]

PROGRAMME (an old). Under this heading J. Wharton Sharp wrote an informing article in the *Strad* (Nov. 1909), pointing out the value and historical interest of collections of old programmes. Of these he possesses one relating to a concert of the Beethoven Quartet Society dated July 9, 1851, in which Ernst, Sivori, Sainton, Cooper (violinists), H. Hill (viola), S. Rousselot ('cello), Bottesini (contrabasso), and Mlle Coulon (pianist) took part, the lead being shared by the four famous violinists engaged. It affords an interesting glimpse of the past and an instance of the amazing endurance of audiences in those far-off days. It included Mozart's E flat quartet, Mendelssohn's trio in C minor, Beethoven's quartet in C, a duet for 2 violins by Spohr, a duet for violin and contrabasso by Bottesini, and a quintet with contrabasso originally written by Rousselot for Dragonetti, besides songs by Miss Dolby. Mercifully the audience was allowed twenty minutes respite between the parts. Editor.

PROHASKA, Carl, 1869–1927, Austrian composer, pupil of Herzogenberg.

Quintet, 2 v, vla, vc, cb, e mi	op. 16	Hüni, 1919–20.
Quartet, str, G	,, 4	Schlesinger, 1902.
Trio, pf, v, vc, F	,, 15	Hüni, 1919–20.
Sonata, pf, v, D	,, 1	Eulenburg, 1898.

Prohaska's works, played by the Sedlak-Winkler Quartet, have been favourably received by the Austrian press. The name would appear to indicate Slav origin, but the main influences brought to bear upon his music are German. The string quintet, written for a combination infrequently met with, has a difficult part for the double-bass. The *Deutschösterreichische Tages-Zeitung* speaks of it as an arresting 'artistically felt' piece of work. Editor.

PROKOVIEV, Sergei, b. 1891, Russian composer.

Quintet, ob, cl, v, vla, cb	op. 39	Gutheil, 1923.
Overture on Yiddish Themes, pf, cl, str. quartet	,, 34	U.E.; Gutheil, 1924.
Ballade, pf, vc	,, 15	Jurgenson, 1913; U.E.

Sergei Prokoviev is one of the most significant and prolific composers of contemporary Russia. His creative work is the antithesis of the compositions belonging to the preceding period of musical impressionism—particularly those of Scriabin. Characteristic of Prokoviev are the clearly-marked rhythms, the diatonic method, the striving for definiteness of form—in general, the opposites of the impressionistic seeking for nebulous, indefinite harmonies and moods, and the pursuit of pungent and unusual sensations. Characteristic also, and interesting, are the classical principles which are found in his very early compositions. Prokoviev's melodies are diatonic and are usually soberly expressive—he is not fond of chromaticisms. So far as refinement is concerned, they are much inferior to the melodies of the preceding era; on the other hand, they excel in distinctness of contour and in plasticity. He often has recourse to antique forms (gavotte, minuet, scherzo), and has a general liking for the definiteness of the classical language. His harmonic idiom is also founded on diatonic principles, although the taste of the contemporary musician often compels him to complicate these simple harmonies by harsh dissonances. Eminently and typically characteristic of Prokoviev's musical moods are humour, jocularity, sarcasm, and irony. In this respect he resembles the supreme humorists and satirists in music—Beethoven and Moussorgsky. Unfortunately these moods, in which he shows himself to be so strong, are rather disproportionately prevalent in his work, which pays comparatively little tribute to other frames of mind. Nevertheless, it cannot be denied that he has great gifts for other, more profound and serious musical incarnations, to which his loftiest moments may be ascribed.

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[1] *Vide* 'Gramophone and Chamber Music'; also C. M. T. Loeffler.

Prokoviev's creative work is amongst the most original and valuable which the Russian art of this century has produced. A bubbling spring of fantasy, inexhaustible inventiveness, wit and refreshing humour, tender lyricism, and often great profundity—these are the qualities which more than compensate for the defects in his work. These defects amount to a certain wearisomeness and monotony in his too characteristic rhythms, and a mannerism particularly noticeable in his latest compositions. Organically connected with antecedent Russian music, his work has its sources in that of Moussorgsky, and at the same time, as already mentioned, is closely akin to the classics, with whom Prokoviev has in common a tranquillity and serenity of outlook, an absence of confusion and of the tragic problem in life and work. The lack of a classical period in the Russian art of his time has now been tardily supplied by Prokoviev, who represents the antithesis of the extreme mystical romanticism of Scriabin, the return to pure music from the labyrinth of mysticism and speculation, and at the same time the reaction against rhythmical vagueness.

As a composer with clearly expressed classical sympathies, corroborated by the titles of his compositions ('gavotte', 'minuet', 'classical symphony', &c.), Prokoviev could not overlook chamber music, which is hallowed by classical tradition. It is rather surprising that, as a pianist, pre-eminently attracted by piano music, he has not paid as much tribute to this section as might have been expected. He has written a fine ballade for 'cello and piano—an early work, but quite characteristic in its original profundity, fantasy, and sarcasm. His *Overture on Jewish Themes*, for piano, string quartet, and clarinet is one of the most successsful efforts by a composer who does not belong to the Jewish race, but who, nevertheless, has a deep and keen sense of the specific beauty and originality of Jewish music. Prokoviev's inherent humour is here expressed good-naturedly, but with an artistic irony at the expense of the Jewish psychology revealed in music. The composer's sympathies and his aspiration to 'music for its own sake', apart from descriptiveness and expressiveness, are reflected in his beautiful quintet for wind and strings which was chosen for the 1928 (Siena) festival of the International Society for Contemporary Music.

L. SABANEIEV.

PROTHEROE, DANIEL, Welsh composer living in America.

Quartet, str, a mi	op. 52	F. Schuberth, jun., 1902.

PROUT, EBENEZER, 1835–1909, English composer and didactic writer.

Quartet, str, E flat	op. 1	Augener-Schott.
,, ,, B flat	,, 15	,, ,,
Quintet, pf, 2 v, vla, vc, G	,, 3	,, ,,
Quartet, pf, v, vla, vc, E	,, 2	,, ,,
Quartet, pf, v, vla, vc, F	,, 18	,, ,,
Sonata, pf, cl (or vla), D	,, 26	,, ,,
Sonata, pf, fl, A	,, 17	Rudall Carte.

Ebenezer Prout's essays in creative music do not reach the same high level of thought as his researches into musical theory in the series of manuals which entitle him to a very high place in the esteem of musicians.

Most of Prout's music dates from his early years, a period when it was hardly possible to escape the influence of Mendelssohn. Consequently a movement, whether labelled 'maestoso' or 'vivace' often conceals under these designations phrases of a quite perfunctory type, employing rhythms of the most obvious, square-patterned order. Further, the composer's misconception of instrumental colour may even lead him to use the flute, of all unlikely instruments, as the vehicle of romantic expression, as in the romanza of his sonata, op. 17.

Minor blemishes these, it may be, seeing that similar procedures were adopted by so many composers of that somewhat undistinguished period. And our judgement of sonorities has progressed a good deal since the period when, in works so differently constituted as a sonata for piano and viola and a romanza for viola with the usual accompaniment, one uniform type of writing for the piano holds good. A thorough appreciation of this distinction constitutes one of the fine problems of concerted chamber music writing.

ADOLPH MANN.

[I had the privilege of knowing Ebenezer Prout well, and to know him was to love as well as deeply to respect him. His store of kindness, as well as his encyclopedic knowledge of all that pertains to the science of music, was inexhaustible, but though a consummate master of form, he had not the creative gift. Of inspiration, romantic feeling, colour, there was unfortunately little trace in his chamber works, which, being, as Mr. Mann writes, of the 'square-patterned order', were awarded prizes given by the Society of British Musicians in 1862 (string quartet, op. 1) and 1865 (piano quartet, op. 2). EDITOR.]

PROVINCIAL CHAMBER MUSIC. One of the most remarkable things in the musical development of Britain during recent years has been the increase of chamber music playing and concerts, especially in the provinces. The reasons for this are the increased seriousness of the genuine music-lover, and the reaction on the part of composers against the overgrown and expensive orchestra. The improvements in organization of musical life brought about by the British Music Society, the Federation of Music Clubs, &c., have doubtless helped towards this satisfactory state of things. A corresponding growth, though by no means so widely spread as in the case of music, is the increased interest shown in contemporary poetry—also a post-war result.

The Contemporary Music Circles of the British Music Society in Liverpool and Manchester have worthily followed the lines of the London Centre in performing numerous contemporary works, by British and continental composers. John Tobin has given at his informal concerts pieces of Prokoviev (overture on Yiddish themes for piano, clarinet, and string quartet), Holbrooke (trio in D for piano, violin, and horn), Gerard Williams (string quartet, No. 2), &c.

In Manchester the leading organizations are the Brodsky, the Catterall and the Edith Robinson Quartets, in addition to the Contemporary Music Centre. The Edith Robinson Quartet has introduced a remarkable number of new works, including the Bax piano quintet (with Lucy Pierce). The Brodsky Quartet gave the first performance of the Elgar string quartet (which the composer dedicated to the leader). The same Quartet introduced a piano quintet by Sydney Nicholson, then organist of Manchester Cathedral. The Catterall Quartet has confined its activities, largely but not exclusively, to the works of known and loved masters. This Quartet gave the first performance of Dohnányi's second piano quintet with the composer at the piano. Amongst miscellaneous first performances in Manchester, the following may be of interest: Debussy's violin sonata (Lucy Pierce and Edith Robinson) and his trio for flute, viola, and harp (J. Lingard, Jean Fletcher, C. Collier); Huré's 'cello sonata (Lucy Pierce and Carl Fuchs); Bainton's 'cello sonata (the composer and Carl Fuchs); Ravel's sonata for violin and 'cello, and trio for piano and strings (Frank Merrick, Edith Robinson, and Carl Fuchs). Other works of interest have been Eric Fogg's *Ode to a Nightingale* (baritone, strings, and harp), Schönberg's string sextet, Prokoviev's overture on Yiddish themes, Rimsky-Korsakov's quintet for piano and wind, Wall's piano quintet, and a number of sonatas for piano and violin. The Manchester Contemporary Music Centre holds monthly rehearsals and devotes itself entirely to new works. The London String Quartet has given complete Beethoven Festivals at Manchester, Leeds, and Glasgow. Regular concerts of chamber music have been given in Edinburgh for many years under the direction of Professor Tovey. Cardiff, Bristol, and Swansea have their chamber concerts, but an attempt to establish them in Bournemouth has not as yet met with success. It is in Lancashire and Yorkshire that the growth of chamber music has been so marked: at the Clef Clubs, the Bowden Club, the Sheffield and Leeds Bohemian Concerts, and elsewhere, chamber music has been assiduously cultivated. One of the most remarkable of these manifestations is the Huddersfield Club, which regularly engages the more distinguished among the leading Quartets and solo artists. The Bradford Festival is mentioned elsewhere. Enough has been said to denote that in the British provinces there is a perceptible growth of interest in, and a promising future for, the art of chamber music. A. EAGLEFIELD HULL.

PUBLIC SCHOOL CHAMBER MUSIC. The present state of chamber music in English public schools is, in the matter of quality of music played, generally good. The number of boys proficient enough to take part in this, a highly specialized branch of musical performance, depends, of course, on the size of the school. Only a school of not less than 250 boys can hope, at present, to support a string quartet of non-adult players. Less difficulty will be found with a trio; less again if that trio include a piano; and sonatas for piano with a stringed or wind instrument can be expected in even greater numbers. The 'house' system can be used, in this as in other branches of learning or amusement, as a means of arousing and fostering interest in chamber music.

In many of the greater public schools the annual inter-house competitions have become important institutions, as firmly established as the inter-house athletics. Whether these competitions should be founded on work prepared entirely by boys in their own free time and without magisterial supervision or assistance is a debatable point. In all known cases this procedure has yielded the most excellent as well as the most lasting results in the boys' appreciation of music in its widest sense. It has already been found that concerts of chamber music, with the boys as audience, can go far towards keeping up the interest in music, and can be employed with great effect to illustrate courses of lectures or classes in the history of music. It must, none the less, be taken into account that, for adolescents, chamber music presents some difficulties as regards attentive listening. The more instant appeal of piano or voice or orchestra must be utilized as well as the less facile abstractions of a string quartet.

The whole question of music in public schools is so much under the influence of fresh ideas at the time of writing (1926) that no definite opinion can safely be advanced on what is still an experimental stage. It is probably justifiable, however, to hazard the conjecture that music-masters and parents alike are realizing ever more and more strongly (1) the importance of a general musical education for children, and (2) the claims of instruments other than the piano for introducing young people to the more specialized branches of the art. If the music master, or more especially the violin master, is enthusiastic, and has sufficient insight to apprehend the latent possibilities of his work, chamber music has a chance in a public school. The struggle that lies before this branch of music is that which the main subject has to fight: apathy on the part of the head master, an already overcrowded curriculum, and the rigorous attention given to games. If only the head master be a man of vision who does not fear to support music in the school, and if a rational amount of time be given, as a regular custom, to hobby work, the music and violin masters should be able to do much for chamber music.

The supply of executants varies both in quantity and quality. Preparatory schools have not yet awakened to their responsibilities in this direction. Boys at the preparatory school age have the time, and could be persuaded to take the interest necessary to master the groundwork of a stringed or wind instrument. If this is once done the boy can appear at his public school so far a qualified player that pressure of work or games need not be a hindrance to his progress. In any case the school orchestra, which has more chances of certified existence than chamber music, can be utilized as preparation for chamber work at the university and in later life generally.

If an inter-house competition held at one of the greater public schools in 1924 included in its programme movements from the four-piano concerto in A minor and the three-piano concerto in D minor of Bach (both accompanied by strings), the slow movement of the horn trio in F major of Brahms, the clarinet quintet in A major of Mozart and the rondo from the wind quintet in E flat of Beethoven, it cannot but be felt that, though the school in question is acknowledged to be ahead of the general run of public schools, there is yet reasonable hope for a future for chamber music in most of these institutions. SCOTT GODDARD.

[Though it has been urged by great philosophers that music is a necessary factor in education, those responsible for school curricula have only too frequently ignored its claims. There are signs, however, that a change is at hand. Chamber music is receiving more attention than it ever did before in public schools. Among the many schools of England wherein chamber music is now cultivated, the following are selected for brief comment:

HAILEYBURY. Besides having a musical society of their own, the boys are regularly invited for the practice of chamber music to the head master's drawing-room.

RUGBY. I hear of ensemble classes, house competitions, and informal concerts here, in which members of the music staff take part. Every incentive is given to the boys at this school to take up the study of chamber music. The town of Rugby can also boast of its chamber music club, in which the school professors are interested. In fact there is no town in England in which music is more assiduously cultivated.

UPPINGHAM. Paul David (the son of Ferdinand) was professor here during the active part of his life-time, whilst R. Sterndale-Bennett (son of Sir William) has been for eighteen years, and still is, actively engaged as musical director. These are names that arrest attention. What is known as the 'Musical Appreciation Movement' was started by Paul David nearly fifty years ago, and has been carried on, mostly by means of chamber music, continuously ever since. At Uppingham not less than six concerts of first-class chamber music are given to the boys each year by resident professors, and Mr. Bennett writes: 'They are the means of keeping us all alive musically.' Such words as these may afford some consolation to those who deplore the undignified position of music in the scheme of education in British schools. But progress will be slow until it is recognized that the science of music is a disciplinary exercise for the mind as salutary as any other of the sciences, and so long as music remains in the unfortunate position of being external to the curriculum. EDITOR.]

PUBLISHING OF CHAMBER MUSIC.

An open letter addressed to publishers of chamber music:

GENTLEMEN,

I am filled with admiration for the many improvements which you have effected in music publication during the past half-century. Pianists taking part in ensemble works with strings are now invariably provided with a full score, whilst chamber-music players find in every part rehearsal letterings or numberings. For this relief much thanks, and thanks also to those of you who have introduced certain valuable innovations, which rejoice the heart of the sight-reader whose cause I am out to plead. A few publishers have seen to it that string players as well as pianists are provided with cues but some, on the other hand, have ignored this elementary need. It is urged that the duty of the artist is to study carefully every new work in score before playing it, but this is a counsel of perfection not always possible to follow. The hard-worked professional player has rarely leisure for study, nor has he always the scores to consult; thus he is grateful to those of you who provide him with cues. Especially is this important when, after a pause, the up-beats are represented by rests, the sight-reader being left in ignorance whether the other instruments have an entry or not. It is for you to step in and shed upon his darkness the friendly light afforded by cues. You have nobly served the pianist, and it is now the turn of the string player.

Apropos of rests, there is a word used by Italian publishers—*vuoto* (void)—which I commend to your attention with the remark that, after all, Italian is the Esperanto of the musician. The word is useful as indicating a general pause as well as the absence of any entry by another instrument. I hope, by the way, that Italian publishers will not take it amiss if I suggest that there is room for improvement in the quality of the paper they use. I possess some quartets published in Italy which are already in rags. For this, probably war conditions are, or were, responsible.

Next in importance to the question of cues are the problems of clef. The following lines are quoted from an article I wrote a few years ago in the *Daily Telegraph*:

'The placing of the clef is largely left to the caprice of the composer. Old violoncello music was written originally in various clefs, the number of which modern simplification has brought down to three (some think that is one too many). So far so good, but I have once more to comment on the absence of method shown. When faced with a passage written in the treble clef, violoncellists are often in doubt whether to play it as written or an octave lower, a state of things resulting from the carelessness of composers in the past. Dvořák was a great sinner in this respect. On one occasion he published simultaneously two pieces for violoncello, in one of which the treble clef needs to be transposed an octave lower; in the other, passages are intended to be played as written.

'Performers have amongst themselves a rough and ready rule by virtue of which they play a passage in the treble clef, where written, if it follows after the tenor clef, and an octave lower if preceded by the bass clef; but why should the tenor clef be employed at all in such cases? It seems as if the clefs might really be reduced to two.

'And more attention might well be given to the location of the clef in the viola part. The jumps from alto to treble are far more sudden than they need be. I throw out the suggestion that the treble clef should start from a given point, say from the open A, and that all the notes below it should be relegated to the alto clef. In Alfred Wall's quartet, published by the Carnegie Trust, the treble clef strays down to open G, distinctly a trespass. Also, in the same quartet, the transitions in the violin part from "loco" to "ottava" happen too frequently and too suddenly. If there are less than four leger lines, sight-readers find passages more easy to finger when written in the normal way, though it is only fair to add that orchestral players hold a different opinion. In this article I am of course only concerned with chamber music.

'Then the turns over: how aggravating it is, in the middle of a tornado of whimsical passages reminiscent of *Till Eulenspiegel*, to come upon the fateful words "Volti subito". Subito, indeed, if some of the music is not to be omitted. How many millions of bars have been literally "executed" this way in the history of music? And how many unfortunate players, flustered by an awkward turn over, have lost their place in the mêlée? All scores are not chock-a-block like Schumann's, and a little nursing of the rests on the part of the printer might make things much easier for the players, who would rather see a line or two left blank, if it brought the turn over to a more convenient spot.'

In the matter of sextolets and triplets I suggest that your printer should look to it that they are marked invariably (not occasionally) with their distinguishing figures 3 and 6. Thus, the sight-reader sees at a glance whether he is playing 2/4 or 6/8 time. When the triplet is broken up, the printing of the figure 3 is more necessary than ever. And the figures themselves, those especially which indicate rests, are not always printed with the unmistakable clarity required by short-sighted readers. You must not smile incredulously when I say that I have myself hundreds of times mistaken threes for fives, fours for sevens, and fours also for ones when the plates are very worn. Fortunately, recent publications show great improvement in this particular respect.

I have before me as I write a string quartet upon which are some advertisements of—what do you think?—of piano pieces and songs. In your own interest, I submit that you would do well to draw attention preferentially to works for a similar combination of instruments. If the performers are attracted by a composer's work, they probably ask, What else has he written? and they do not always find the information in the catalogue printed on the back page.

Some of you are splendid: you give in the score a few introductory words of biography of the composer and critical analysis of his work. That is one of the excellent innovations of which I have spoken. And in cases where the tonality is not quite obvious, as so often happens in modern music, you print an occasional most helpful accidental over the note by way of reminder. You, gentlemen of the French press, are especially kind to us in this way.

Also you give us an occasional warning to 'prepare mutes', which saves much fumbling when the 'con sordini' moment arrives. And you give important help at times to the sight-reader by reminding him in various ways that a theme or a part of a theme is to stand out from the rest. No one, I believe, has tried printing the prominent notes in coloured ink.

I know not if this proceeding is practical; I only know it would be extraordinarily effective if it were done.

One of your number (Simrock) has given in the E flat string quartet of Dvořák the enharmonic equivalents of a certain passage in the slow movement. Speaking as an amateur, this is an admirable method of facilitating the reading of a difficult string passage. I know of many others that could be treated in similar fashion with advantage. Such are to be found, for example, in the finale of Borodin's quartet in D, in one of the sections of Dohnányi's violin sonata, and elsewhere. This question of enharmonic equivalents was well thrashed out some years ago by the late Stanley Hawley in connexion with his own instrument, the piano.

To revert once more to rehearsal marks, some of your number give them in full measure. In one instance, I remember that every five bars are numbered (perhaps an excess of zeal), but in other instances the letterings or numberings are too sparsely and not always correctly placed. I must also point out that numerous errata are to be found in many modern publications. For this, composers in casual mood are partly responsible, and should be reminded of the responsibility incurred. Students of the newer schools of musical thought are apt to ascribe to the composer's eccentricity, and condemn as an excruciating dissonance, what is but a printer's blunder. Some of the errors of omission and commission which I have encountered during many years of experience are startling. Whole bars omitted, key-signatures and dynamics incorrect, &c., &c. I am unlike my namesake, bluff old William Cobbett. These things are not advanced in a fighting spirit, but only to awaken the conscience of those of the few among you who may happen to be momentarily forgetful of the legitimate claim of the artist to play from music which has passed the censorship of a highly competent reader.

One final word on expressional indications. The tendency of composers to desert the Italian language, which, I repeat, has been until lately the Esperanto of the musician, in favour of their own native tongue, is a natural one, but what if the poor executant does not understand it? He is continually in the dark as to the composer's intentions, and I appeal to you for light. That can be given if you are willing to supply a glossary with each work, translating the terms used into the more important of the European languages. At least give the Italian equivalents and earn the gratitude of the numerous artists who do not happen to be polyglot. This is especially necessary in the case of modern French works in which Italian is conspicuous by its absence.

I began by saying that I was filled with admiration for what you have done, and I am more than glad to conclude in a similar strain. Modern chamber music (in which I include music that *was* modern once) owes a debt of deep gratitude to those of you who have printed again and again works of abstract beauty which have no commercial possibilities whatever. They sulk on your shelves. One of your number (Belaiev) may even be said to have rescued Russian chamber music from oblivion. Under these circumstances the little matters I have with deference submitted are of comparatively small importance. It is your big achievements that count, and I raise my hat to you in grateful acknowledgement.

Your obedient servant,
THE EDITOR.

PUCCINI, GIACOMO, 1858–1924, Italian opera composer.

Crisantemi, quartet, str	Ricordi.

Dedicated to the memory of Duke Amadeo di Savoia.

Riemann speaks of other chamber works, but the above very trifling number appears to be the only one published at present. It was played in Vienna by the Rosé Quartet.

EDITOR.

PUCHAT, MAX, 1859–1919, German composer, pupil of Liszt.

Quartet, str, F	op. 25	B. & B., 1892.
Sonata, pf, v, D	—	Klemm, 1898.

PUGNANI, GAETANO, 1731–1798, Italian violinist.

Modern republications:

Trio-sonata, pf, 2 v, vc (ad lib.), C		(A. Moffat, Trio-sonaten 15), Simrock, 1910.
Six duets, 2 v	op. 4	(A. Bachmann) Hamelle, 1888.

For original publications *vide Fétis*, *Q.-L.*, and *Riemann*.

Pugnani held the post of conductor at the court theatre in Turin from 1770 onward, and he also spent several years as leader of the Italian opera orchestra in London. Most of his published instrumental work falls within the London period; this includes trios, quartets, quintets, and symphonies, whose opus numbers vary according to the order of their appearance with their several publishers.

Pugnani's compositions appear to be important primarily as a link between Sammartini and Boccherini. Pugnani was also the particular Italian composer to assimilate the Italian with the German sonata form. His significance for us is, however, hardly more than that of a go-between. The problem of form in its larger aspect absorbed him passionately; but although his works are, as Funker so aptly puts it in his *Twenty Composers* (Berne, 1776), 'suffused with a tint of melancholy', and although our ear is captured by the sorrow-laden, even cloying tones which Italian music was to hand on to the classical composers through Sammartini, Pugnani, and Boccherini, his creative power did not suffice to divest the strongly marked outlines of their mechanical effect.

In detail he was undoubtedly successful in formulating many new idioms, and these may well account for his fame; but to create a great and convincing new form out of the new formulas—as, for instance, Franz Beck had done before him—was denied him. His intensive will-power is shattered on figure work, tutti, and cadenza, and these outweigh the substance which he is apt to express in short, flowery phrases strung together—a quite inadequate filling for his large framework.

R. SONDHEIMER.

PURCELL, HENRY, 1658–1695, famous English composer.

Modern republications:

Fantasia of Five Parts upon one note, 2 v, 2 vla, vc	(Heseltine & Mangeot) Curwen.
Nine Fantasies of Four Parts, str. quartet	,, ,, ,, ,,
Three Fantasies of three Parts, v, vla, vc	,, ,, ,, ,,
Chacony, str. quartet	Chester.

Four trio-sonatas (Nos. 1, 3, 7 and *Golden Sonata*), pf, 2 v, vc (ad lib.), (G. Jensen, Class. V-Musik), Augener-Schott.

The trio-sonatas are from two sets of 12 and 10, re-edited by J. A. Fuller-Maitland and Sir C. Stanford.

Original compositions are given in *Grove* and *Riemann*.

Purcell wrote twelve (so-called) *Sonnata's of three Parts* and ten (so-called) *Sonatas in Four Parts*. Both sets are written for *Two violins and Bass: to the Organ or Harpsicord*. The sonatas in three parts were published during the composer's life-time, in 1683; the sonatas in four parts were printed posthumously by his widow in 1697. The difference in the descriptive titles was probably brought about by accident or carelessness. Both sets are intended for two violins, a violoncello (or other bass-stringed instrument), and a harpsichord or organ, which plays with the bass and fills in the harmony from the figured bass. The only excuse for the variation of title by the widow and her unlearned advisers was the fact that in the so-called 'Four-part sonatas', the harpsichord indulges in a slight passing-note decoration of a very few passages, and that the harpsichord part was printed in a separate copy.

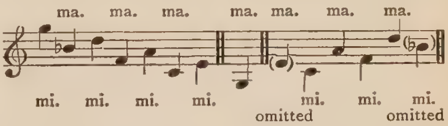
In the preface 'To the Reader', Purcell explains how useless it is to attempt to describe music by words, and that 'despite all the learned encomiums that words can contrive, music commends itself best by the performance of a skilful hand'. He further explains that he has aimed at 'a just imitation of the most famed *Italian* masters'.

It is not clear who these Italian masters were. It is known that Blow wrote a vocal duet in imitation of one of Carissimi's, at King Charles's special request. But it would seem that with these Purcell sonatas imitation was only in the broad sense of an adoption of the more serious style in vogue in Italy. It is possible that at that time the Italians were cultivating chamber music more widely than the French, whose works were avowedly taken as models for the English church music of the time. The Italian composer, Vitali, may have been Purcell's model. His sonatas were published at Bologna in 1677. One of the types of movement in Purcell's sonatas—the canzone—was frequently written in Italy. It was a kind of loose and easy fugue. Burney, on his tour, discovered sonatas (single pieces) of this order by Turini, which appeared at Venice in 1624.

The form of Purcell's sonatas is different from the French overture form of Lully. Purcell often begins like the French with a slow introduction or maestoso movement of dotted notes, and follows it by a fugal canzona, but this is generally followed by a slow or moderate movement, instead of the usual French dance movement for finale. This is a very important difference.

There is another important point. As Purcell proceeds with these works, the string technique becomes bolder. Whereas the earlier works might be used for violins or viols, there are frequent passages in the later sonatas where real violin figures are met with.

In all his instrumental works, Purcell worked to a fairly comprehensive plan. Mr. Dennis Arundell, in his book on Purcell (p. 129) (O.U.P., 1928), gives the plan of the twelve three-part sonatas as follows:



and goes on to say that 'the circle could not be fully completed as E major and B flat minor were at that time practically impossible to work in'.

The sonatas of Purcell are important inasmuch as they supply eminent examples of secular concerted music for keyboard and strings in England at this early date. Even more important are the string fantasias of 1680.

The recent publication of the three-, four-, and five-part fantasias of Henry Purcell in full score, with the parts (very slightly) adapted for the modern strings, is perhaps the most notable achievement in English musical research of the last fifty years.

Purcell has hitherto been regarded so entirely as the prophet of the new style of music, of the harmonic era, that it is indeed surprising to have him suddenly revealed to us as a consummate master of the old (contrapuntal) style. It was known that he could combine the old contrapuntal science with the new harmonic spirit, along the lines which Bach followed a generation later. But it was not known until recently that he could write in the old style better than any of its own great masters. These newly published string fantasias are vastly superior to the two 'Sets of Sonnatas' published in 1683 and 1697 respectively. These have been reprinted in modern times, and, curiously enough, a few of them occur in the *Fantazias MS*.

The manuscript which contains these works, a fairly bulky volume of a hundred and twenty-five pages, deposited in the British Museum (Add. MS. 30930), is a thoroughly fine specimen of Purcell's own handwriting. The book appears to have belonged successively to (1) the Rev. John Parker; (2) Joseph Warren; and (3) Edmond Warren Horne.

The plan which Purcell seems to have had in mind in starting on the work was similar to Bach's (nearly forty years later) when beginning the *Little Organ Book*—he marked it out in sections which he evidently hoped to complete at some time or other. The first page leads off with the superscription:

Here begineth ye 3-part Fantazias,

and then follow the three trios which Mr. Heseltine has published. After this, sixteen pages of the manuscript are left blank, obviously intended for seven or eight more trios.

Then Purcell writes at the top of the page:

Here begineth y^e *4-part Fantazias*,

and here come the nine which Mr. Heseltine has published (Curwen, 1927). There is a tenth, but this is only begun. It is in A minor, and is founded on a ground-bass.

An overture for four strings, which is not fully worked out, is followed by the 'Fantazia of 5 parts upon one Note', which note the second tenor viol sustains in breves. The raison d'être of the quintet is somewhat intriguing. It is a quartet to which is added a drone-note on the second viola. With all-string tone, the effect is charming; but with this note given to the horns (as was done on a recent occasion) the whole balance is disturbed.

After the quintet the composer inscribes:

Here begineth y^e *6, 7, & 8-part Fantazias*, all obviously true chamber music.

Then comes an *In Nomine* of six parts, another of seven (not finished), and an undenominated seven-part work, all for strings. In the *In Nomine* one instrument has a phrase of plainsong drawn out in long breves, whilst the other parts weave garlands of notes round it in descant. Then come the sonatas for strings—the autograph of three of that set of ten sonatas which Purcell's widow published in 1697, after the composer's death.

For what object Purcell intended the fantasias is not precisely known. A good deal of his music was written for the sheer pleasure of home performance amongst his friends. Pepys and Evelyn are witnesses to this laudable custom. There were many, in those troublous times, 'who choose rather to fiddle at home than to go out and be knocked on the head abroad'. But Purcell's elaborate plan points to some more important aim. They may have been written to the order of the king—the dates on many of them point to a close application—or for special performance in one or other of the first public concert-rooms which were opened in that very year, 1680. On the other hand, it is possible that these works have never been heard at all until their recent performance in 1927.

Be this as it may, the artistic value of these fantasias is very great. They are cast in the form of the Elizabethan *Fancy*. A theme is given out, and the parts enter in close imitation. This is carried on for a time, when another theme enters, and is treated similarly. Most of these fantasias, or fancies, are in different sections, which are joined on without a break, and the speed generally changes twice. Purcell usually marks the speed in English, thus: 'Trio I, moderate, quick, drag'; 'Trio II, moderate, brisk, slow'; and so on.

The longest fantasia in its entirety is only seventy-three bars; many of them are only forty or fifty. The themes themselves are always distinguished, and the workmanship is exquisite, the harmony and polyphony being of the finest. The final brisk movement is often of the nature of a jolly hornpipe. There are many bold points, justifiably brought about by the imitation, which is always continuous. Purcell here took up the old tradition of the Elizabethan polyphonists, and leapt over the new harmonic period, then just setting in, to the thought of the present day. His polyphonic procedure in this respect might well have been taken for the model of the so-called linear counterpoint of twentieth-century composers.

The pieces possess many marvellous passages. At times one might be listening to the sweet polyphony of Byrd; at others to the hard, rasping counterpoint of Heinrich Kaminski or Busoni. Certain passages have the poetry of Schumann, others the rhythmical vigour of Beethoven, or the hearer suddenly finds himself amongst a shower of intricate scholastic fireworks, equalled only by Bach in his *Kunst der Fuge*. The surprises in rhythm and cadence are as charming as they are continual; and it is difficult to imagine that the transposition from the viols to modern string instruments has done the pieces any harm at all, especially as the slightly different compass of the instruments enables crossing of parts to be avoided altogether by a transposition to a key one tone higher. Messrs. Heseltine and Mangeot have indeed made the world a precious gift by bringing these treasures to light, and making them available to chamber music parties.

A. Eaglefield Hull.

Q

QUANTZ, JOHANN JOACHIM, 1697–1773, famous flute virtuoso; teacher of Frederick the Great.

Modern republications:

Trio-sonata, pf, 2 fl, D R. Forberg, 1921.

Forberg publishes also a number of sonatas, 1 fl, pf; 2 fl pf, *vide Altmann.*

Quantz may be said to have been the first German composer of original classical music for the flute, the music previously played having been arrangements of pieces for violin or oboe. In 1724 he visited Italy, where Scarlatti composed some solos expressly for him, and about 1727 he went to England, where his playing made a great impression on Handel.

He was a voluminous composer for his instrument; his works have a quaint, dignified old-world flavour, somewhat reminiscent of J. S. Bach, and although they lack the great master's genius and originality, they show Quantz to have possessed considerable knowledge and facility; his powerful treatment of the bass is especially noteworthy; the harmony is distinctly scholarly and occasionally unexpected. His handling of the flute shows a thorough knowledge of its capabilities, and also of the limitations imposed by its imperfections at that time.

Quantz made some improvements in the flute, especially a device for tuning it. For a list of his works the reader is referred to *Grove's* article and to the *Q.-L.* Those interested in his life at Frederick the Great's Court should refer to Carlyle's *Frederick the Great.*

H. M. FITZGIBBON.

QUARTET. HOW TO PRACTISE A STRING QUARTET. The following letter was addressed in 1922 by Mr. Kornstein, of the Hungarian String Quartet, to the Editor of *Music and Letters*, with whose permission it is inserted:

'DEAR SIR,

Among the subjects you suggest I should write to you about are several on which I have already both thought and written a good deal. Various aspects of music, such as its history and aesthetics, have occupied me besides my quartet playing; but your letter reaches me in the mountains, far from my books and music, and under such conditions the difficulty of writing on certain subjects seems to me insuperable. I shall therefore ask you to let me choose from the themes proposed that one about which I can best write with no other aid than that of memory, carefully avoiding any display of erudition. Should this type of "chat" not be learned enough for *Music and Letters*, please give me time and opportunity to consult the right sources for one of the historical articles you ask me to send you.

You ask: How does a Quartet practise? I believe every Quartet—in fact, every artist—practises in a different way. Each artist alters his manner of practising when he arrives at a new stage in his development. He practises Debussy differently from Beethoven; practises in one way while touring, in another when at home; in one way when he has plenty of time, in another when the work must be completed by a certain date.

I am therefore taking for granted that you will be interested to hear how our organization—the Hungarian Quartet—practises; and I will take as an example our method of studying a modern work, the author of which is accessible, but will not be asked to attend the preliminary rehearsals. The work will first be played through with the strictest possible adherence to the marked *tempi*. It is understood that the players are sufficiently expert musicians to take in at a glance the general construction of the movements. If the construction of the work be complicated, it must be played through at sight several times with the help, naturally, of frequent consultation of the score. The functions of principal and secondary themes must then be discussed and decided on, so that their importance and meaning may be clearly brought out in the development sections. Then each player takes his part, works at it from the technical side, and marks it with his own individual fingerings and bowings.[1] Then we are ready to begin the work in detail.

It is of the greatest importance now to concentrate on obtaining the right quality of sound; and for this reason a slower *tempo* than the correct one is usually taken. This has several advantages. First, it is more exacting from the point of view of tone; the smallest "value" must be played with beauty of tone. Further, the relative importance of the parts, and tone-colour of the middle and bass voices can be distinguished as easily as though each player had the score in front of him. And this is the way, too, to get the right phrasing—that most important element of every musical rendering—and the right rhythm, if the work is rhythmically complicated. This is the middle stage of our work, the hardest of all. In order not to get jaded by constant repetition, we take only one, or at most two, movements at a rehearsal. Again and again, with relentless criticism both of ourselves and of one another, we play over motives, themes, phrases, theme-complexes and exposition till we get all of them right and in the proper relation.

Now comes the third stage—really no less hard for the conscientious artist—the putting together what has been picked to pieces. The mortar which is to hold together this house of sound is the *tempo*. But this *tempo* is not an inanimate thing like mortar; it lives, pulsates, and permeates from the gigantic stones of the foundations to the topmost turret—the culminating point of the work. *Tempo* and phrasing decide whether a melody is theme or episode and whether the playing is alive or dead.

When we have reached this stage in our rehearsals the Father—the composer—is sent for. We have played in the thirteen years of our collaborations to various "Fathers"—Bartók, Kodály, Dohnányi, Leo Weiner, Debussy, Ravel, Rachmaninov and a number of other composers have heard certain of their works for the first time from us. There are some composers who wish to glide gently into their music, others who prefer to storm and stamp their way; but each to whom we have played has been contented with the principal *tempo* when the principal theme was rightly phrased; consequently also with the changes of time within the movement demanded by the phrasing of a transition motive, a repetition, or a moment of increased emotion.[1] One composer said to us: "You play this quite differently from the X. Quartet. Your performance appears to me beautiful and full of vitality; the performance of the X. Quartet also pleased me very much. Curiously enough, I had imagined my work differently from either of you!"

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[1] The player's own marks, subject, of course, to a later revision.

Zola says: "L'objet d'art, c'est un coin de la nature vu par un tempérament." This applies literally to the plastic arts; but in music, that is unless the composer is himself playing, the vision is through two or more temperaments; and I am sure it interests the general public to hear a Beethoven quartet through the medium of the greatest possible number of attractive individual temperaments. As a matter of fact, we have inherited through a chain of quartet players and teachers a so-called authentic style of rendering the classical works. But even this tradition is not free from temperamental prisms which deflect—often how cruelly!—the once straight line. And yet perhaps I am wrong with my "how cruelly" (am I not myself only a temperament?); for did not Beethoven hear his quartet op. 132 from two different sets of players, and may not both renderings have pleased him, though he himself had conceived it otherwise?[2]

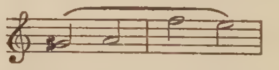
Of course, there is another decisive element in quartet playing—that elusive something that we call "style". Mozart's blend of German *Innigkeit* and Italian sweetness, Brahms's austere passion, Tchaikovsky's Russian melancholy breathing French perfume, Schubert's delicious sentimentality—all these are the result of atmospheres created by different climates, races, historical epochs, individual fates—a combination of influences, in fact, forming what Henri Taine defines as milieu. To realize all this, to familiarize oneself with it, if possible, through travel and reading, is the duty of the executive artist, as it is that of the actor. He must be able to sympathize with "die Wut über den verlorenen Groschen" in order to render Beethoven's Variations with the appropriate humour. But on no account let him explain, lecture, instruct—only wholeheartedly storm, weep, and laugh! The hearer understands far more than many an artist realizes!

We have now arrived at the fourth stage of our work, which embraces the preparation of classical works; with modern works I should describe this stage as a process of getting the final conception into one's bones—although no conception really ever is final. One is always learning new things as one grows older; at thirty one perceives depths and heights overlooked at twenty-four. We studied the Beethoven quartets for ten years with the analytical-synthetic method I have been describing, and always keep several in our repertory. In the summer of 1919 (the last in which our Hungarian krone still maintained any purchasing power worth speaking of) our Quartet was at Katwyk-am-Zee preparing for the Beethoven Festival. Here we entirely restudied the whole of Beethoven's string-quartet music, less with a view to the individual importance of each quartet than to its significance as belonging to a certain period of the master's work.[3]

This re-study was, of course, not analytical, as its aim was to grasp the gradual development and advance of Beethoven's style. We returned subsequently to the old method and finally took about thirty rehearsals to prepare certain of the quartets of Beethoven's middle period for public performance, having found that our former phrasing and *tempi* no longer tallied with our present conception of Beethoven. Every work in one's repertory needs such a revision after a certain time. Constant concert-giving allows latitude for the acquiring of mannerisms, which slip in unnoticed and then spread like weeds. "The good pastor goes on learning to the day of his death," says a Hungarian proverb, and I hope and believe that this implies self-criticism; for, even when kept well in hand, individual "temperament" is almost always, to my thinking, too prominent in musical renderings. I cease to enjoy any performance which is dominated by it, even when the performer is an excellent artist. To master and to identify oneself with the work of several styles and nationalities in one evening is a hard task, but to be able to do so is absolutely necessary for the executive artist.

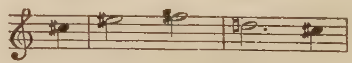
It depends on the composer studied which stages of rehearsal are the easiest. The analysis of Beethoven's op. 18 is easier than that of his later work; yet the latter, again, is easy compared to that of the last quartets, with their polyphony and their concentrated motives set forth in abstract form. The quartets in A minor, B♭ major, and C♯ minor are united into a magnificent triptych; the Great Fugue, an apotheosis of suffering, rises as a colossal and heaven-piercing snow-peak by means of this motive:

Ex. 1.



It is no light task to make this clear, for it appears often divided among the four voices, sometimes concealed in passages or accompanying harmonies, broken into, or interwoven by subsidiary or leading themes. In the C♯ minor quartet it is not only inverted, but as it were exhausted and melodically changed—

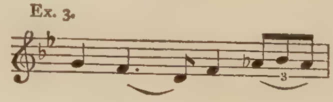
Ex. 2.



while in the B♭ major it goes gaily on in its natural position.

The Debussy quartet seems after this positively naïve, built as it is on the rhythmic changes of the theme:

Ex. 3.



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[1] We have always found that the metronome indications can only be treated as hints, and to stick to them rigidly is tantamount to killing the composition. (See Wagner's remarks on the performance of the *Meistersinger* overture.)

[2] If he had really heard them (Ed.).

[3] Between October 1 and Christmas, 1920, the following works were performed in Budapest:—Beethoven's entire chamber music works for string, piano, and wind instruments, in seventeen matinées (Hungarian Quartet and Dohnányi). All the piano

The construction and sound-values of a romantic work are certainly far easier to master than the delicate structure and fastidious part-writing of a Mozart. I do not exactly mean to say that the work of any one period is easier to do than that of another; rather that each has especial characteristics which must be brought out.[1]

In my opinion, among the quartets of living—in fact, of all post-Beethoven—composers those of Béla Bartók have the greatest resemblance to those of Beethoven's last period, more especially from the point of view which we have just been taking. Pregnant motive-like themes, sharply marked rhythms, strongly worked out thematic material, logical though impassioned developments, restless harmonies of shifting tonality interspersed by frequently interrupted cadenzas, very plastic melodies which are apt to occur rather with unison than with homophonic accompaniment—all these are begotten of a personality—full both of feeling and of energy, one who has suffered but yet can smile, or even break into peals of laughter. One can draw a parallel also between the fate that has attended certain works of the two composers. We gave his quartet op. 7 its first public performance in 1909; for twelve years after that no other Quartet could make up its mind to attempt this apparently thankless work. His op. 17 appeared in 1920, and up to the present I have not yet heard of a Quartet that has played it, nor yet the two quartets, the trio and the duo of Zoltán Kodály, even though these last are far more pleasing, both in form and content, and no less sound music.

The study of the works of these two composers must naturally be undertaken by analytical methods, keeping in mind the same features as are of special importance in the last works of Beethoven. The attainment of right phrasing, balance of parts, and *tempo* makes such a demand on the performer's attention that he at first hardly notices the diminished octaves and other "crudities", but I myself do not find this music cruder than the Great Fugue, nor more bucolic than the rondo of the B♭ major quartet. At any rate, I regard with quite other feelings the modern attempt to found "Partiten" for string quartet on ragtime or jazz music, or to give grotesques and caricatures a musical setting. Side by side with *le grand art* a smaller, less pretentious and more intimate type of art has always flourished, which the publisher has not troubled to advertise and the composer has not claimed as an innovation. Such, doubtless, is still the case; but one does not wish to judge such work, though often quite talented, as representing the high-water mark of its author's achievement. I will rather reserve my judgment, hoping for a *St. Matthew Passion*—or, at any rate, for a work such as might have been called by Oscar Wilde an individual creation—to give proof of the composer's capacity. As to the Grotesque, as an end in itself, one can but place it beside its Italian ancestors of the seventeenth and eighteenth centuries; the composers of the latter, however, also wrote exquisite sonatas, chaconnes and passacaglie. Hogarth, dear Mr. Editor, is an admirable artist, but I do not think that you would take me to the Soane Museum before you had shown me the National and Tate Galleries.

The French critic, André Gide, says (Prétextes, Ed. *Mercure de France*) that the Epigonoi are a necessity to reel off on their hurdy-gurdy the tunes of an artistic phase that has come to an end, and make a *tabula rasa* for the coming genius. He says something of this sort: "C'est une consommation effrayante dans l'art, comme dans la nature." I think we are on the point of undergoing this terrible consummation in art, and—on the Continent, alas!—in civilization also. The best way not to get into the dumps about it is to practise a Mozart quartet! If, however, you find my prescription doesn't work, make your own diagnosis, but do not be angry with,

Yours sincerely,
Egon F. Kornstein.'

[A point of interest to amateurs was touched upon by Franz Kneisel, who, asked by an interviewer 'what are the essentials of ensemble practice on the part of the artists?' replied, 'Real reverence, untiring zeal and *punctuality at rehearsals*'. I beg the reader not to look upon the point as trivial, for unpunctuality, like its sister procrastination, is the thief of time, and time is very precious when chamber-music players, not always easy to assemble, are met together for the purpose of practice.
Editor.]

QUARTET: Its Origin and Development.

Possibly, if one had to describe the salient characteristic of the string quartet as a form of musical art, the word 'aristocratic' would first come to one's mind. Logically so, for the quartet was born in the court of princes, written for them, played for them, and dedicated to them (a list of the names to whom the most celebrated quartets of Haydn, Mozart, and Beethoven were inscribed, would read like a page from the *Almanach de Gotha*).

It is generally admitted that to Haydn belongs the glory of being the father of the quartet. Now, considering that there were many quartets written before Haydn's time, this sounds rather vague and confused. It is, therefore, necessary to discover on what ground Haydn's claim rests, and at what moment it can be said that the quartet as a musical form of historical importance was born. In a masterly and exhaustive study (which deserves to be better known) Adolf Sandberger[2] tells, with many details, of Haydn's forerunners and of the influences which he felt in his early quartets. Without following too closely the Bavarian musicologist in his scholarly dissertation, a few points may here be touched upon with profit.

Probably one of the most decisive events in Haydn's life (according to his biographies) was when, in 1752, an Austrian nobleman, Carl Josef von Fürnberg, engaged him as private violinist in his castle near Vicuna. And it was for the entertainment of his patron's guests

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sonatas, in ten evenings (Dohnányi). The violin sonatas (Telmányi and Dohnányi). 'Cello sonatas (Kerpely and Dohnányi). Symphonies and choral works (under Dohnányi's direction).

[1] Wanda Landowska has an excellent remark on the subject in her *Musique Ancienne*.

[2] Adolf Sandberger, *Zur Geschichte des Haydn'schen Streichquartetts* (*Altbayerische Monatschrif* Jahrg. 2, Heft 2–3).

that Haydn wrote his first quartets. What were his 'models'? Which were the works that could have influenced him at the dawn of a career that was to prove so momentous for the musical world?

In all probability, even in those early days, Haydn was acquainted with the 'Kammertrios' (string trios for 2 violins and 'cello with basso continuo), which were so numerous at that time; for instance, the works of Besozzi (b. 1700), Sammartini (b. 1706), Stamitz (b. 1717), J. C. Bach (b. 1735). Thus, like Beethoven, he began his activity as a quartet composer by writing trios; and he wrote a great many of them.

When he set out to write for a combination of four 'fiddles', he called his new compositions indiscriminately 'cassationen',[1] 'divertimenti', 'notturni' or 'quadri'. All these forms had been largely cultivated by his forerunners, the first three being directly derived from the old orchestral suite, and the 'quadro' having appeared, either in the form of a sonata da chiesa, or in that of a concerto a quattro (Dall' Abaco, Telemann, Melante, &c., &c.). But, already before Haydn, several masters, such as Tartini (b. 1692), Camerloher (d. 1776), Toeschi, Cannabich and the Bohemian Zach, had, unconsciously, felt the need of emancipating the 'quadro' from the tyranny of the basso continuo, which was the greatest obstacle to the expansion of the form.

In Haydn's early quartets, although some of the characteristics of his genius are already apparent at times, the various influences of his predecessors are strongly felt. Here speaks the popular merry note of the cassation, there the French 'esprit' of the divertimento is evident, elsewhere the sweetness of the cantilena and the peculiar pastoral sound of the strings are a revelation of Italian lineage.

Again, with regard to the working out of the themes (Durchführungstechnik) Haydn, in his first quartets, more or less followed his predecessors, until a moment was reached when he must have felt instinctively that the lack of thematic work prevented the quartet from attaining the freedom of speech and the richness of contrast for which he was striving.

Then, in 1771, when he had already written thirty-two quartets, he seemed to grow weary of what had become the peculiarities of his style—merriment, humour, wit—and suddenly a new element, namely counterpoint, is found as a substantial factor in the next series of quartets (33–8). But even this did not give satisfactory results, for the gaiety of the cassation is hardly in keeping with the austerity of the fugue. Consequently, for ten years—from 1771 to 1781—Haydn gave up composing quartets. Meanwhile he wrote symphonies, in which, step by step, he evolved the principle of thematic development. Finally, in 1781, after a ten years' silence (Haydn was then 49), having at last acquired the technique of thematic development, the master set himself down again to write quartets in a 'ganz neue besondere Art' (as he states in a dedicatory letter to the Prince von Oettingen-Wallerstein), meaning that he applies to his new works (series 39–44) the principle of 'Durchführung', already tested in his symphonies. Then it was, as Herr Sandberger remarks, that 'the modern quartet was born'. In other words, the fundamental principle, on which the technique of the modern quartet is based, was established. From that moment the first violin ceased to be the dominating voice, and the polyphonic style was definitely adopted.

In 1773 Mozart, who had already written several quartets (the first one, at the age of seventeen, under Italian influence), evidently stimulated by the series 33–8 of Haydn, wrote six 'contrapunktische Quartette', known in the Breitkopf Edition as nos. 8–13. (Happy times when such masters could turn out quartets by the half-dozen!) It is highly interesting to compare the two series, for, in spite of the individuality of his own genius, each master was in his turn influenced by the other (a parallel may be traced in the reaction of Raphael and Michelangelo on each other during their stay in Rome). To the Mozart series 8–13, Haydn replied with his 39–44, already mentioned. Then again, it was Mozart's turn to speak, and in 1782–5 he wrote the celebrated series 14–19, dedicated to Haydn, whose incomparable beauties are now familiar to all music lovers. These had a great influence on Haydn's last quartets, as on Beethoven's earlier ones. It would be interesting and instructive to compare single movements of these masters, but this would lead too far from the subject of this article, namely, the general development of the quartet. And, considering the work of the two masters from this point of view, it may be stated at once that, in spite of the wonderful beauties to be found in Mozart's quartets, in spite of the fact that he often rises to heights never scaled by his rival, Haydn is perhaps to us the greater quartet composer of the two. Mozart's form is perfect (it has the purity of line of Greek architecture, as Gounod said), but it is too mathematical, too rigid. One misses the unexpected, which since Beethoven has come to mean so much for the discerning hearer. In Mozart's first and last movements, once the exposition is ended, the contents of the recapitulation are already known, almost to a note. Not so with Haydn, whose speech in the last quartets often takes wholly unexpected turns, suddenly discovering new vistas of unsuspected beauty.

Indeed, noting the advance made by Haydn in his later quartets as compared with the earlier ones, it must be admitted that his contribution to the development of the quartet is one of the outstanding achievements of musical history and is second only to Beethoven's.

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[1] 'Der Name "cassatio" verweist das Gassatim, Gehen der Studenten, um schönen Mädchen Ständchen zu bringen' (Dommer).

The message which Beethoven left to the world in his quartets is among the greatest treasures of all music. Probably no form of art was ever so developed and enriched as was the string quartet by Beethoven. But this subject will be dealt with comparatively quickly, for it has been most authoritatively and exhaustively treated elsewhere in these pages.

The first six quartets, op. 18, though notable for many of the characteristics of Beethoven's genius, cannot be said to constitute a real advance in the development of quartet form. But from op. 18 to op. 59 what a step! It is only comparable to that from the 2nd symphony to the *Eroica*. In the *Rasoumovsky* quartets not only is the form enlarged ('quartet-symphonies', they have been called), not only have new possibilities of sound been discovered, but a new spirit is manifest—a spirit more akin to that of our own times. While the earlier quartets, op. 18, are entirely objective in character, those of the *Rasoumovsky* series are vastly more subjective in their inspiration ('mehr die Leiden und Freuden der ganzen Welt als seine eigenen singen'). And yet, had Beethoven's quartet production ended here, or even with the so-called 'harp' quartet, op. 74, or the F minor, op. 95, how incomplete an impression would have been left of the master's artistic physiognomy! For the full measure of his powers in this field had yet to be given.

The variety of speech attained, and the range of the sentiments expressed in the last quartets, seem limitless. The technical possibilities are here developed to an extent which would seem to leave nothing for his successors. Each voice becomes more and more independent, speaking with complete individuality and freedom, sometimes regardless of its relation to the others—(*vide* the Grand Fugue)—a principle which has since been carried to the extremest limit. Finally, there is in the musical development a stern logic prompted by the underlying psychological ideas of these tone-poems. For the quartet, no longer the harmless, naïve plaything of old, has now become the vehicle of the deepest lyrical meditation, embracing tragedy and metaphysics in its scope. Sometimes, owing to the psychological substratum of the work, the traditional sonata pattern has to be abandoned (B flat quartet, op. 130, and C sharp minor, op. 131); on the other hand, old forms like the recitative and the variation are invested with a new and previously undreamed-of vitality, while in still other instances (such as the cavatina of op. 135) the loftiest heights of spiritual tenderness are attained with the utmost economy of means.

Haydn wrote his first quartet about 1755; the C sharp minor of Beethoven dates from 1826. Thus, thanks to Beethoven, it took only seventy years for this form of musical art to reach what still seems to-day to be its supreme development—a prodigious feat, only to be paralleled in the history of the symphony, where the two corresponding dates are: Haydn's first symphony, 1760, Beethoven's ninth, 1823.

In his well-known booklet—*The Symphony after Beethoven*—Weingartner says: 'Aucun de ceux qui ont composé des Symphonies après Beethoven n'a atteint sa valeur.' Does the same observation hold good in regard to the quartet? Did Beethoven exhaust its possibilities in the same way?

Although every musician would, I think, agree that up to the present time no work has appeared that can rival any of Beethoven's greatest quartets, yet the post-Beethoven production has been rich in beautiful works. As most of these have been so exhaustively treated by contributors to this Cyclopedia, the writer's comments will be confined to a few of the most representative ones.

Since the time of Beethoven, attempts to develop or to make essential changes in the traditional sonata form have been comparatively few, and altogether not very successful.

On the other hand, in recent times, quartet literature has been vastly enriched by the cultivation of smaller forms, such as novelettes, phantasies (these especially in England through the initiative of W. W. Cobbett), serenades, &c., &c. Glazounov, Bloch, Jongen, Goossens, Frank Bridge, H. Waldo Warner, are amongst the most successful composers in this line, not forgetting Hugo Wolf with his delightful *Italienische Serenade*. Thus the composer's personality and style have become more important factors than the form itself.

The quartets of Schubert (especially the A minor and the D minor—that 'fourth Razoumovsky') and the quartets of Schumann live to-day, not because of any particular advance in form, but because they are imbued with the peculiar characteristics of their composers' genius; the former with a glorious melodic beauty and intense dramatic elements, the latter with an irresistible lyric impulse. On the other hand Mendelssohn's chamber music, though formally much superior, has suffered a decline in public estimation.

Beethovenish and Schubertian touches are easily to be discovered in Brahms, yet his own particular idiom, rich and romantic, is fully apparent in all of his three quartets. In him the two traditions, the classic and the romantic, are happily blended, and he seems to combine formal perfection with profound feeling to a greater degree than any other composer of modern times. Brahms's third (and last) quartet appeared in 1876, and that same year saw the birth of a work which in some respects may be regarded as a link between the classical and the modern era—Smetana's *Aus meinem Leben*. Although orthodox in form, this quartet is distinctive in so far as it represents an attempt to embody a literary programme (an autobiographical confession) in a chamber work, while it is noteworthy also for its strong orchestral feeling and colour.

Orchestral effects are also much in evidence in César Franck's quartet (written in 1889). Yet this work commends itself to the attention chiefly for its broadness of conception and its characteristic harmonic idiom, and further, because it is one of the first examples in which the cyclic form (involving the recurrence of the same germinal idea in the different movements) was used systematically in chamber music.

Cyclic in form, also, is the Debussy quartet (1893), which may be considered as representing the high-water mark of modern chamber music. Not only for the novelty of some of its effects (especially in the second and third movements), but also (and principally) for its wealth of colour, the richness of its harmonic scheme, and above all for its delicate poetry, it can be said to have hardly any equal among the more recent works.

Like Debussy, Ravel, up to the present time, has written only one quartet (1904); but it is a very remarkable work, a masterly combination of classical form with purely modern harmony, of exquisite French grace with irresistible *esprit*.

Among German composers, mention should be made of Reger, whose D minor quartet, at least in the first movement and in the variations, is very remarkable and powerful. The scherzo, for all its humour, is too sketchy, and the finale falls considerably below the standard of the other movements. But in the opening allegro and in the variations there are many passages in which the most striking effects are produced by the exuberant richness of the harmony and the audacity of the polyphony. Indeed, in many ways this is a monumental work, but of forbidding length.

Of colossal dimensions also—though to be performed without break—is Arnold Schönberg's quartet in D minor (1904–5). Apparently in a single movement, it yet contains, freely combined, the four sections usual in sonata form: allegro, scherzo, adagio, and rondo-finale. In spite of its modern idiom, it represents a logical development from the last Beethoven quartets, whose technical principles are carried to extreme limits, especially as regards the individuality of part-writing. Also in psychological content ('Durch Leiden Freude') it is akin to some of Beethoven's last works (e.g. C sharp minor quartet and ninth symphony). Remarkable colour effects are also obtained by employing devices familiar to the modern orchestral player (tremolo, ponticello, harmonics, &c.).

In this latter connexion it may be noted that novel colour effects and new rhythmical combinations seem to be the principal aims of most modern quartet writers. As instances, one need only recall Goossens's Phantasy quartet, Malipiero's *Rispetti e Strambotti*, Casella's *Five Pieces*, &c.

In the writer's opinion Ernest Bloch's quartet (1916) happily combines these modern tendencies with a high degree of formal logic, derived from his profound knowledge of the masters of the past.

Stravinsky's contribution to quartet literature has so far been limited to that pioneer work, the *Three Pieces* (1915), where for the first time a new element, the grotesque, appears in chamber music, and to the astonishing concertino (1920), in which experiment is made with the most daring rhythmical and harmonic combinations. So far, this is the most revolutionary work that has appeared in quartet literature.[1] How much farther it is possible to go and what other developments may still be in store, who can tell?

Recently a brilliant writer stigmatized quartet music as 'music for museums'; yet it is clear, even from this very incomplete survey, how little of the fossil element there is in reality about it. Indeed, every day, in spite of (or because of?) the democratic spirit which more and more pervades every manifestation of the age, we see the birth of new works and of new experiments in this most aristocratic form of the musical art, in which Beethoven gave to the world the priceless legacy of his loftiest thoughts. ADOLFO BETTI.

QUARTET PLAYING: A CRITICAL STUDY OF TWO BOOKS.

1. *A Progressive Method of String-quartet Playing*, by Alfred Pochon. (New York, G. Schirmer.) In two parts.

The musical world hails the advent of a work which should become a classic. There has been a strange gap in musical literature, as regards a progressive method for studying string quartet playing, and M. Pochon's work is written with the authority of one who is himself an accomplished exponent of the art. He also brings a wide knowledge of literature to adorn his subject. This is a book to lead the student through the 'certain technical difficulties peculiar to the quartet', by well-graded steps, until discussion of the highest aesthetic problems of interpretation is possible. It is a book of interest and value to the already trained quartet player; and it is a book of reference which can be consulted in innumerable cases of difference of opinion between quartet players during rehearsal. Here is the fruit of more than twenty-five years of experience, during many of which the author has been a member of the Flonzaley Quartet, an organization of world-wide reputation, especially for its interpretation of classical quartets. It is not, therefore, too much to expect that the author will deal with the many difficult problems he has undertaken to unravel with sure intuition and knowledge; and, in fact, the charm and ease of style, the sanity, humour, and common sense, as well as the poetry and vision, which fill his pages add immensely to the attractiveness as well as to the value of his work.

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[1] The application of the system of atonality (Milhaud—4th and 5th quartets) as well as Haba's experiment in quarter-tones are discussed elsewhere.

One gathers, too, from the precision with which he calculates values, of tonality for instance, that M. Pochon has the mathematical mind which is said often to be allied to musical gifts. For this reason he has much to say that is especially useful and illuminating on the subject of relative time-values, balance of parts, and good interpretation of nuances.

Those who can, are advised to study this book in the original French. M. Pochon is of a very rare type, a musician, an executive and creative artist who can also create in words, but is only heard to advantage in his native tongue. He is often terse and epigrammatic, and knows how to present an idea simply yet forcibly, so that it arrests the mind. It is hard to select among so many pointed sayings, but here is one: 'Savoir écouter est un art . . . on apprendra par exemple à voir quand un son devenant trop fort cesse d'être son pour devenir bruit.' (Knowing how to listen is an art . . . it is possible, for instance, to learn to judge at what point a sound which is becoming too loud ceases to be a sound and becomes a noise.)

And another—'A la répétition tout doit se dire: au concert, tout doit se pardonner.' (During the rehearsal everything must be said; during the performance everything must be forgiven.)

And also this—'Il est difficile, non seulement d'interpréter ce qui est écrit, mais aussi de ne pas faire ce qui n'est pas écrit.' (The difficulty lies not only in interpreting what is written, but also in avoiding what is not written.)

With the characteristic humility of the artist, the author has very often allowed others to speak for him; and the book abounds in illuminating and apt quotations, not only from the best authorities on musical subjects, but ranging so far afield as Aristotle, Napoleon, and Paul Sabatier. It is impossible to resist quoting the saying of Aristotle, prefixed to the second volume, because it so evidently enshrines M. Pochon's artistic creed: 'L'idéal, c'est ce qui doit être mis à la place de ce qui est.' (The ideal is that which ought to be put in the place of that which is.)

The 'Method' is divided into two books: Part I (elementary) and Part II (advanced). It is clear that the first part is intended for students and beginners. Its contents are simple, but comprehensive. Seating, tuning, starting and ending, reading at sight, are dealt with. It contains so many suggestions of sound common sense and practical value, that even experienced quartet players would do well to refresh their minds by reading it carefully, and this would help them to correct bad habits and mannerisms.

Part II enters into infinitely more detail, and hardly a single point connected with quartet technique has been overlooked. The importance of this part is not only due to the wise and experienced advice contained in it; the very fact of bringing to light every finesse of quartet playing emphasizes many little points which are too often slurred over or altogether ignored.

This is mentioned here in order to make it clear that students should possess themselves of both volumes. There is also a useful bibliography.

One of M. Pochon's charms is that he never can for long confine himself to the dry bones of technique without a sudden touch of poetry, or a little excursion into the ideal. This is the true instinct of the teacher, who will not allow his pupils' attention to become so riveted on the means that they lose sight of the end, to which they are only learning the best road. There are also little flashes of homely humour, illustrations which impress the mind by their sheer incongruity. 'The nuance is to the music what the dressing is to the salad: use either too little or too much and all is spoilt.'

The text is given in three languages, English, French, and Spanish, in three parallel columns, rather too narrow for convenience in reading, but so arranged in order that the illustrations may serve for all three. There are many of these in both parts, given in score in the text, and with four separate parts, so that they can conveniently be studied. There is no excuse for the lazy if they read this book. M. Pochon will not have the student accept any proposition, however elementary, without giving it practical test. He will exact from his listeners the tireless industry with which he has evidently worked himself, and those who learn from him should be able to avoid the slovenly habits and shoddy workmanship which unhappily mar the playing of many student Quartets. Nothing is left to the imagination; the illustrations are exceedingly apt and well chosen, some of the earlier exercises being composed by the author himself. If students have only the little patience necessary to work on the really methodical and progressive lines of this book, it will prove a short cut for them. It seems strange that String Quartets have been content so long to work in haphazard ways, often beginning at the end, and forming and fixing bad habits which have to be rooted out later with bitter pain. It has been said that a String Quartet should be the fusion of four personalities: four individual points of view thrown into the melting-pot to emerge as one. M. Pochon has a broader view of the functions of the quartet player. He looks on the four players in a String

Quartet rather as four complementary parts of one whole, each with his individual contribution, each with his own particular function. According to his idea they are like four pieces in a puzzle, which must be fitted into their proper places.

Many Methods have a tendency to reduce the player to a piece of mechanism. For this reason perhaps the very title, 'Method', has a slightly pedagogic flavour. One of the most striking things in this particular Method is the quiet insistence on the supreme importance of personality. M. Pochon is careful about technique to the last detail, but always in its proper place. 'La technique proprement dite est un moyen mécanique qui n'a rien à voir avec l'art, si ce n'est pour être à son service.' (Technique, properly so called, is a mechanical means which has nothing to do with art, except to be at its service.)

This is one of the concluding maxims of the book, and is never long lost sight of.

Perhaps the best epitome of his teaching is the following quotation: 'L'interprétation dans l'art devrait être faite de liberté. Elle devrait être l'expression libre de l'individualité dans l'exécution.' This harmonizes with two views which are quoted elsewhere: 'A good quartet player is altruistic to the core' (from an article by W. W. Cobbett), and M. Adolphe Betti's words: 'Cette somme de sacrifice personnel . . . pèse lourdement sur les membres d'un quatuor à cordes. Le quartettiste doit pouvoir être un virtuose, et en même temps doit pouvoir et savoir plier sa personnalité pour les besoins de l'ensemble.' (This burden of personal sacrifice . . . weighs heavily on the members of the Quartet. The quartet player should be capable of virtuosity, and yet be able and willing to bend his personality to the needs of the ensemble.)

M. Pochon sums this up in the conclusion to the first part: 'L'artiste faisant du quatuor doit garder sa personnalité, mais cependant doit être préparé à sacrifier ses qualités en vue du résultat final de l'ensemble.' (The artist playing in a Quartet must retain his personality, and at the same time be prepared to sacrifice his own qualities in view of the final result of the whole.)

Part I has a foreword with a slight sketch of the early history of string quartets and of the most famous organizations which have interpreted them in public, from the Koella Quartet which first toured in 1829, down to the Joachim, Bohemian, and Kneisel Quartets. (M. Pochon modestly omits the Flonzaley.) Throughout his work there are constant references to small points of historical interest, such as the origin of 5, 7, and 11 tempos. These are sometimes given in brief footnotes, so as not to disturb the continuity of thought in the text.

The preface to Part II explains the *raison d'être* of the book. Natural intelligence and talent cannot by themselves produce a finished work of art. To paraphrase M. Pochon, they must be developed by serious and intelligent work. After having magnificently achieved his self-appointed labour of directing and advising, the author reflects rather wistfully and very humbly in the concluding remarks:

> 'Écrire une Méthode, c'est, hélas, faire un peu ce que ferait un docteur qui donnerait par écrits des soins et des conseils à un patient qu'il n'aurait jamais vu et ne connaîtrait point.' (To write a Method is, unfortunately, rather like the case of a doctor giving advice by correspondence to a patient whom he had never seen and would never know.)

The introduction to Part II is one of the most fascinating things in the whole work, for here technical details are set aside for a moment and the author allows himself what is clearly the pleasure of an excursion into the abstract. It is delightful reading, and one regrets that it is all too short.

The philosophy of the string quartet seems to be emotions disciplined, work idealized. In discussing artistic emotions, M. Pochon deals summarily with that crude idea which would have us believe that the artist can reproduce only what he has actually experienced in himself. Almost with the vision of the mystic, the author shows the way to an infinitely higher conception. Great art is unselfish, and to be truly unselfish is to sympathize and understand. The wider the sympathy, the more intense will be the power of emotional expression. Characteristically facing the problem from its practical point of view also, M. Pochon goes on to ask how, given the power of expression, the artist can reproduce a certain effect at any given time for the public? It is necessary here for the brain to assume control, and, by registering the effect of a moment of inspiration, be ready to reproduce it, even when the mood itself has momentarily disappeared. This, indeed, is one of the most difficult problems for the player who is constantly before the public, and the writer discusses it simply and clearly, not losing sight of the reactions caused by an audience, responsive or otherwise, and the acoustic difficulties which often have to be surmounted. For these last, M. Pochon has useful advice, and String Quartets could get much experience from practising in rooms of widely varying acoustic properties, and putting his suggestions to practical test. They would do better to accustom themselves in this way, rather than to risk making the proper adjustment instinctively when coming before the public.

It is difficult to select plums from a cake which is almost all plums; and of the many subjects treated by the book only one or two can be discussed here, for instance: *Musical signs*.

M. Pochon might well have pleaded in this connexion for the publication of popular editions carefully edited with *only* the markings of the composers. Even Haydn gave certain indications as to the phrasing he wanted. Mozart introduced still more, and Beethoven, as is well known, was very exact and particular as to detail. Some editions have been so much edited that it is impossible to know what is original and what is not. Even such authorities as Joachim and Moser may be said to have obscured rather than illuminated matters. If it is true, as M. Pochon suggests (under the heading of *Tradition*), that even a composer might play his own compositions in a different light on different days, how much more can this be said of the executive artist? Who can say that Joachim would always use precisely the same bowing and get his effects in exactly the same way? or that what suited Joachim would necessarily be the best way for another to obtain the same result? Joachim himself was quick to recognize this last point. The world is grateful for the Breitkopf & Härtel editions, which follow the originals as closely as possible. It is greatly to be hoped that other publishers will follow their example. If it is necessary, as has been contended, that students and amateurs should have editions with marks indicating the tradition of the great interpreters, then let them have special editions; but advanced players should be able to go straight to the original, unhampered by tradition. To justify this view one can point to the extremely sane remarks on tradition in Part II. M. Pochon, in fact, is scornful of tradition used pedantically, and brings very strong arguments to support his opinions. As to the views expressed on the general vagueness of composers' indications and poverty of musical signs, opinions reinforced, it is true, by other writers of authority, it is possible to have various ideas. For since every composition must of necessity be filtered through the personality of the artist who interprets it (and in the hands of an interpreter of genius ought to gain in the process), it may be thought that the minutely detailed marking of some modern composers is cramping to the ideas of the executant, and that the old way gives more freedom for legitimate variation in expression.

The indications as to the proper meaning of some words and signs which are often carelessly interpreted are very valuable, and should be carefully studied. They might with advantage have been embodied in Part I, as they should obviously be understood and learned at an early stage.

There are general remarks as to interchange of instruments when practising, and suggestions that violinists should learn to play the viola. The author might have insisted that to make a good viola player, the violin must be abandoned altogether; not simply or principally on account of the difference in size and difficulty of adapting the fingers to produce true intonation, but far more because of the fact, often overlooked, that a viola tone is or ought to be in complete contrast with that of the violin, and requires entirely different production.

Under the heading of *Working*, there is advice as to the best way to make the solo part stand in the foreground, and balance the other parts, giving importance to the counterpoint, yet without obscuring the solo. This is amplified in Part II under *Nuances*, *Accents*. An excellent system of marking the parts in the order of their principal importance to save time when working is explained. It is well illustrated in a passage from Mozart, and developed in other examples.

Ensemble is dealt with rather briefly at first, but in great detail and from various points of view in connexion with different subjects in Part II.

Under the heading *Nuances*, M. Pochon gives suggestions for practising ensemble in gradations of tone, and has worked out a graded scale.

Rhythm is that indefinable thing, the spirit of life in all art, the essential pulsation of the heart in music. This is rather briefly treated in both parts, probably on account of its elusive quality. It is not possible to make rules for the production of rhythm. The artist either has it or he has not. Or would it be better to say that without some rhythmic sense there is no true artist? M. Pochon has comfort for the unrhythmical player, however, for he declares that, given the germ, it is a quality which it is quite possible to cultivate.

As to *Intonation*, the author recognizes what inexperienced quartet players usually overlook—the wide difference in the results obtained by equally good musicians, the effect, he says, of varieties of temperament. He suggests that the ear must be carefully trained to adjust itself, and that quartet players must be ready to accept criticism from their colleagues with a good grace. He takes this opportunity of emphasizing the inestimable value of a friendly understanding between the four players; indeed, without such understanding, a perfect ensemble and 'give and take', whether in matters of intonation, time, and tempo, or sympathy in interpretation, is impossible.

Most players, especially amateurs, when studying a quartet, are impatient to develop their ideas as to interpretation too early, and therefore never achieve perfect mastery of the technique. This Method will have them study all the different branches already mentioned, before allowing them to consider interpretation; in other words, the bread and butter before the jam. For experienced players endowed with finished technique, however, M. Pochon's advice is to register impressions as to interpretation while the work is fresh; for example, the inspiration that often comes when reading a quartet at sight.

M. Pochon set himself a difficult task, and, thanks to his knowledge, insight, patience, and experience, he has triumphantly performed it. There remains the impression that he has unconsciously achieved something more. The great artist finds the dim ways of life illuminated for him and for others by the vision which he has seen. Great humility cannot disguise or fetter genius, and it is in the self-revelation of a character formed by wide sympathy with many different aspects of life that the subtlest and most valuable lessons of the whole book are found. It should lead other artists to enlarge their ideals, widen their sympathies, and develop all their talents.

To conclude with one more example of the author's gift for vivid word illustration:

> 'Le thème joué à tour de rôle par quatre instruments pourrait se comparer . . . à quatre portraits d'une même personne peints par quatre peintres différents. Quoique les portraits ne soient pas identiques, si on les compare l'un avec l'autre, ils doivent cependant tous ressembler à l'original. L'esprit général, l'interprétation, "la ligne", pour ainsi dire, est là; mais venant de quatre personnalités différentes.' (A phrase played in turn by four instruments may be compared to four portraits of the same person by four different painters. Although, on comparison, the portraits differ, yet each should resemble the original. The spirit, the interpretation, and the 'line', so to speak, are there, but expressed by four different personalities.)

2. *String Quartet Playing*, by Herter Norton. (Carl Fischer, New York.)

This ambitious book is a work of value on the technique and interpretation of chamber music; valuable for many good things well said, and because it is a book to kindle thought, stimulate ideas, and quite possibly here and there to arouse a healthy spirit of disagreement. As M. Pochon's work is first and foremost a Method, so this book is primarily a Treatise, a book to be read and thought over, not a direct guide to work. Everything contained in the first four chapters is worth saying and worth reading. In the latter part of the book the author is inclined to become too dogmatic, and certainly too profuse in the use of illustrations. At other times the pleasure and profit expected are obscured by a difficult style and complicated sentences which need unravelling. There are other criticisms which will occur to the reader; the author has obviously sat at the feet of one organization, and her ideas are therefore limited in some directions to one particular school of thought. It is not, however, these and other faults of the book which are in question, but its merits, which certainly triumph. When Miss Norton has something really good to say, the thought so dominates her that she expresses it clearly and concisely, and the appeal is simple and direct, e.g. the opening of the chapter on *Tempo* . . . 'Music occurs in time; tempo is the pulse governing the lapse of that time.' This is well and simply said.

Miss Norton gives an illuminating sketch of the functions, values, and different contributions of each instrument in the Quartet, and speaks with understanding and vision of the value of strong and well-controlled personality in the players. 'The expression of fresh, live individuality is a necessity in making music.' 'Personality should be assertive, not aggressive; gracious, not timid.' In this she formulates the idea which is latent throughout M. Pochon's book, that, given the technical qualifications of a sound musician, it is character and self-training which make the distinguished quartet player. What an ideal! In more senses than one must the true chamber music player give his life, his whole self, to be worthy of his art.

To touch on one or two passages in detail, there is a paragraph on slides, in the chapter on *Fingering*, which could hardly have been put better. It contains a much-needed warning against slovenliness, and careless habits formed out of ignorance, thoughtlessness, and want of self-criticism. Extremely sound, too, are the author's remarks on the necessity for exaggeration of effects, so that they may reach an audience with the contrasts and values as strong as the player intended them to be. It is a subtle difficulty with some players that their intellectual conception is so strong, that they do not realize that they are not reproducing for their audience what they are feeling in themselves.

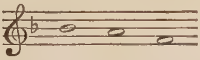
It is the plain, practical advice, however simple, however well known to the experienced quartet player, which is so well worth while in this book, and which is of more value than some of the more involved discussions. For instance, every musician knows in theory the truth of this: 'A good accompaniment is one which remains always alive to what it accompanies'; but very many need to be reminded of it.

Miss Norton writes with understanding and judgement about the value of pauses, and analyses problems of dynamics and colour.

Her book is issued in a very readable form, and those who study it will inevitably find much to think about. Quartet playing demands the use of an intelligent brain to control and direct the emotions; and all quartet players should be grateful for this challenge to thought. KATHARINE KENDALL.

QUATUOR B-LA-F. String quartet. Mitrofan Belaiev, the publisher, was a wealthy and generous patron of Russian music (for further details see articles BELAIEV and RUSSIAN CHAMBER MUSIC). Most of the composers living in Petrograd used to meet at his house, and many of them wrote works, either simply for performance at the chamber concerts which took place there, or definitely as a direct tribute to him. The *Quatuor B-la-f*, consisting of four movements written by Rimsky-Korsakov, Liadov, Borodin, and Glazounov, respectively, belongs to the latter category. The main subject of each of the four movements, and a good deal of secondary matter, are founded on the three notes—

Ex. 1.



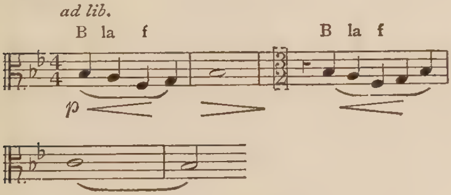
which, by virtue of a simple pun, are made to represent his name: B flat (in German B), A (in French La), and F=B-la-f.

Most of the reappearances of this sequence are emphasized in the score by the corresponding letters being printed over the notes—so that it is easy for every reader of the score to appreciate the degree of ingenuity displayed by each composer in bringing in the sequence again and again.

I. Sostenuto assai—allegro. B flat major, by A. Rimsky-Korsakov.

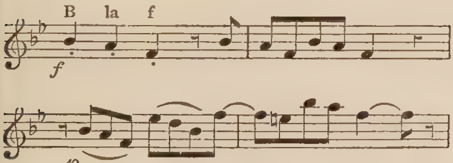
In the introduction, the subject is given out thus:

Ex. 2.



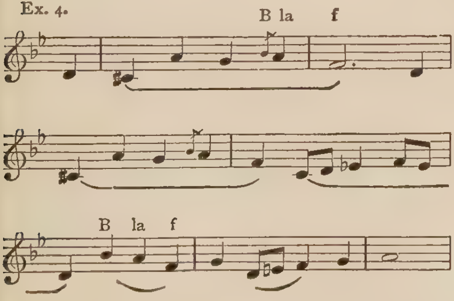
In the allegro, the main subject is:

Ex. 3.



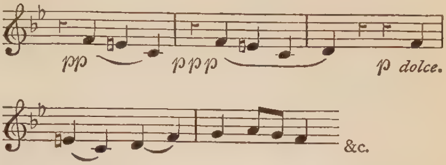
while the following serves as bridge:

Ex. 4.



And the second subject begins with a transposition of the same three notes in the key of the dominant—

Ex. 5.

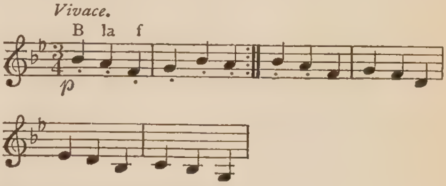


which naturally will become B flat A F in the recapitulation. This recapitulation ends with a brief coda, in which most of the introduction is repeated. The whole thing is perfectly simple, skilfully done, and alive.

II. Scherzo, by A. Liadov.

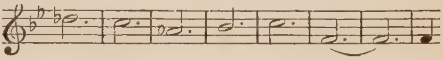
An equally unassuming, brilliantly executed piece of work. The main subject is:

Ex. 6.



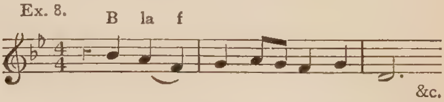
and the second subject:

Ex. 7.



The trio is founded on the following new version:

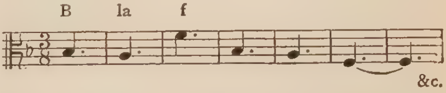
Ex. 8.



III. Serenata alla Spagnola, by A. Borodin.

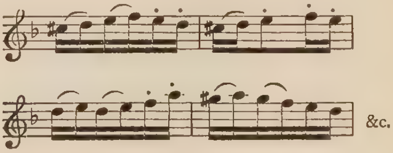
After six bars of characteristic pizzicato chords followed by a pause, the subject is given out by the viola—

Ex. 9.



the other three instruments continuing the pizzicato. This occurs twice, and afterwards comes a short middle section, of which a graceful, languid melody—

Ex. 10.

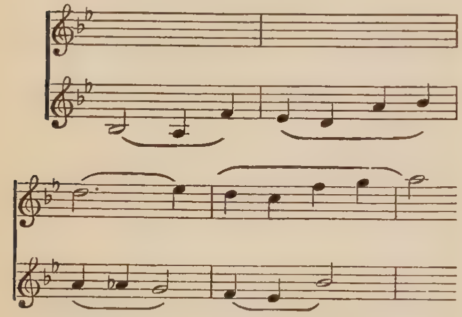


forms the substance. A repeat of the first section ends this exquisite little piece.

IV. Finale, allegro, by A. Glazounov.

The main subject is practically identical with that of the first movement; the second consists of two figures: one a new B-la-f motif, the other, a graceful, melodic pattern, distinctly suggestive of Chopin:

Ex. 11.



Various accompanying patterns are aptly used in the working out.

As a whole, this work, unambitious as it is, is one which will never fail to delight both performers and listeners, although, maybe, the tonal structure falls short in point and variety. This is probably due to the obvious suggestion of B flat major which the main subject carries. Alone, Borodin interpreted this subject in D minor. It may also be said that the cyclic principle could have been carried out with greater regard for variety of rhythm, but this applies only to the work as a whole, not to each movement considered singly.

For other works on the B-la-f theme see articles Kopylov and Sokolov.

M. D. Calvocoressi.

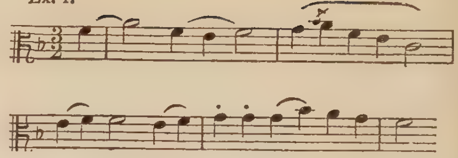
QUATUOR JOUR DE FÊTE. This was written for the purpose of celebrating Belaiev's name day (see article Quatuor B-La-F, supra). The three movements are by Glazounov, Liadov, and Rimsky-Korsakov, respectively. All three are national and archaic in character and style; the first two especially, in which the atmosphere of old traditional music is maintained throughout. Rimsky-Korsakov's racy finale is equally redolent of the folk-music from which its inspiration was derived.

I. *Les Chanteursde Noël* (The Waits), by A. Glazounov.

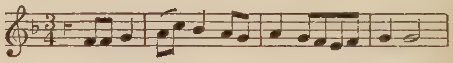
This begins andante with a theme which is obviously that of an ancient church chant, or closely derived from one (Ex. 1).

The main subject of the jubilant allegro is Ex. 2, and the same colour of folk-tune is noticeable in the elements that subsequently appear. This piece is most impressive in its simplicity.

Ex. 1.



Ex. 2.

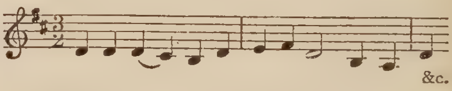


Similar in character, equally simple and effective is

II. *Glorification,* by A. Liadov.

The main theme is—

Ex. 3.



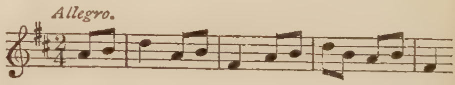
and again there is no attempt at elaboration or actual formal construction. The main theme is ever present; but other tunes appear in association with it.

III. *Khorovod* (Choral dance-song), by N. Rimsky-Korsakov.

Rimsky-Korsakov was always fond of dealing with this traditional native dance-form, and several of his operas contain fine examples—with which the present finale will bear comparison.

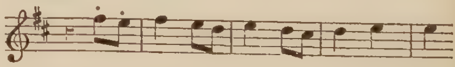
The first motif—

Ex. 4.



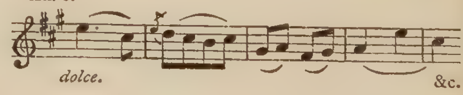
is of a pattern that will be familiar to students of Russian folk-tunes. The second motif—

Ex. 5.



introduces a definite contrast, although it is in close rhythmic relation with the first. And a further contrast is provided by the following delightful little tune:

Ex. 6.



M. D. Calvocoressi.

QUEYLAR, J. de, French composer.

Quartet, str, d mi	Senart.
Quartet, pf, v, vla, vc	,,

QUIEL, Hildegard.

Trio, pf, v, vc, E	Paragon-Verlag, 1921.
Sonata, pf, v, A	,, ,,

QUILTER, Roger, b. 1877, English composer, popular song-writer.

Three Pastoral Songs, voice, pf, v, vc	Elkin.
Two Old English Tunes, pf, v, vc	Winthrop Rogers.

The songs are settings of poems by Joseph Campbell, and are of moderate difficulty, originally written for medium voice.

The two English tunes treated are 'Drink to me only with thine eyes' and 'Three Poor Mariners'.

QUINTETS, String. This book affords me an opportunity of making a suggestion which I believe to be worth the attention of the fraternity of string players. Touring in various countries are innumerable quartet parties, but not one of them devoted to making known the masterpieces written for five instruments; yet the string quintet, as a combination, is no less ideal than the quartet. Indeed Mozart, Brahms, and Schubert, who gave of their best to quartet writing, proceeded to surpass their own best in their quintets. This means that there is a substantial repertory from which to draw. Besides the works which stand at the top of the tree, such as Mozart's G minor, Beethoven's C major (*The Storm*), Brahms's G major and F major (all with two violas), and Schubert's C major (with two 'cellos), it includes the remaining quintets of Mozart, Beethoven's delightful arrangements of his own septet and C minor trio for string quintet, and Dvořák's *Nigger* quintet; also Bruckner's single string quintet, Mendelssohn's in A major and B flat (with two violas); and Glazounov's and Taneiev's (with two 'cellos). Add to these many works of lesser magnitude, containing features of sufficient interest to entitle them to an occasional hearing, and material is provided for a series of programmes of seldom heard music no less attractive than those exclusively devoted to music for four instruments. Dilettanti might like to hear the Beethoven fragment of a fugue in C minor, but only the musically curious, I imagine, would care to hear Michael Haydn's elementary quintets once attributed to his brother. In this connexion the reply of Joseph Haydn, when asked why he did not write for five strings, may be recalled: 'because I was never commissioned to write a quintet'.

Many other fine quintets have received notice in this work. One of these, an early work of light texture by Johan Svendsen (*q.v.*), is popular in private circles, and would be sure of a cordial reception from audiences, if not from critics. In it exquisite flashes of real inspiration alternate with moments of extreme banality. It is very difficult to place works of this kind.

Editor.

R

RAASTED, N. O., German composer.

2nd quartet, str, d mi	op. 19	Leuckart.
3rd quartet, str, e mi	,, 28	,,
Quartet (*In Memoriam*)	,, 47	Kistner & Siegel.
Serenade, fl, ob, vla, vc	,, 40	,, ,,

The second quartet is the work of a capable musician. In the opening allegro there is fire and energy, whilst in the adagio one sees that the composer is inclined to travel in new paths. In this quartet a discreet use is made of the ecclesiastical modes. The one movement *In Memoriam* quartet, as its name implies, is elegiac in character.

RABAUD, Henri, b. 1873, French composer.

Quartet, str, g mi	op. 3	Enoch.
Andante and scherzetto, pf, fl, v		Heugel.

Henri Rabaud is Fauré's successor as director of the Paris Conservatoire. His quartet is the work of an accomplished musician influenced by the tendencies of the contemporary French school.

Editor.

RABL, Walther, b. 1873, Austrian composer.

Quartet, pf, v, cl (or vla), vc, E flat	op. 1	Simrock, 1897.
Sonata, pf, v, D	,, 6	,, 1899.
Fantasiestücke, pf, v, vc	,, 2	,,

The Violin Sonata is a virile work, full of the breath of spring, pulsating with fresh invention and youthful fervour; it gives a good idea both of the composer's technical equipment and of his thoroughly musical nature. The opening allegro moderato begins in tempestuous manner with a spirited first subject, announced by the violin, with an accompaniment of broken chords, the rather gentler second subject being assigned to the piano, and then taken up by the violin. The well-written development deals only with the second subject, which in the recapitulation undergoes a fresh, though shorter, development. The adagio is in Lied[1] form, and despite its simplicity, is both impressive and powerfully emotional. The dance-like third movement, allegretto grazioso, is the most effective, with its charming melody and piquant rhythm, and is quite easy to play, but the finale, though good technically, suffers from a certain lack of invention.

The Clarinet Quartet, which is Rabl's first work, has also features of excellence. The first movement, allegro moderato, begins with a spirited first subject, given successively to clarinet, violin, and 'cello, the expressive, somewhat melancholy second subject being introduced in a similar way. The development is not altogether successful, and must be pronounced rather primitive. The second movement (adagio molto) is, however, very pleasing, and consists of variations on a dirge-like theme; the third and the last of which are the most impressive. The andante un poco mosso is a kind of song without words, melodious and full of delicate feeling. The youthful, tempestuous finale, allegro con brio, contains evidence of Schumann's influence. This is obvious in the gay, markedly rhythmic first subject. Less evident in the fervent second subject, it is again clearly shown in the development, which, however, is well carried out; but individual features are already recognizable, both in regard to melody and harmony.

Rabl's chamber works are influenced by both Schumann and Brahms, but they are fresh and enjoyable compositions of considerable artistic worth, clear and simple in form, thoroughly natural and unforced in expression. Rudolf Felber.

[The quartet is a delightful addition to the repertory of the clarinet player interested in ensemble music. The trio has been given with acceptance at a concert of the London Trio. Editor.]

RABUS, Hugo.

Sonata, pf, v, D	Polyhymnia, 1918.
„ pf, vc, F	„ 1912.

RACHINSKY, J.

Quartet, str, g mi	op. 17	Jurgenson, 1907.

RACHLEW, Anders, b. 1882, Norwegian pianist.

Sonata, pf, v, a mi	op. 1	Nordisk. Musikförl., 1908.

RACHMANINOV, Sergei Vassilievitch, b. 1873, Russian composer.

		Composed	
Elegiac trio (in memory of Tchaikovsky), pf, v, vc, d mi	op. 9	1893	Gutheil.
Sonata, pf, vc, g mi	„ 19	1901	Gutheil; B. & H.

These works are also published by U.E.

Unpublished works include a string quintet and a piano trio.

There are also some smaller violin and 'cello pieces (Gutheil).

Little light has hitherto been thrown on the chamber music of Rachmaninov, one of the most famous of Russian composers, in spite of the fact that it is, contrary to expectation, far more characteristic of his creative work than is generally believed.

His elegiac and individual spirit is more suited to the piano and the orchestra, but it appears also in chamber music, to which his most characteristic creations belong. This is the case with the *Elegiac* trio and the 'cello sonata; the latter, indeed, is one of his two finest productions, the other being the second piano concerto.

The Trio was dedicated to the memory of Tchaikovsky, whose death had occurred a short time previously. Like Tchaikovsky's famous trio dedicated to the memory of Nicolai Rubinstein, Rachmaninov's composition serves as a musical 'panikhida' or requiem over the untimely death of a genius. There can be no doubt that similarity of the tasks led to similarity in the moods, and even in the methods of expression (both trios are in the form of a sonata allegro and a set of variations). This is the more evident, as a pious respect for the name of Tchaikovsky compelled Rachmaninov—he was young at the time—to follow with a sort of special humility the creative ordinances of the dead composer. Although this trio is inferior to its prototype, and is marked by a certain diffuseness to which Rachmaninov is generally prone, it is, nevertheless, a great work by a highly talented man, who had already discovered his own individuality—perhaps not very brilliant nor very incisive, but always profound. The elegiac aspect of his temperament is displayed to the full in this fine composition, which at one time enjoyed a very considerable popularity with Russian musical executants.

The 'Cello Sonata ranks with the best of Rachmaninov's works. About the time of its composition (1901) he experienced a general creative uplift, which gave to the world his finest inspirations—the second piano concerto and simultaneously with it this 'cello sonata, which has very much in common with the concerto—the general elegiac and tragical mood which permeates it, the depth, the maturity, and the restrained and clever originality of the musical tissue. It was just then that Rachmaninov's genius rose and began to shine with a brilliant light; unfortunately, this did not signify development but the culminating point; and he has not been able to surpass the attainments of that period.

The sonata is supremely grateful to the performers, although, like most of the composer's works, it is distinguished by difficulties of the virtuoso order. Rachmaninov's elegiac lyricism has found expression in the 'cello part, which is permeated with a sombre and noble tenderness. The sonata is one of the most popular of his compositions in Russia. L. Sabaneiev.

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[1] See Foreword, art. Beethoven.

[Among the elegiac works of chamber music written to honour the memory of great musicians, the above trio takes the high place assigned to it by Mr. Sabaneiev, but there is a reservation to be made. The piano dominates to a far greater extent than is consonant with true chamber music style.

In an article in the *Strad* (Aug.-Sept. 1915), Felix Salmond writes of Rachmaninov's 'cello sonata as a 'beautiful and inspired work'. Editor.]

RADECKE, Robert (Albert Martin R.), 1830–1911, German violinist and organist.

Trio, pf, v, vc, A flat	op. 30	Heinrichshofen, 1865.
Trio, pf, v, vc, b mi	,, 33	B. & B., 1869.

Radecke, who was a pupil of Hauptmann, David, and Moscheles, joined Grünwald in giving chamber concerts in Berlin (1854), and in 1856 became a member of the Laub Quartet (*q.v.*).

RADEGLIA, Vittorio, b. (Constantinople) 1863, Italian composer.

Sonata, pf, vc, g mi	op. 27	Kahnt, 1901.

Radeglia is best known as the writer of the Turkish national anthem.

RADICATI, Felice Alessandro, 1778–1823, Italian violinist, pupil of Pugnani.

Quintet, 2 v, 2 vla, vc	op. 17	Schott.
Trio, v, vla, vc	,, 20	Ricordi.

Fétis gives a long list of string quintets, quartets, trios, &c., published by various Viennese publishers. *Vidal* mentions three string quintets, nine quartets, and a string trio (v, vla, vc).

RADNAI, Miklós (Nicolas), b. 1882, Hungarian composer.

Divertimento, str. quartet		U.E.
Trio, pf, v, vc, atonal		Rózsavölgyi.
Sonata, pf, v, G	op. 21	Simrock.
,, pf, vla, d mi	,, 1	,,
,, pf, vc, B flat	,, 2	Bard.

Radnai's chamber music is of high quality, and well constructed. Hungarian elements are present in rhythm, melody, and harmony. The viola sonata is an opus 1 of unusual charm and excellence, and its third movement provides opportunities for several very effective devices.

The 'cello sonata (a prize work) and the violin sonata are noteworthy for their variety of national airs and rhythms.

The piano trio is in five movements in the style of a divertimento; in this remarkable work the thematically connected middle movements are the most successful. Some original effects are contained in the scherzo, whilst the interlude includes a duet for violin and 'cello.

The divertimento for string quartet is similar in construction, though its novel and intimate sound effects are kept within the bounds of true chamber music style.

Radnai's music is more restrained and classical than most of the work of his contemporaries, and is considerably influenced by his native folk-songs. Considering his modernity, his works are not of very great difficulty—with the exception of the violin sonata, which is as capricious a work as exists in this form—but they present no aural difficulties of any kind. W. J. Mitson.

RAFF, Joseph Joachim, 1822–82, German composer.

			Composed	
Octet, 4 v, 2 vla, 2 vc	C	op. 176		R. & E., 1873.
Sinfonietta, 2 fl, 2 ob, 2 cl, 2 fag, 2 horns	F	,, 188		Siegel, 1876.
Sextet, 2 v, 2 vla, 2 vc		,, 178		R. & E., 1873.
Five quartets, str	d mi, A, e mi, a mi, G	opp. 77, 90, 136, 137, 138	1855, &c.	J. Schuberth & Co., 1860–9.
Suite in ancient style, str. quartet	c mi	op. 192, no. 1	1874	Kahnt, 1876.
Die Schöne Müllerin, str. quartet	D	,, ,, no. 2		,, ,,
Suite in canon-form, str. quartet	C	,, ,, no. 3		,, ,,
Quintet, pf, 2 v, vla, vc	a mi	,, 107	1862	J. Schuberth & Co., 1864.
Two quartets, pf, v, vla, vc	G, c mi	,, 202		Siegel, 1876.
Trio, pf, v, vc	c mi	,, 102		J. Schuberth & Co., 1864.
,, ,, ,, ,,	G	,, 112		Peters, 1866.
,, ,, ,, ,,	a mi	,, 155		B. & B., 1872.
,, ,, ,, ,,	D	,, 158		R. & E., 1871.
Aus der Schweiz, fantastische Ekloge, pf, v	C	,, 57		Bachmann, 1853; Ricordi.

Sonata, pf, v	e mi	op. 73	1853–4	Peters, 1859 and (F. David) 1901.
,, ,, ,,	A	,, 78	1858	Peters, 1861 and (F. David) 1901.
,, ,, ,,	D	,, 128		Peters, 1867 and 1891.
,, ,, ,,	g mi	,, 129	1866	Peters, 1867 and 1891.
,, ,, ,,	c mi	,, 145		Peters, 1869 and 1891.
Suite, pf, v	g mi	,, 180		U.E.
,, ,, ,,	A	,, 210		Siegel, 1880.
Duo, pf, vc	A	,, 59		J. Schuberth & Co., 1855 and 1879.
Sonata, pf, vc	D	,, 183		Siegel, 1873.

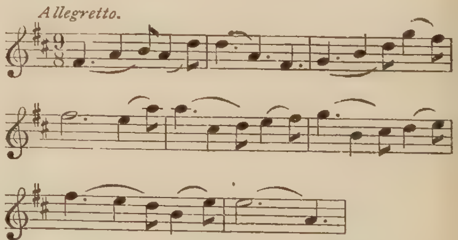
Over 210 compositions by this representative of the 'New-German' school have been published, but although his music was in general much appreciated during his lifetime, comparatively little of it has found acceptance since the beginning of the present century. He wrote too rapidly, but for many years he was obliged to work at great pressure to gain a living. He lacked refinement of taste and severe self-criticism; side by side with impressive and really good ideas are found others that are entirely commonplace. Diffuseness is another characteristic, which becomes particularly evident in his often very sketchy finales. It is in his chamber works that he seems to be least open to severe criticism, some of them being certainly worth reviving, particularly the piano quintet, some of the string quartets, and the violin sonatas. On the whole, the least attractive are the piano trios (the third of which is, perhaps, better than the once much admired first) and the two piano quartets. Raff is inclined to demand a good deal from his executants, notably in the first two violin sonatas and the first string quartet. The following works are all that need discussion here.

The Quintet, op. 107, formerly admired by Hans von Bülow, contains much that is interesting, makes the most of the timbre of the instruments, and is very effective from the player's point of view. The first allegro opens on a rather melancholy note, but soon begins to sparkle with life, the second theme being very attractive. There follows a rapid and really charming scherzo. This opens with a fugato, which is followed by an extremely effective interchange of melodious phrases between 'cello and viola (with interruptions from the piano), accompanied with delightful effect by triplets on the two violins. The trio has a caressing legato melody, afterwards woven into the coda. In the andante quasi larghetto every instrument receives full attention. It begins with a noble melody, full of warm feeling; the secondary theme is no less admirable, and the middle section in the minor is worked up impressively to a dramatic climax. The finale, allegro brioso, patetico, which is not without a certain breadth and dignity, has strongly rhythmic themes, one of which is in gavotte style. This quintet is effective in the concert-room, even to-day, and is well within the reach of amateurs.

The First String Quartet, in D minor, written in 1855, is an important work, worthy of serious study, and was once a star number in the repertory of the Müller Brothers. The first movement, moderato, opens mysteriously and is in general rather gloomy and mournful, though not without gleams of sunlight. In the very swift second movement Raff's favourite device of ponticello writing is employed—presupposing a certain degree of virtuosity in the players—while an admirable contrast is afforded by the hearty freshness of the trio. The slow movement, which is a feast of fine melody, is very difficult: the second violin, for instance, has one very long arpeggio passage. The rapid finale, which begins with a strongly rhythmic march tune, and has also an interesting second subject, is particularly notable for its fire and swing. The formal construction of this quartet shows technique of the highest order, and many ingenious tonal effects are produced. Some people will, however, prefer the second quartet, in A, written 1857, on account of its clear design and the slightly Wagnerian character of its melody.

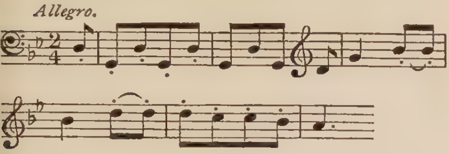
The Quartet, op. 192, no. 2, a musical cycle on *The Maid of the Mill*, has a romantic first movement entitled *The Youth*, which is most refreshing. The main theme is as follows:

Ex. 1.



Number two is *The Mill*, a delightful little spiccato movement in which the clatter of the

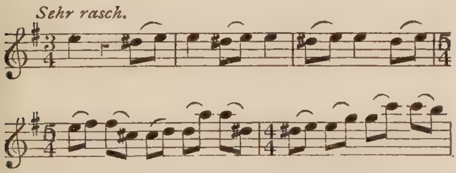
Ex. 2.



mill-wheel is distinctly heard (Ex. 2). The third movement, andante, entitled *The Maid*, presents the vision of a charming though apparently none too warm-blooded woman. The fourth movement, allegro, successfully depicts the agitation of the lovers. No. 5, *The Proposal*, andantino quasi allegretto, is in essence an expressive duet sung by the 'cello and first violin. The finale, *The Eve of the Wedding*, a lively march, is undoubtedly the weakest section of this otherwise pleasing work, which may be particularly recommended to amateurs. Equally suitable for nonprofessional players is op. 192, no. 3, which was written and published simultaneously with the *Maid of the Mill*. This suite is easy to play, sounds well, and never gives the impression of artificiality. It consists of seven movements—march, sarabande, capriccio, aria, gavotte (with musette), minuet, gigue.

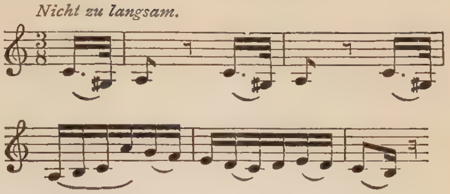
The First Violin Sonata, grandiose in style, is far more difficult than many a concerto. In the first movement (agitated, with elegiac emotion), it is the main theme which is in keeping with the inscription rather than the melting second theme. It is odd to find here, by the way, a passage of humorous intent, written for a violinist very sure of his harmonics. The movement ends in a mood of dreamy sadness. The second movement, though not so entitled, is a scherzo, the main section of which affords an excellent study in rhythms; the time varies constantly between 3/4, 4/4, 5/4, 2/4, in a manner not usual at that period. It opens as follows:

Ex. 3.

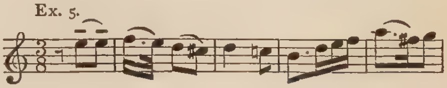


In this clever movement—as in the first—chromatics play a great part, while the middle section is dominated by an ecstatic melody. After the repetition of the first part this section is repeated; then follows a free cadenza, leading to the coda, the material for which is again taken from the first part.

Ex. 4.



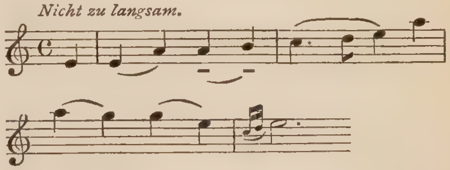
Ex. 5.



The mournful third movement (not too slow), the first theme of which is Ex. 4, shows the most invention. The second theme (Ex. 5) is warmer in sentiment and in general more cheerful, double-stops (octaves especially) in a high position and arpeggios making considerable demand upon the technique of the violinist. The finale (rapid, with great decision) has a striking main theme, full of rhythmic vigour, while the alternating 3/4 and 4/4 of the graceful second theme lend it a peculiar charm. It contains an over-long passage for the violin in the nature of an exercise.

The Second Violin Sonata, which is of a more amiable character, is not quite so difficult as the first, but there is some very awkward double-stopping for the violin towards the end of the variations. The very rapid first movement opens well with a cantabile theme, but fails by lack of contrast, and is therefore a trifle insipid. Next come some very effective variations on a theme of folk-song character, tender and naïvely sorrowful.

Ex. 6.



The later variations in the major are too much like drawing-room music, and are altogether too slight. The scherzo which follows is dashing, with a rather blunt first, and a graceful second theme, the trio consisting of an imitation of the bagpipes; it is pleasing, but the movement is also somewhat overloaded with passage-work. In the quick and fiery finale the themes are admirably contrasted.

The Fourth Violin Sonata ('Chromatic') is, in the writer's opinion, a finer work. The sonata, which is in one movement, opens with a recitative; there is no scherzo, and the whole work is more concise than the second sonata, which is over-developed.

Wilhelm Altmann.

[I have an ancient edition by me of Raff's sonatas for piano and violin, upon which the following lines are scrawled on the front page by a bygone enthusiast: 'Armer Raff! Deine Schönheiten versteht fast Niemand. Ich bleibe immer dein fester Verehrer!' (Poor

Raff! Though few thy loveliness can see, Thou hast one steadfast worshipper in me.) These words echo to some extent my own feelings with regard to accomplished musicians of the past, whose works are threatened with oblivion. I am an admirer, though not a worshipper, of Raff, whose reputation has always suffered through his deplorable lack of the faculty of self-criticism. He composed at rare intervals music which alternates between extreme brilliance and sentimental tenderness, but he also poured out incessantly masses of pot-boilers with which, unfortunately, his name is only too often associated. I would not willingly be without his sonatas for piano and violin; they are not severely classical, but they are delightfully written for the violin. (After all, we fiddlers must be allowed sometimes to revel in the purely violinistic element.) A great virtuoso, Pablo Sarasate, spoke to me with enthusiasm of Raff's music, which he played very frequently, and it is certain that whenever he introduced into his programmes such works as the sonatas, the suite, and the *Fée d'amour*, he was rapturously applauded by the public. Solo violinists would not find their audiences unsympathetic if they revived the memory of Raff by an occasional performance of pieces written by one who was, after all, a master musician, with real insight into the inner life of the violin. EDITOR.]

RAHLWES, Alfred, b. 1878, German composer.

Quintet, pf, 2 v, vla, vc, f mi	op. 4	Schlesinger, 1920.

This work is excellent to play, being quite free from the academic features sometimes present in German music. There is a charming scherzo, and a vigorous finale in the form of a march. It may be recommended as a work of no great difficulty.

RAIF, Oskar, 1847–1899, German composer.

Sonata, pf, v, g mi	op. 11	B. & H., 1878.

This work was the subject of an approving comment by Brahms.

RAMEAU, Jean Philippe, 1683–1764, famous French composer.

Pièces de clavecin, *Six Concerts en Sextuor*, 3 v, vla, 2 vc (Saint-Saëns), Durand; B. & H.

5 pièces de clavecin en concert (Set I. 1712),[1] pf, v, vc (Rameau's complete Works—Saint-Saëns, vol. 2), Durand, 1896; Senart, 1919, &c. (Also pf, fl, vc, or pf, 2 v).

Pièces de clavecin en concert (1713),[1] pf, 2 v (ditto), Durand, 1896.

Besides the above, Rameau wrote three sets of pieces for clavecin, with which this Cyclopedia is not concerned.

Rameau's first clavecin book is a technical and aesthetic homage to his teacher, Marchand. His second collection, however, shows a musician in full possession of his powers. Musically and technically, these are masterpieces of clavecin music.

Rameau had an extraordinary feeling for harmonics, and all his life sought the laws of resonances and sonorous masses, and wrote important works on the subject. He was a pioneer, and strove to determine the employment of the quarter-tone by enharmonic modulations.

As a clavecin virtuoso, Rameau surpassed all his predecessors. He attained an artistry on this instrument equal to that of Liszt on the piano. Others may come, but the names of Rameau and Liszt are unforgettable, for they exerted influences which genius alone can make durable.

Great as were his innovations in the music of the theatre, his achievements in chamber music were no less considerable; and this is amply proven by his *Pièces de Clavecin en concert* (1741). These are suites for three instruments, and their form eventually led to the concerto in three movements: allègre, rondeau modéré, allègre vif. In these compositions the clavecin does not merely play from a figured bass, but gives out themes and holds a dialogue with the other instruments. The arrangement of the parts, the composition of the ensemble, and the lucidity of the directing intelligence and inspiration make these pieces incomparable in style. Rameau's greatness lies in the perfect union of intelligence and inspiration; he passes through the stages of unconscious discoveries and conscious organization of those discoveries.

GEORGES MIGOT.

RAMIN, Günther, b. 1898, German organist.

Sonata, pf, v, C	op. 1	B. & H.

RAMSÖE, Wilhelm (Emilio W.), 1837–1895, Danish composer.

Four quartets, cornet, trpt, tenor horn, tuba, F, B flat, E, A flat	opp. 20, 29, 30, 37	Hansen, 1888.
Quartet, 2 cornets, althorn, tuba, B flat	op. 38	,, ,,

RANDEGGER, Alberto Iginio, 1880–1918, Italian composer, nephew of the well-known teacher of singing.

Sonata, pf, v, e mi	op. 15	Novello, 1903.

A well-written, effective sonata, played at his own concerts in London by the composer, a talented violinist.

RANDERSON, Horace Edward, b. 1892, English composer.

Randerson's only chamber works, a string quartet and a quintet for flute, clarinet, oboe, bassoon and horn, are as yet unpublished. Both have been performed at the Contemporary Music Centre, the former in 1923, the latter in 1925. His only published work is a vocal sextet (O.U.P.).

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[1] The dates given here are those given by Dr. Altmann in his *Catalogue*.

RANGSTRÖM, Ture, b. 1884, Swedish composer.

Suite in modo antico, pf, v	Hansen, 1914.

RAPHAEL, Günther, b. 1903, German composer.

Quintet, 2 v, 2 vla, vc, f sharp mi	op. 17	B. & H.
Quintet, cl, str, F	„ 4	Simrock.
1st quartet, str, e mi	„ 5	„
2nd „ „ C	„ 9	B. & H.
Quintet, pf, 2 v, vla, vc, c sharp mi	„ 6	„
Trio, pf, v, vc, C	„ 11	Peters.
Two sonatas, pf, v, E, G	„ 12	B. & H.
Sonata, pf, vla, E flat	„ 13	„
„ pf, vc, b mi	„ 14	„
„ pf, fl	„ 8	„

Critics in Germany have looked with favour on the chamber music of Günther Raphael, which has been frequently performed by leading artists. His compositions belong to the line Brahms–Reger, and are so far only slightly influenced by radical modern tendencies, but interesting in melodic invention and effective construction. H. Leichtentritt.

RAPPOLDI, Edward, 1831–1903, Austrian violinist.

Sonata, pf, v, F	op. 1	Simrock, 1872.
„ „ „ a mi	„ 3	B. & H., 1874.

Rappoldi was an artist of solid qualities, who did much to stimulate interest in chamber music in Dresden. He was heard at the 'Pops' in London as Quartet leader, and was for a short time a member of the Joachim Quartet.

His compositions, besides the above, included a MS. string quartet, formally excellent if not very inspired. Editor.

RASCH, Hugo A., b. 1873, Bavarian composer.

Sonata, pf, vc, a mi	Praeger & M., 1912.

Hugo Rasch, son of the artist, Heinrich Rasch, took up painting at first, but eventually turned to music.

RASOUMOVSKY, Andreas Kyrillovitch, 1752–1836.

A Russian nobleman originally of peasant stock, one of the many eighteenth-century aristocrats who shed lustre on the name of amateur by the support they gave to great musicians and by their devotion to the art which forms the subject-matter of this book. Rasoumovsky, who is best known to the world through Beethoven's dedications, was himself a competent violinist, taking part as second violin in the performances of the famous so-called Rasoumovsky Quartet (Schuppanzigh, Rasoumovsky, Weiss, Linke), which, as Thayer writes in *Grove*, 'met in the evenings and performed, among other compositions, Beethoven's pieces "hot from the fire" under his own immediate instructions.' Schubert is also said to have written for the same group.

Upon his retirement Rasoumovsky pensioned the Quartet, after which Sina took the second violin part. Editor.

RASSE, François, b. 1873, Belgian composer and conductor.

Trio, pf, v, vc, b mi	op. 16	Schott (Brussels), 1898.
Sonata (*Pathétique*), pf, vc	—	Senart, 1923.

The trio is a solidly constructed, well-written work. In the 'cello sonata the composer has known how to bring out the best qualities of the instrument. He writes with dramatic intensity, yet with restraint.

RATEZ, Émile Pierre, b. 1851, French composer and violist, pupil of Massenet, director of Lille Conservatoire.

	op.	
Quartet, str	20	Hamelle, 1920; Leduc.
Trio, v, vla, vc, B flat	34	Leduc, *c.* 1900.
Fugue burlesque, v, vc	19	„
Quintet, pf, 2 v, vla, vc, B flat	31	„ 1898.
Quartet, pf, v, vla, vc, c mi	30	„ 1897.
Trio, pf, v, vc, C	24	„ 1899.
Sonata, pf, v	40	„ 1902.
Sonate dorienne, pf, v	—	Senart.
Suite, pf, v	—	Leduc, 1883.
Sonata, pf, vla, E flat	48	Rouart, 1907.
Theme, var^{ns}. and fugue, pf, cb	35	Leduc, 1898.

Ratez's music is classical in style, and well written for the instruments engaged.

RATH, Felix vom, 1866–1905, German composer.

Quartet, pf, v, vla, vc, f mi	op. 2	R. Forberg, 1898.
Sonata, pf, v, d mi	—	Rühle, 1895.

RATHAUS, K., b. 1895, Polish composer, pupil of F. Schreker.

1st sonata, pf, v	op. 1	U.E.

RAUCHENECKER, Georg Wilhelm, 1844–1906, Bavarian violinist.

Quartet, str, c mi	B. & H., 1875.
„ „ D	Peters, 1878. (Orig. Rieter-Biedermann.)

Well-written music in the Schumann–Brahms vein, and a resource for quartet players in the days when new works were not as plentiful as now. The andante of the first (A flat, 4/4) has been performed by the strings of the Berlin

Philharmonic Orchestra. It is written in the style of an aria from an Italian opera of an ancient period. EDITOR.

RAVEL, MAURICE JOSEPH, b. 1875, French composer, pupil of Fauré and Gedalge.

	Composed	
Introduction and allegro, harp, fl, cl, str. quartet, G flat	1906	Durand.
[1]Quartet, str, F	1902–3	,,
Sonata, v, vc	1920–2	,,
Three poems of Mallarmé, female voice, pf, str. quartet, 2 fl (piccolo), 2 cl (bass cl)	1913	,,
Trio, pf, v, vc, a mi	1915	,,
Sonata, pf, v	1923–7	Senart.

At the Paris Conservatoire, Ravel worked his way steadily through the usual classes without any great brilliance. Three times he tried for the Prix de Rome, and though he failed here, he had already published his string quartet before the third attempt, and the appearance of this excellent work was sufficient guarantee of his powers to win him a place in the hierarchy of modern French composers in direct descent from Chabrier and Fauré.

Since that time his output in chamber music, though small in volume, has been continuous. Each work has shown great mastery of material and of form, and in each, attempting fresh combinations and fresh problems of balance and invention, of colour and line, he has attained solutions which, in so far as the workmanship is true, satisfy the canons of aesthetic enjoyment, and, in so far as the underlying thought is clear, though it may be deep, make for simplification and for ease of assimilation.

For, compared with most worthy examples of modern music, that of Ravel is easy to take in. The mind is not bewildered by difficulties of method or roughness of exposition. The approaches are all plainly visible, and the understanding can quickly grasp the implications which are behind the musical utterance. The contact of the two minds, that of the composer and that of his hearer, is instantaneous, for little in the way of turgid reasoning or unusual procedure comes between. This clarity is obtained by means of an unfailing apprehension of form, a sense which has led Ravel to the choice of such models as the sonata form of the Viennese school, or the dance forms of the period of François Couperin and his clavecin pieces.

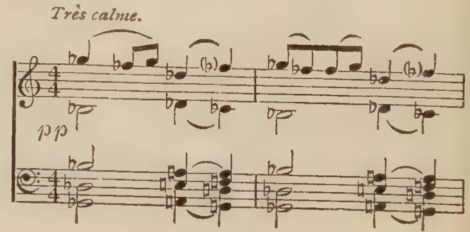
Thus, though the speech may be new and curiously original, the language is the same as has served the greatest of the old masters. The foundations are surely laid, and it is this knowledge of the strength of the architecture which gives the works such solidity, and allows so much of the first principles—so difficult to find and impossible to vouch for in contemporary music—to be taken for granted. The intellect is thus free to range over other fields, and to attack problems which are unapproachable in works of less certified proportion. Let it be understood, however, that this ease of approach is not by any means the same as ease of comprehension. The use of accepted musical forms makes for facility in listening, and the first step is taken almost unconsciously. But the problem of what the composer may mean by such and such a progression, in so far as that may be considered germane to the question of the value of his work, is one of more difficulty than the question of the effect his music may have upon the hearer, and it is one which will need more aid than is given by this helpful use of the old forms.

The concerted chamber music of Ravel comprises four chief works, and to these should be added the *Trois Poèmes*, to words of Stéphane Mallarmé set for voice and small orchestra, a work which so far fulfils the attributes of chamber music as to warrant inclusion here.

THE STRING QUARTET is a remarkable piece of work for a twenty-seven-year-old composer, and a highly original one for the year 1902. That was the year which witnessed the production of *Pelléas et Mélisande*, and Debussy had already written his string quartet. But the influence of these two musicians on one another is not to be seen here at its strongest. That Debussy influenced Ravel in early years is evident from the *Miroirs* and from such songs as *Sur l'herbe* and *Les grands vents venus d'outre-mer*. And in later years Debussy was strongly inclined to those principles of construction which Ravel professed. But these influences and counter-influences had not yet come into play, and in the string quartet other influences were at work, the clue to which is given by the dedication 'à mon cher maître Gabriel Fauré'.

The first movement is suave and melodious, swinging along at an easy pace, and is in pure sonata form. The other movements are more original and daring. The scherzo has a pizzicato opening and broad contrasted middle section; in the slow movement one of the subsidiary motifs is an echo of the first subject of the first movement—

Ex. 1.



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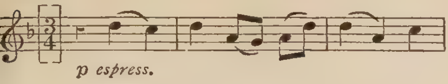
[1] Originally published by Astruc, a concert agent. [ED.]

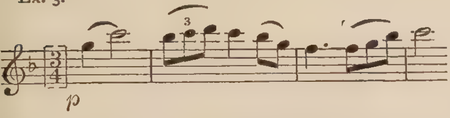
while the finale (vif et agité), by turns stormy and calm, has a second subject in two parts—

Ex. 2.



and

Ex. 3.

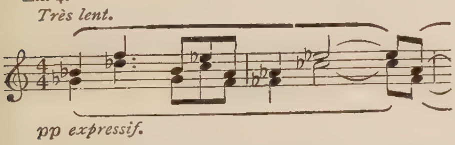


one of which is founded, with the first four notes, on the first subject, and the other of which, with the first five notes, is reminiscent of the second subject, of the first movement—a method of cyclic thematic development which can be noticed in all Ravel's chamber music with the possible exception of the Mallarmé songs.

The Septet (introduction and allegro) has no break between the two sections, and is really a harp concerto with accompaniment for chamber orchestra. The harp writing is brilliant, and the part is given great prominence, with many solo passages and a long, florid cadenza.

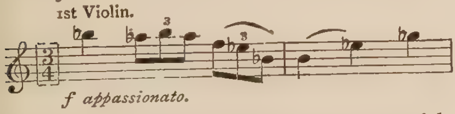
The introduction opens with a melody in thirds—

Ex. 4.



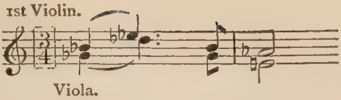
for flute and clarinet, and works up to a climax that is curiously reminiscent of *La Flûte Enchantée*, the second of the three *Shéhérazade* songs:

Ex. 5.



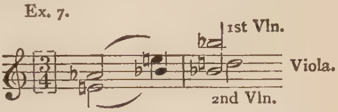
The climax is fully scored, and makes a rich, sonorous background for the entry of the harp with the first subject of the allegro proper. The theme in thirds of the introduction (the first two bars) is used as a subsidiary second subject in the allegro (though it does not appear in the recapitulation), and provides one of the most exquisite moments of the work when (nine bars after [8]) it leaves that progression in thirds, and viola and violin, rising up to meet the falling first subject on the harp, meet on a high major second (Ex. 6), and again, when in the following bar the viola soars above the violin to sink back, on the next beat, below

Ex. 6.



the first violin now in octaves with the second for the first subject:

Ex. 7.



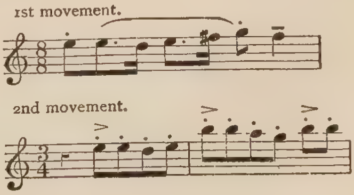
It is a fine piece of delicate writing, worthy of a pupil of Fauré. Immediately before the harp cadenza, the two chief themes appear simultaneously, combined with great skill and ease. The vivid harp writing gives the work a feeling of brightness and gaiety.

The Piano Trio, the most important, in many ways the greatest, of the chamber works, is in four movements. The first has a slow, broad sweep of melody in uninterrupted 8/8 (3/8-2/8-3/8) time; the second is breathlessly quick, with a grand tune in the second middle section; the third (très large) is a passacaille, dignified in motion and of a high thoughtfulness, one of the last echoes of Ravel's romantic work, so clearly felt in the quartet, but here already invaded with a stern inevitability; the last movement is excited and elaborate. The work is cast in a heroic mould, one of high purpose and deep philosophy, and in the first and last movements Ravel has attained to that nobility of expression which so finely characterizes his work—that grandeur which held him in 'Le Jardin Féerique' of *Ma Mère l'Oye*, and which here rises to greater heights without losing that first simplicity of utterance.

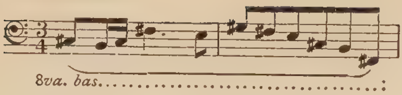
The most apparent difficulty for the performer lies in clear phrasing, for there are moments in the work when the pace becomes feverish (the scurrying quavers of the pantoum) or the counterpoint turgid (the middle and end of the last movement). These moods act as contrast to the calm of the opening and of the passacaille, but they are subsidiary to the general feeling of the work, which should be kept at the exalted level of its more broad and noble expression.

From the point of view of construction, the close relationship between all four movements, as shown in the opening themes of each, should be noticed:

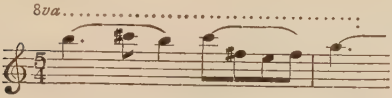
Ex. 8.



3rd movement.



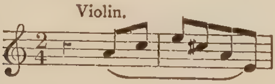
4th movement.



In the third movement the repeated note is absent. The fourth movement opens with an inversion of the original figure.

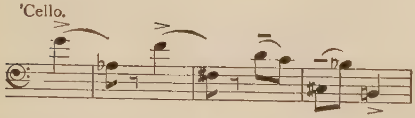
The Sonata for Violin and 'Cello deals with a new problem of the balance of parts, and Ravel has attempted to solve it by a process of elimination. The problem is one which is receiving much attention from modern French musicians, who tend more and more towards the lightening of material, and prefer a small to a large orchestra, a chamber work to a tone-poem. The fundamental principle of this method of procedure is the same as that of any other combination of instruments. To strive to do with three what has so far been done with twenty is to show a lack of insight into the real problem. With smaller means greater difficulties arise, and the question is not how to give a satisfactory feeling of harmonic and contrapuntal richness, but how to give one of coherent and reasoned development. It is a question of form and not one of content, and here Ravel can succeed with more certainty than can any of his contemporaries. The sonata is in four movements; and within the first fifty bars of the opening allegro he enunciates the two principles on which not only this movement but the whole work is built, the alternation of the minor and major triads—

Ex. 9.



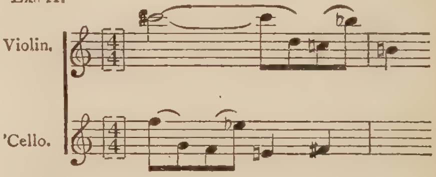
and the succession of consecutive major sevenths:

Ex. 10.



The second movement is a scherzo, the third is marked 'lent', and the last, 'vif, avec entrain', which last is not only a direction but an adequate description. The cyclic development already noticed as a characteristic of Ravel's works is apparent, and binds the four movements into one organic whole. The opening theme of the allegro is heard in its entirety in the second movement (bars 1–4), in the fourth (at [12]), and in part in the third (bars 1 and 2). The other pattern, that of the major sevenths, appears even more frequently: viz. in the second movement (three bars before [7]: ten before [9], at [15]): in the third (three bars after [4], at [8]): in the finale, in the fugue (at [24]), a moment of great vitality, after which the music goes onward to the end with fine energy. In the third movement (three bars after [4]) the two principles of harmonic construction are combined, minor sevenths alternating with major sevenths in the same way as minor with major triads—

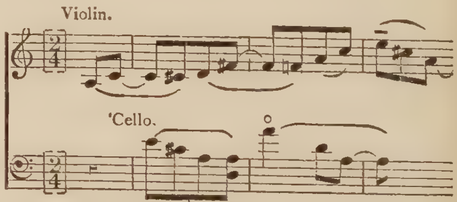
Ex. 11.



and thus the work is further strengthened by constructive reasoning.

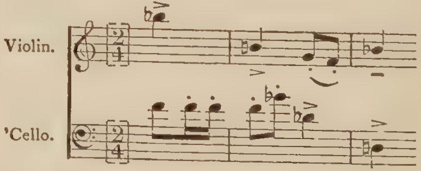
The melodic or linear aspect plays as important a part as the harmonic. Two methods are chiefly employed, that where the two parts are distinct and the counterpoint is clear, and that where a single motif is thrown from one instrument to the other, eight bars before the end of the first movement—

Ex. 12.



or again, six bars before [26] in the last movement—

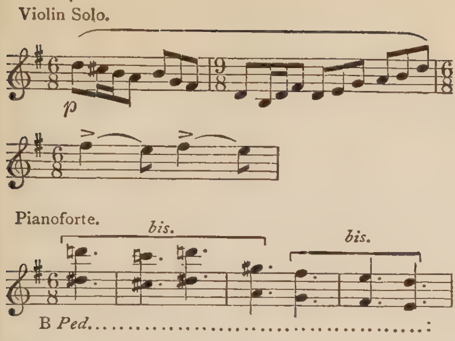
Ex. 13.



This design has great charm and delicacy. This deliberate thinning-out of resources already so narrow is a bold move; but the contrast gained for the heavier and more expansive passages is its own vindication.

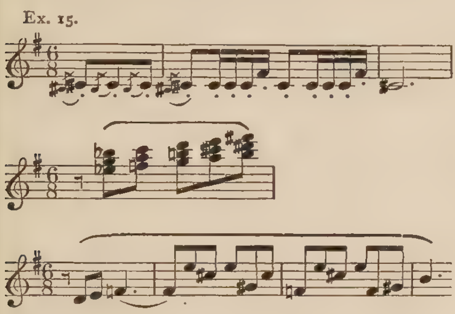
The Violin Sonata is in three movements. The first allegretto, like that of the previous chamber work, is in what may be described as 'first movement form with licences'. There are two main themes (bar 1, and six bars before [3]),

Ex. 14.



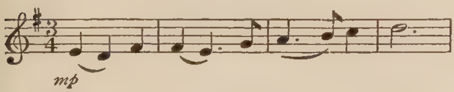
and three subsidiary themes, whose importance becomes apparent later in the work.

Ex. 15.



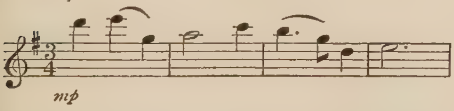
The first main theme and the three subsidiary themes are heard first of all. The mood then changes and the second main theme is announced, soon to be joined in counterpoint by a slightly altered version of the first main theme. The more active mood of the opening section returns with the development, which is short and concentrated. The recapitulation, if such it can be called, is remarkable. A new theme, reminiscent, but possessing a distinct personality, is given out by the violin (at [11])

Ex. 16.



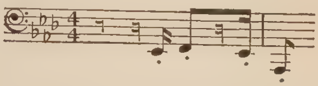
and rises to a climax—

Ex. 17.



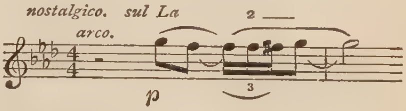
which is in fine lyrical contrast with the rest of the movement. The second movement, moderato, is called 'Blues', and is a development of that form of broken rhythm and polytonal progression which is a rhythmic evolution from the rag-times of negroid America, and was first employed by Ravel in his opera *L'enfant et les sortilèges*. It is noticeable that this movement has many points of likeness to the *Song of the Tea-urn* from the latter work. It opens with strongly accentuated pizzicato chords on the violin, against which the piano enters with a continually recurrent figure (three bars before [1]):

Ex. 18.



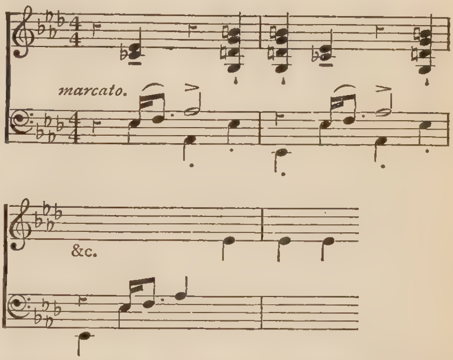
The plucked chords are transferred to the piano, and the violin enters with the first 'blues' theme (one bar after [1]):

Ex. 19.



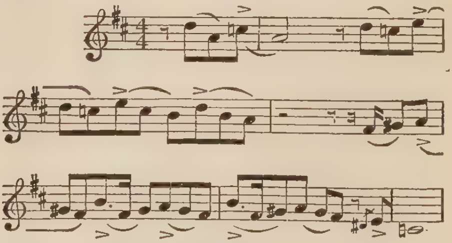
The piano brings out a fresh motif (at [4])—

Ex. 20.



against which the violin continues the first 'blues' theme. The piano, accompanied by pizzicato violin chords, then has this motif (at [5]):

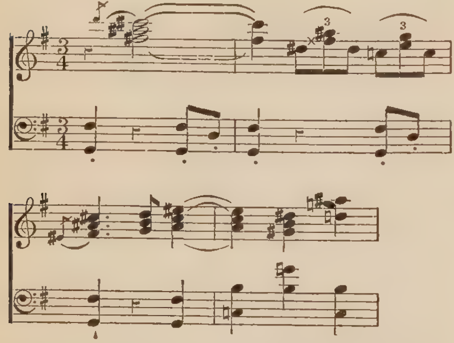
Ex. 21.



These are the four main constituents of the movement. The 'blues' is the most difficult part of the sonata with regard to ensemble. The careless swing of the tunes can only be suggested by two players who have absolute command of their instruments, and are in intuitive touch with each other's minds.

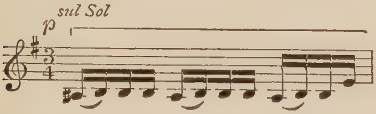
The finale, allegro, employs thematic material from both the preceding movements, either in the original form or slightly changed. There is one fresh figure (at [2])—

Ex. 22.



whose ancestry can be traced from the *Valses nobles et sentimentales*, and through the cats' duet in *L'enfant et les sortilèges*. After the twelve introductory bars, the violin starts a semiquaver figure (at [1]) founded on the first subsidiary figure of the first movement (bar 10):

Ex. 23.



The violin continues uninterruptedly in semiquaver passages—arpeggios, broken scales, chords—while the piano discreetly accompanies with snatches of previously heard motifs. The violin part of the whole sonata is difficult, but the composer here asks still more. Ensemble here, as in the preceding movement, presents hard problems, not so much of keeping the rhythm free, as of reducing the tone of both instruments so that the general effect is one of unlaboured lightness. The sonata is dated '1923–1927'. It was during the first two of these four years that Ravel was working on *L'enfant et les sortilèges*, and this may be the reason why much of the actual material of that work persists in the violin sonata. There is, for instance, the music which in the opera accompanies the frogs as they arise from the marsh; this is closely akin to the broad violin phrase at the end of the first movement of this sonata; and there are other points of similarity, already mentioned. It is as though the composer has, in this sonata, given free rein to ideas which came to him while sketching the opera, but which there clearly could not have such extended treatment.

Some mention has been made of the frequent employment by Ravel of first movement form. It can be found in each of the chamber works here discussed with the exception of the Mallarmé songs. The sonata for violin and 'cello keeps, in its first movement, very nearly within the bounds of the Beethoven plan; the last movement has many of the attributes of the Mozartian rondo, and the little fugato is yet another example of the recurrence of the methods of past times. The same may be said of the first movement of the violin sonata, though the adherence is less strict. In the quartet this form is strictly adhered to. The key-sequence is according to accepted models, though it will be noticed that at the return of the second subject (twelve bars after [13]) the three upper strings are given the same notes as were written for them at the first appearance of the subject (one bar after [4]), the bass alone being transposed into the key of the tonic. This continues for three bars, after which the bass resumes its original position. Such a procedure had already been used in the piano piece, *Jeux d'eau*. In the septet the old plan of key-sequence has been discarded. All has gone forward according to rule until the return of the second subject (nine bars after [21]), when, instead of remaining in the tonic (G flat), the music turns away to F major. In the trio the actual form is plain, but the key-sequence is not kept, the point of departure in the recapitulation being in this case not the entry of the second subject, as in the septet, but that of the first subject (at [8]), which returns to the key of E minor over a C sharp pedal, the tonic of the movement being A minor. The second subject returns (at [10]) in the right key, according to model, but altered in feeling by the device, used at the same place in the quartet, of the transposition of the pedal.

Considering structure as apart from key-sequence, the first movement of each of these works is a more or less strict pattern of this form; the quartet completely so; the septet also, with, of course, the introduction and a fine coda founded on the two main themes. The trio shows the influence of that breaking away from sonata form which is noticeable in *Scarbo*, the last piece of *Gaspard de la Nuit*, and it is the first subsequent work that bears any resemblance, in disposition of movements, to a sonata. It was therefore to be expected that the form, after the disruption it suffered in *Scarbo*, should here undergo some change. The exposition is in order, first and second subjects being dealt with in orthodox fashion. But there are only eight bars of working-out, skilfully founded on the two themes, and at their return the subjects are curtailed and altered so that the recapitulation (40 bars) does not balance the exposition (59 bars).

In the first movement of this work (at [12]) there is a noteworthy example of the use of the chord of A flat major which brings to mind

Beethoven's use of the same chord in his piano sonata, op. 2, no. 3, at a similar moment in the coda. Many of the codas of the first movements of these chamber works are of great beauty. The quartet has one made up of a simultaneous use of the two subjects; the septet has a loud and brilliant coda, the two subjects being used in turn; and the first movement of the trio ends with a great stillness, the strings sustaining long open notes and harmonics while the piano echoes the opening bars.

The *Trois Poèmes de Stéphane Mallarmé* mark a new venture in Ravel's music. It is not possible in this short notice to go into any of the manifold questions which are raised by this conjunction of Ravel and Mallarmé, of modern French music with the poems of the most uncompromising member of the Symbolists. But the songs have a great interest from the purely musical point of view, and from that angle they must be considered. These three songs make great demands on the performer: the lines are so delicate, the balance so easily lost. They make as large demands upon the present-day listener: the delicacy of the lines necessitate close attention, the balance of parts is so nice as to need as nicely adjusted an ear to do them justice. The instruments are always treated in their respectively right way and yet with undoubted freedom.

The strings, in the first song, start with a waving curtain of sound; then the voice enters in the low register, later the piano with soft chords like the splash of a pebble in a pool or the fall of the 'blanc jet d'eau', and last of all the wood-wind building up higher and higher, the piano going deeper and deeper, until the rings caused by the thrown pebble have widened and disappeared from mortal sight and the music dies. This first song is the most impressionistic of the set. The remaining two take the hearer to other spheres, and deal with that realm of the realistic presentation of the unknown which is to be found later in the sonata for violin and 'cello, where once recognized concepts are robbed of their original significance, and clothed with meanings which proceed with undeniable logic one from the other, but which none the less are strange and difficult to grasp. In the songs the problem is not made clearer by the poems, which are capable of so many explanations; but it is indubitably true that the music aids in such an explanation of Mallarmé's lines, for the harmonic structure is so clear that a feeling of inevitability is given to the work, which is not easily found in the poems themselves. For all that there is not a little detailed mosaic work in the music and much in the instrumentation, and the songs as a whole have a great breadth and dignity. The alliance of this with the 'precious' utterances of Mallarmé is an example of the seemingly involved work of one artist being interpreted by means of the reasoned methods of another. For the player of chamber music, that care over detail and finish that is indispensable in all Ravel's works is neither more nor less necessary in this case. But the singer must attain to a most unusual degree of impersonal quietude which shall allow the words to speak for themselves as they may, and shall avoid any emotional accentuation as being unthinkable where the verse of Mallarmé is concerned.

Ravel's method of writing chamber music has its origin in the discreet classicism of Gabriel Fauré, which itself is founded on a sincere appreciation of the past, and particularly of Mozart. Fauré has said that his ideal is embodied in 'clarity of thought, sobriety and purity of form, sincerity, disdain of big effects'. Ravel's music realizes this ideal as adequately as does that of Fauré himself. A comparison between a quartet by Mozart and one by Fauré yields points of similarity in that very way of clarity, precision, and purity of form. It is this that Ravel learnt from Fauré, and the force of the example is shown, not only in the quartet, but in each work up to the duet sonata. It is impossible to analyse this last work without realizing the strength of the mind that guided such seemingly stubborn material into so satisfying a shape. The Mallarmé songs are an example of the way in which the big effect can be ignored, and the subtleties of a fine line left undisturbed.

In comparison with Schönberg, his manner of using the instruments shows dignity and reserve. He is apparently more easily contented with what material is at hand for the expression of his thought. It comes from the influence of the Russians, whose orchestral technique has meant so much to him. Rimsky-Korsakov could not use an instrument other than in a normal fashion. Each of his effects, however novel they may sound at first hearing, is obtained by enlarging the technical resources of the instruments along lines already tested. Neither he nor Ravel can so far sin against the proprieties of strings or wind as to confuse the functions of the one with those of the other. It suffices to study the second string quartet of Schönberg, dating from 1908, four years later than Ravel's, to see the points of contrast in the methods of these two representative twentieth-century composers. In the Schönberg quartet, apart from considerations of musical ancestry as affecting musical utterance, the technicalities of instrumentation show interesting differences. The Austrian composer gains a varied range of effect by the employment of quickly changing arpeggio passages. He is inclined to thicken the colour by close contrapuntal figurations in the lower register, while the harmonies at the same time change rapidly. Extreme activity in the upper register of a single violin is often resorted to. The phrases are in small snatches, for the reason that a broad sweep of melody or of sustained counterpoint is seldom possible for him. He does not write for his instruments as if they were virtuosi, seeking to obtain the most beautiful expressiveness from each member of the quartet. The instruments are, more truthfully speaking, handled and treated as though the composer were their stern master, but never their friend. Ravel has great knowledge of the possibilities of each instrument. To wander outside this range of effectiveness is not necessary for one who can very simply transform his moods into sound and form, without straining the resources of any instrument.

Justification for any new methods of treating chamber music will be found in their applicability to existing rules of instrumental technique. Ravel has never resisted the appeal of classical models. His innovations are a visible development of those ideals. The pure form of the quartet leads to the harmonically more daring trio, and both attributes are combined in the two later sonatas. However startling the harmonic progression, however angular the melodic line, the construction is always sound and the instrumentation sensitive and restrained.

Ravel's chamber music clearly shows the lines along which his thought has developed. Starting with the quartet, which shows the influence of Fauré, and is the work of a romantic, the next point is reached four years later with the *Introduction and Allegro*, written after the first large piano works had appeared, and already showing tendencies towards impressionistic ideas. Seven years later, in the Mallarmé songs, there is a further development, this time towards the far distances of a more abstract style, but saved always from too frigid a manner of presentation by alliance with that highly organized, and at the same time nervous and flexible management of formal construction which is seen in all his work. And it would seem that in this direction he is to continue. For though the trio harks back, in some ways, to the impressionism of the *Introduction and Allegro*, yet the sonatas of a much later date are a complete affirmation of the ideal of extreme clarity—one might almost say bareness—of presentation that is seen in the Mallarmé songs, the elimination of all that has been found, after the sternest of critical exercises, to be unessential in the fabrication of a perfect work of art.

Scott Goddard.

[It should not be overlooked that the two quartets of Debussy (1893) and Ravel (1902), though nine years apart in date, fall within the period when French musicians generally had been deeply stirred by their first contact (1889) with Russian Nationalist music. At first it was not so much Moussorgsky who aroused their interest—it took longer to overcome the exotic element in his psychology—as Borodin, whose own quartets were a timely revelation of the constantly overlooked fact that the scholarly writing expected in a string quartet need not preclude charm or sensuous loveliness. Both the slow movement of Debussy and the first movement of Ravel reveal an affinity of feeling with the Russian master's work; and it was commonly said in Paris that each in turn had set himself the task of emulating the suave flowing beauty of the Borodin quartets. Though there is no resemblance in the actual material used, the even flow of Ravel's first subject recalls that of Borodin's quartet in D. In any case the influence of Borodin as a model was decidedly greater than that either of Debussy or of Fauré in determining the character of the work. Edwin Evans.]

RAWLINGS, Thomas A., b. 1775, English violinist.

Chamber concerto, pf, fl, 2 v, vla, vc	Chappell.

REBEL, Jean Ferry, 1661–1747.

His work may be considered as among those which form the basis of French chamber music. Principal compositions, trios, with basso continuo.

REBER, Napoléon Henri, 1807–80, French composer, pupil of Reicha.

Quintet, 2 v, 2 vla, vc, c mi	op. 1	Costallat.
Two quartets, str, B flat, D flat	opp. 4, 5	,,
Quartet, str	op. 7	Richault (Paris).
1st trio, pf, v, vc, A	,, 8	Costallat.
2nd trio, pf, v, vc, E flat	,, 12	Schott.
3rd trio, pf, v, vc, g mi	,, 16	Callet.
4th (serenade) trio, pf, v, vc (or vla)	,, 25	,,
3 trios (nos. 5, 6, 7), pf, v, vc, C, E, a mi	opp. 30, 34, 37	,,

Reber was of Alsatian birth. His chamber music is much influenced by that of the great German masters, but the bulk of it is now forgotten. One of his piano trios is, however, occasionally revived.

REBIKOV, Vladimir Ivanovitch, 1866–1920, Russian composer.

Feuilles d'Automne, 2 v, vla, vc, cb	op. 29	Jurgenson,	1913.
Tableaux pour Enfants, str. quartet	,, 37^a	,,	1911.
Little suite of three pieces, pf, v	,, 7	,,	1895.

The suite for quartet was originally for pf.

Rebikov is one of the very interesting

Russian composers whose work and significance have hitherto been little appreciated. He was amongst the first of the Russian impressionists, a pioneer of the new tendency, whose aim was complete freedom of creation and expression, and the liberation of the musical art from the fetters of tradition. He undoubtedly anticipates not only Scriabin, who afterwards came out with similar watchwords, but even the French impressionists—Debussy and Ravel—with whom, nevertheless, he has many features in common. Rebikov first established the extra-tonal orientation of music, and brought into use systematic whole-tone scales and the closing of compositions on dissonant chords. He came forward as a daring harmonic innovator, the creator of new bases of harmony founded on sequences of fourths and fifths, on whole tones, and on seconds. Furthermore, he put forward a specific 'psychological theory' of music, which, in his opinion, is nothing else than a method of expressing mood in tones. As a consequence of his extreme impressionism, Rebikov rejected form and symmetry, both as a necessity and as a right, and boldly threw over the strict canons which still existed in his time. Unhappily, his purely musical talent was not so notable, and was too slight in its nature, and his musical theory and ideology betrayed a certain primitiveness. Yet his immense significance for contemporary Russian music and his influence on Scriabin and a whole constellation of present-day composers are evident; further, in many of his methods he was undoubtedly in advance of Debussy, whose talent, of course, was far greater than his own.

Rebikov began as an imitator of Grieg's style, but his subsequent compositions show a departure from Grieg and an enthusiasm for an innovating formalism.

He did little work in the chamber music section. In his early days he wrote three violin pieces of slight dimensions, but sufficiently characteristic of his original talent; they reflect the influence of Grieg. L. SABANEIEV.

RECHNITZER-MÖLLER, H.

Suite, pf, v, D flat	op. 16	Skandinav. Musikförl., 1922.
Frühlingsphantasie, pf, v, A flat	,, 32	Raabe & Plothow, 1923.

REDMAN, HARRY NEWTON, American composer.

Quartet (*Creole*), str, A	White Smith Mus. Co. (Boston), 1905.
2nd quartet, str, D	,, ,, 1907.
1st sonata, pf, v, c mi	,, ,, 1903.
2nd sonata, pf, v, D	,, ,, 1905.

The two sonatas are written in a direct, melodic style, both the form and the harmony being of a conservative order. The first quartet which has been widely played in the United States, is based upon negro melodies heard during the composer's childhood in southern Illinois. There is, however, no strict reproduction of any folk themes. The second quartet is rhythmically vigorous, and clearly defined in style and structure. A. L. GOLDBERG.

REED, WILLIAM HENRY, b. 1876, leader of the London Symphony Orchestra.

5th quartet (2nd prize Cobbett competition, 1916), str, A	Augener.

This work, which was originally published by the now defunct Society of British Composers, is in four movements, fully described in the *Music Student* Supplement of January 1916. It contains much graceful writing and some striking harmonic effects. It can be seen at the Cobbett Free Library of Chamber Music, 74 Grosvenor Street.

Several chamber works from Reed's pen are still in MS., among them a trio for v, vla, and vc, of which a critic has written, 'it is a real trio for three instruments, not a quartet condensed'. EDITOR.

REGER, MAX, 1873–1916, Bavarian composer.

	op.	
Sextet, 2 v, 2 vla, 2 vc, F	118	B. & B.; U.E.
Quintet, cl, 2 v, vla, vc (or 2 v, 2 vla, vc), A	146	Simrock.
Two quartets, str, g mi, A	54	U.E.
Quartet, str, d mi	74	B. & B.; U.E.
,, ,, E flat	109	,,
,, ,, f sharp mi	121	Peters.
Trio, v, vla, vc, a mi	77^{b}	B. & B.
,, ,, ,, ,, d mi	141^{b}	Peters.
Serenade, fl, v, vla (or 2 v, vla), D	77^{a}	B. & B.
Serenade, fl, v, vla (or 2 v, vla), G	141^{a}	Peters.
Three canons, duets and fugues in ancient style, 2 v, e mi, d mi, A	131^{b}	Simrock.
Quintet, pf, 2 v, vla, vc (composed 1897–8), c mi	21 (posth.)	Schott.
Quintet, pf, 2 v, vla, vc, c mi	64	Peters.
Quartet, pf, v, vla, vc, d mi	113	B. & B.
Quartet, pf, v, vla, vc, a mi	133	Simrock.
Trio, pf, v, vc, e mi	102	B. & B.
,, pf, v, vla, b mi	2	Augener; Schott.
Sonata, pf, v, d mi	1	Augener; Schott.
,, ,, ,, D	3	Schott.
,, ,, ,, A	41	U.E.

Sonata, pf, v, C	72	B. & B.
,, ,, ,, f sharp mi	84	,,
Suite in old style, pf, v, F	93	,,
Sonata, pf, v, e mi	122	,,
,, ,, c mi	139	Simrock.
,, pf, vc, f mi	5	Augener; Schott.
,, ,, ,, g mi	28	U.E.
,, ,, ,, F	78	B. & B.
,, ,, ,, a mi	116	Peters.
,, ,, ,, c mi	139	Simrock.
Two sonatas, pf, cl, A flat, f sharp mi	49	U.E.
Sonata, pf, cl (or vla), B flat	107	B. & B.
Smaller works include:		
Wiegenlied, capriccio and burla, pf, v	79	B. & B.
Two pieces, pf, v	87	Forberg.
Six pieces (suite), pf, v	103^a	B. & B.
Two sonatinas, pf, v, d mi, A	103^b	,,

Several of the above works were originally published by Lauterbach & Kuhn, who were not publishers, but bankers.

Max Reger is one of the biggest figures in the new German music—and also one of the biggest problems. In some of his works he reaches the level of the greatest composers, yet his art often lacks one thing that only the greatest possess: the ultimate secret of form—an inevitable 'rightness' of expression and of taste, in the best sense of the word. This accounts for the fact that he is at his best within the limits of traditional forms, as, for instance, in variations on a borrowed theme (e.g. the Beethoven, Mozart, Hiller variations) and in his organ works with their grandiose fugues, modelled closely on Bach; whereas he fails where an original, subjective interpretation of a lyrical design or a poem is needed. Reger is, in fact, one of those persons who are described in modern German slang as 'musikantisch'—that is to say, they have great facility in expression, but rarely possess the supreme instinct for form and faculty of self-criticism. He cannot therefore be judged by any one particular work, but only collectively by his whole output.

Reger's natural bent towards chamber and organ music may be ascribed to his strictly middle-class origin and provincial upbringing. His orchestral compositions—except the very latest—had traces of chamber music style just as his instrumentation betrayed the influence of the organ. In writing for the piano, too, his style—even in song accompaniments—is stilted, no doubt for the same reason. He had held a temporary post as organist at the age of thirteen (1886–9), and this gave him opportunities for improvisation, and for the study of counterpoint, in which he became a master. Under Hugo Riemann's tuition he learned to appreciate Brahms, whose influence on his work was permanent. Later, in the period of his great organ works, Reger absorbed many of the elements of Bach's style; it might even be said that in many of these he had taken over the substance of Bach's themes and developed them in the light of modern expedients. It was not until he wrote the violin sonata in C, op. 72, that he shook himself free from all these influences and achieved a strong originality of style.

It will be clear from the foregoing that Reger did not invent and develop his own material for every category of music, but was impelled by an irresistible impulse to compose, and accordingly expressed himself in notes with extreme subjectivity in any form that occurred to him. It is typical of him that even when he tried to write for orchestra like an impressionist, he invariably blurred the instrumental contours by introducing secondary parts for instruments of the same tone colour as the principals. The same thing is seen in his chamber music. Here, too, he shows a tendency to obscure the clear drawing of the thematic line, and that, not from any defect in his technique, but of definite artistic purpose—or rather, perhaps, is it the expression of a complicated spiritual gift which renders him incapable of a complete plastic development of his ideas, and drives him to the ornate baroque.

Early Chamber Music. Although Reger wrote his earliest works (opp. 1, 2, 3) at a time when he was remote from the inspirations of the concert world, he showed amazing skill in solving technical problems. These pieces, together with some songs and the 'cello sonata, op. 5, were published by Augener in London through Riemann's interest. The first violin sonata, which is classical in form and restrained in scope, is visibly modelled on Beethoven and Brahms, but Reger's personal idiom emerges even here, and still more clearly in the trio, op. 2. The choice of viola in place of 'cello and the number of movements (three: allegro appassionato, scherzo, adagio con variazioni) are noteworthy features. The violin sonata, op. 3, denotes considerable progress, particularly in respect of technique, but it was the 'cello sonata, op. 5, and a piano quintet in C minor (posthumous, original performance at the Düsseldorf festival, 1922) which first gave convincing proof of the composer's powerful creative faculty. At this point Reger deserted chamber music for some time, and his next effort, the 'cello sonata, op. 28, comes between two large organ works. This sonata shows him on another plane, with his distinctive personality fully revealed. It is undeniable, however, that his preoccupation with the minor forms of piano music, the partly rhapsodical and partly contrapuntal organ writing, and the composing of songs had the effect of estranging him from pure symphonic style, and that this estrangement, curious as it may seem, was to leave its mark on all the first movements of his sonatas. It may be that Riemann's teaching was also to blame, as his doctrine of the four-bar construction of the musical phrase was imparted to Reger in his most susceptible years, and may have led him to concentrate too much on symmetrical melodic and harmonic construction. However that may be, Reger certainly never gives us a steady mounting and swelling of the music in the manner of Beethoven—or even Brahms—but progresses chain-wise in two- and four-bar thematic groups, with a tendency to form cadences, half and full closes.

THE THIRD VIOLIN SONATA, op. 41, appeared after another interval, filled with organ, piano, and vocal works. Here, again, the first movement shows the influence of Brahms in the melody and the syncopated rhythms, and also in the blurring of the thematic line, which lacks sharpness of profile. The second movement, however, is splendid. Inscribed 'intermezzo', it opens with a three-part fugato and races home in swiftest tempo (prestissimo assai). In the third, a broad melodious largo, the violin begins its cantilena on the G string—as so often with Reger. The melody soars gradually in rich arabesques to its highest point, sinking back towards the end to its low notes—a movement of great beauty. The finale is a fluent allegro; like the first movement, it is without any real originality.

THE TWO CLARINET SONATAS, op. 49, came next. These were written to order, and are obviously inspired by Brahms's sonatas for the same instruments, but are inferior to them.

Only now, after so long a probation and at a time when he had monumental organ works behind him, did Reger turn to the most characteristic branch of chamber music—the string quartet. He then wrote two of these straight away (op. 54).

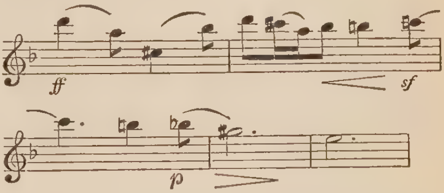
THE FIRST QUARTET, in G minor, is distinguished, particularly in the first movement, by the broad and often overloaded style characteristic of the composer at this period. All four instruments are engaged simultaneously in complicated passages practically all the time. It is one perpetual crescendo and diminuendo of intensity without any scheme of strong contrasts. But the very concise scherzo which follows shows Reger at his best in a witty and entertaining piece with a trio in quieter vein. The largo mesto begins very quietly, but the music soon becomes charged with vehement emotion, and only towards the close is the original mood of resignation restored. A double fugue constitutes the finale. The theme is given out on the first violin, and then passes gradually to the other instruments. In the middle a second subject appears which in the last third of the movement is combined with the first theme.

THE SECOND QUARTET, op. 54, is in three movements. An allegro assai e bizarro begins with unimpressive thematic material, but impressive rhythm, and is more like a suite than a sonata movement. A short transition leads to a melting cantabile theme; this is presently followed by an end-theme related to the first. Development and recapitulation follow in due course. The second movement consists of six variations on a simple 3/8 theme. The third, outwardly in sonata form, again has rather the character of a suite movement, and is a pleasant, flowing piece presenting no problems.

THE PIANO QUINTET, op. 64, is the last production of this epoch. It is passionate and agitated, the work of a composer whose overflowing vitality has outgrown the provincial town in which he lives, and who is so conscious of his own powers and his wealth of ideas that he feels his tutelage to be over. Outwardly, the end of the epoch was marked by Reger's leaving the little town of Weiden and moving to Munich. Here, in the city which since 1900 has ranked as a great musical centre, he wrote the great song-cycles and orchestral works on which his fame was founded, and here, too, appeared the violin sonata in C, op. 72—violently attacked on publication, but estimated very highly by the composer himself. It is so much a personal expression of Reger that it may almost be regarded as an autobiographical document. The adagio in particular makes a deep impression by its beauty.

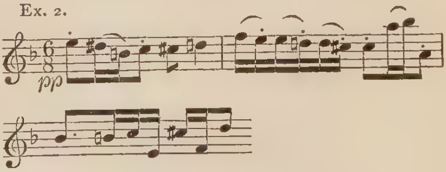
STRING QUARTET, op. 74. Even more representative of Reger's mature work than the violin sonata is the string quartet in D minor. The character of the whole quartet is indicated in the main theme of the first movement, allegro agitato vivace:

Ex. 1.



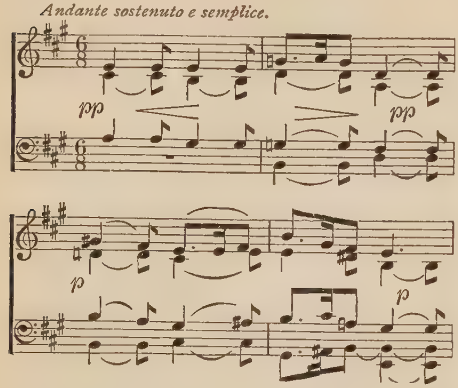
This is continued by a contrasting phrase which leads to an expressive second theme. In the development a fugato is formed out of the contrasted subjects, its origin being clearly traceable to the main theme:

Ex. 2.



The recapitulation is abridged, and the movement ends unexpectedly and abruptly. A quick second movement flashes past, and is followed by a big variation movement with a typical Reger theme:

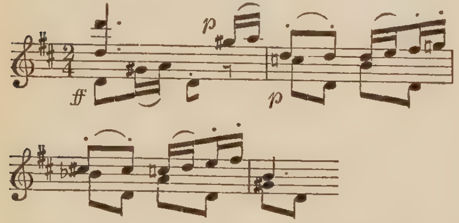
Ex. 3.



In the first three variations the theme is kept intact, but with the fourth the treatment becomes freer, and the variations which follow become increasingly independent until, in the eleventh, the theme itself returns, richly embellished. A lively finale of brilliant rhythmical effect closes the quartet.

The Serenade and String Trio, op. 77, two graceful works, form a powerful contrast to this massive quartet. It becomes obvious that Reger is striving to throw off his earlier overloaded style, and arrive at refinement and simplicity of expression. This tendency had already shown itself in some of his piano music and songs. In the serenade the main theme of the first movement—

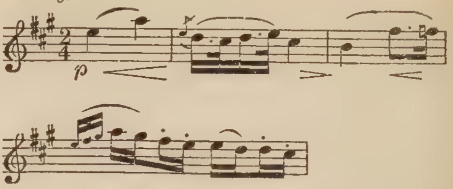
Ex. 4.



suggests that artless delight in music making so often found in Reger's compositions in combination with the delight in 'archaizing'—in reviving the eighteenth century, as it were. It may be noted that this tendency (contemporary with a Mozart-renaissance on the stage) appears in Germany on the crest of the neo-romantic harmony, and finds in Reger possibly its most ardent supporter; in the theatre it is responsible for the technique of Strauss's *Ariadne auf Naxos*, and for the revival of Handel's operas, while in absolute music it stands for the revulsion from romanticism which is characteristic of the present generation in Germany and elsewhere.

This 'archaizing' is also the prevailing note of the andante semplice con variazioni—

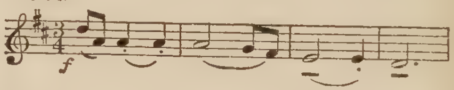
Ex. 5.



a most attractive piece of contrapuntal elaboration despite its apparent simplicity.

The string trio, op. 77^b, is of a different order. Here the tendency towards simplification seeks an outlet in folk-song idiom such as occurs, for instance, in the second theme of the first movement. The most effective part of this trio is the scherzo (which also exists as a piano piece in *From My Diary*, No. 7). Its lively theme—

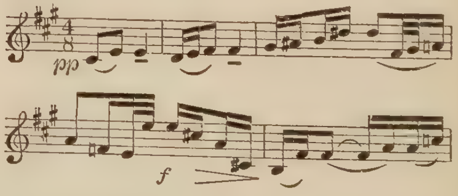
Ex. 6.



undergoes innumerable transformations through the alteration of the basic harmony, all within the most concise form. A fluent and unpretentious allegro con moto forms the finale.

The 'Cello Sonata, op. 78, followed immediately on these smaller works. The opening allegro con brio is rather a rhapsodical improvisation than a sonata movement, for there is hardly any pretence of formal technical construction, even the second theme being little more than a suggestion of contrast. The second movement is a short and lively scherzo of the kind so frequent with Reger, and so unfailingly effective. There follows an andante con variazioni, with a simple theme, sung by the 'cello—

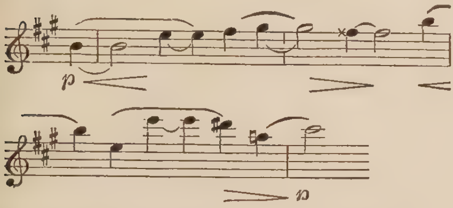
Ex. 7.



the individuality of the theme being secured by the underlying harmony, while the finale, allegro vivace, is in the nature of a gigue.

The Violin Sonata, op. 84, is the next in order. This big work is the counterpart of the violin sonata in C: where the one ends, the other begins. The allegro moderato opens with a syncopated piano figure, suggesting rather than expressing agitation. Above this appears a long drawn-out melody, which quickly becomes agitated, breaks off and starts afresh. A broad singing melody—the second theme—then comes to swell the flow of sound, appearing first on the piano, then on the violin:

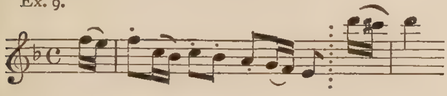
Ex. 8.



In the development the two thematic groups are effectively contrasted. A simple allegretto with an unassuming melody and the plainest of accompaniments runs on from this, and the finale is an ambitious allegro sostenuto con variazioni, which ends with a lengthy and impressive fugue (vivace).

The Suite in Old Style, op. 93, for violin and piano, opens with an allegro comodo in the style of the Brandenburg concertos—

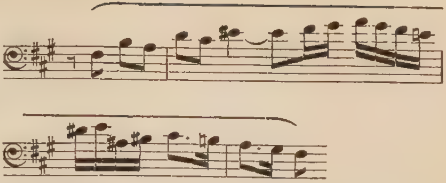
Ex. 9.



this subject, in three-part development, forming the gist of the movement. The largo which follows has also been used as a separate concert piece; its long lines of expressive melody give it an individuality of its own, and make of it something more than a stylistic imitation. The finale, allegro con spirito, consists of a fugue which, beginning softly on the piano, develops into a brilliant polyphonic movement.

Reger's study of the severe art of Bach was to have the effect of inwardly clarifying his subsequent works. The period of storm was over, and he was able to collect his ideas and to concentrate without losing anything of his power: his thematic treatment and form became, indeed, more plastic. Evidence of this is seen in the great piano trio, op. 102; the piquant and shapely scherzo and trio of this work are masterly, while the seriousness and expressiveness of the other movements are admirable. The same spirit is seen in his op. 103, which comprises the six pieces and the two sonatinas for violin and piano. Of these, the D minor sonatina deserves special notice for its real inspiration. It has three movements, the last of which is an andante with variations, ending with a fugue. The theme is introduced on the piano—

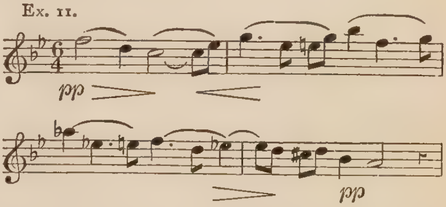
Ex. 10.



the violin replies, and some skilful three-part writing ensues. By way of coda the theme of the variations appears, embellished by an elaborate middle voice which presently dies away, leaving the movement to end as simply as it began.

The Clarinet Sonata, op. 107, a rather large work, is similar in style. The first movement begins with a smooth melody for the clarinet—

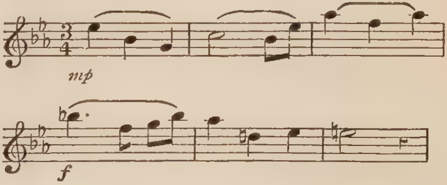
Ex. 11.



the extension of which leads into the quiet subsidiary theme. The middle section forms a contrast, with its sharper rhythms and suggestion of agitation, but in the concluding section peace is rapidly restored. A bizarre scherzo is followed by a short but most expressive adagio. The finale is an allegretto con grazia, full of wit and merriment.

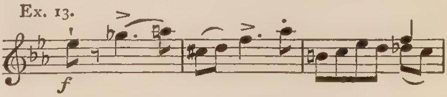
The String Quartet, op. 109, is, however, the crowning work in this group. In the first movement the main theme is split up into several groups of motifs directly following each other, a frequent procedure with Reger. Thus the first idea—

Ex. 12.



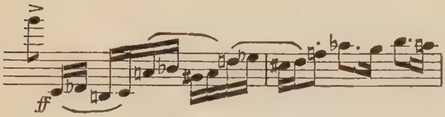
with an after-sentence of seven bars, is followed immediately by a second (agitato)—

Ex. 13.



which obtains the upper hand, and stamps its individuality upon the movement in such a way that the second theme appears rather as an episode than as an independent, contrasted subject. In the heat of it all, harmony is stretched to its limits, and such passages as the following—

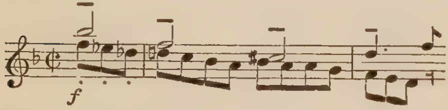
Ex. 14.



may almost be called atonal. Imitative part writing alternates with unison passages and episodes in chords. There is throughout a sense of proportion and great conciseness of form. The scherzo is of the same order as its predecessors —a witty, elusive movement without any well defined trio. Then comes a larghetto of great emotional depth, and lastly, an allegro con grazia e con spirito—a double fugue and the 'show piece' of the quartet. This fugue, the first of its kind for this group of instruments, is written with a high degree of ease and skill, and forms a finale of impressive solemnity.

The Piano Quartet, op. 113, is spiritually akin to the preceding work: a passionate first movement, a genial scherzo in the manner of Beethoven, with a dreamy adagio-cantilena as trio, and a finale in festive mood—these constitute a whole to which the key-note is found in the theme of the finale:

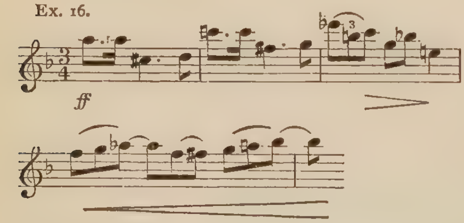
Ex. 15.



In the extension of this theme, the technical expedients are perhaps too obviously those of Beethoven and Brahms, but towards the end Reger takes a firm grip of the movement and brings it to an effective close.

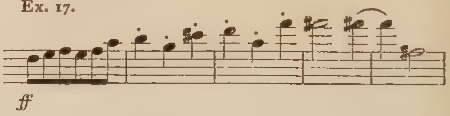
The String Sextet, written in a happily inspired moment, shows far more individuality. The powerful first movement, allegro energico, sweeps all before it. A first, fully harmonized theme—

Ex. 16.



is succeeded by others which, though contrasting in character, are all inspired with the same impetuous energy as the first. The whole structure is clear, and easy to comprehend. An equally impressive scherzo follows—

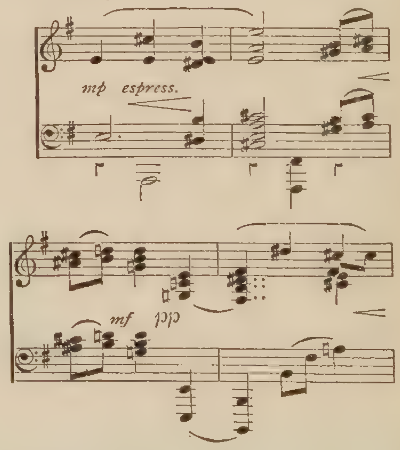
Ex. 17.



in which—as stated in a letter of Reger's—a new form was attempted. Writing to the organist, Straube, he says: 'I have chosen this form for the scherzo of my striking sextet: theme (D minor); conclusion, F major. Straight on from the middle section to the trio, B flat major: then straight on again to the theme, D minor: conclusion, D minor. So that the trio is built right into the scherzo movement, not placed after it: in this way all repetitions are done away with. It seems to me quite a good idea.' The next movement is a fine largo con gran espressione, and the finale an easy-going allegro.

In a general survey such works as the 'cello sonata, op. 116, and the violin sonata, op. 122, offer no points of interest as regards form, and must be regarded as merely serving to complete the picture of the composer's personality during the height of his creative powers. Attention may be drawn, however, to the very typical harmonization of the attractive second theme in the first movement of the violin sonata—

Ex. 18.



and to the peculiarly charming scherzo, which is likewise full of harmonic refinements.

The String Quartet, op. 121, is a work of great magnitude. Here, again, the first subject consists of a succession of thematic groups strung together, and in considering Reger's constructive technique—which here, as in so many other cases, departs from the classical principle of sonata form—an interesting point occurs which has already been dealt with in the present writer's analytical study of Reger's *Romantic Suite* (*Zeitschrift für Musikwissenschaft*, Series IV, 1921–2). In this quartet, as in the suite, the continuous development of a subject may be traced, without return or repetition—musical prose, as Reger aptly described it. In the last resort it is not his motifs or melodies that are thematic, but his characteristic intervals, which reappear within the different motifs and represent the binding element. Even in the adagio, in spite of the outward adherence to form, the melodic line follows a kind of arabesque pattern in almost rhapsodical freedom. Strict sonata form, constructed on plastic themes, is not met with before the finale.

A counterpart to the E minor violin sonata is seen in the concise violin sonata, op. 139. It has a tender largo and some beautiful variations in the finale, a movement which ends in a most affecting manner. The trios of op. 77 also have their counterparts in the two trios, op. 141, which obviously owed their existence to the success of the first group.

THE PIANO QUARTET, op. 133, written in 1914, has a prevailing note of serenity; intensity of feeling has been superseded by a more placid mood, even in the first movement. Even the scherzo lacks the usual sprightliness, and inclines to tenderness and lyricism, the trio being entirely under such influences. Only in the finale do grace and lightheartedness prevail—though even here broad cantilena passages are woven into the texture. The last of the chamber works, finished shortly before Reger's death, is the quintet for clarinet and string quartet. A spirit of serenity and ease pervades this piece also, and the master hand is in evidence throughout, and particularly in the final variations, in which adequate scope was afforded.

This, then, is the last item in a total output of a magnitude without parallel at the present time. A life's work which can be measured only by the standard of the old masters is in keeping with the age and yet not of it, ever on a high level, ever commanding respect by its sincerity, and—in individual instances—of a truly classical greatness. EGON WELLESZ.

SOME PERSONAL RECOLLECTIONS OF MAX REGER

At a time when Reger's name was known to very few, I made the acquaintance of his first chamber works (opp. 1–3). I was attracted by the powerful language of this music—a link with Brahms—although I did not succeed, either then or later, in feeling at home with the piano trio. Naturally I followed the subsequent career of the composer with great interest. I was unable, however, to appreciate all his chamber works. For me, his piano quintet, op. 64, will always remain a stumbling-block. On the other hand, I have a particular admiration for the posthumous piano quintet, written under the impression made by Brahms's death, the crowning movement of which seems to me to be one in variation form. The clarinet quintet, too, never fails to make a deep impression on me; it contains here and there some truly divine moods and sensations. Such moments occur again in the second piano quartet, in the slow movement of the last string quartet, and in the last violin sonata. Reger succeeded marvellously, too, in rendering ghostly, spectral sensations in sound, as, for instance, in the immensely successful string quartet, op. 109, the last movement of which affords the best possible proof of the composer's healthy, primitive humour; and again in the final fugue of the second string trio. The delicious serenade for flute, violin, and viola is a work which has given me great pleasure. As regards the violin sonatas, I should recommend the two little ones, op. 103^{b}, as an initiation into Reger's sound-language. The third sonata for piano and clarinet (which also sounds well with the viola as substitute) is, in my opinion, an extremely important work. Reger undoubtedly left a store of precious things in his chamber works, and we should be unwearying in our efforts to unearth them, in spite of the difficulties he so often puts in our way.

WILHELM ALTMANN.

[The difficulties of which Dr. Altmann speaks I once thought insuperable. Many of Reger's works are very heavy going, written, as it then seemed to me, in the interest of science rather than in that of musical beauty, but from this view I was converted by hearing the very beautiful and original quartet, op. 109, which gave me an entirely different conception of his genius. It is richly scored, but not more complex than many works of the great masters. The A major quartet belongs to the same category, and ranks among his more playable compositions. The posthumous quintet for piano and strings composed in 1897–8 I heard at a musical festival in Bonn in 1925, finely played by artists who were Reger's compatriots. Under such conditions, perhaps under such conditions only, can the works of a composer so essentially German be heard to the best advantage. EDITOR.]

REHBERG, WILLY, b. 1863, Swiss pianist, pupil of Reinecke.

Sonata, pf, v, D	op. 10	Siegel, 1886.

Rehberg is considered as a specially fine Brahms interpreter, and is a remarkable teacher.

REHEARSING AND STUDYING. *v.* STRING QUARTET, HOW TO PRACTISE.

REICHA, Anton, 1770–1836, Bohemian composer.

Note.—Not all of Reicha's works are available to-day. Those which were published by firms now extinct are marked with an asterisk. The publisher of a few works has not been traced.

*Octet, 2 v, vla, vc, ob, cl, horn, fag	E flat	op. 96	Janet (Paris).
*Three quintets, 2 v, 2 vla, vc	F, D, E flat	,, 92	Pacini (Paris).
Quintet, fl, 2 v, vla, vc	A	,, 105	B. & H.
,, cl, v, 2 vla, vc (cl, 2 v, vla, vc)	B flat	,, 89	,, ,,
Quintet, horn, 2 v, vla, vc	E	,, 106	,, ,,
Six quintets, fl, ob, cl, horn, fag	c sharp mi, E flat, G, d mi, B flat, F	,, 88	Simrock (republ.); and Schott.
,, ,, ,, ,, ,, ,,	C, a mi, D, g mi, A, c mi	,, 91	Simrock.
,, ,, ,, ,, ,, ,,	C, f mi, F, D, b mi, G	,, 99	,,
,, ,, ,, ,, ,, ,,	F, d mi, E flat, e mi, a mi, B flat	,, 100	Schott; Costallat.
Twenty quartets, str:			
Three quartets	C, G, E flat	,, 48	B. & H.
,, ,,	c mi, D, B flat	,, 49	,, ,,
Quartet	C	,, 52	,, ,,
,,	A	,, 58	,, ,,
Six quartets	E flat, G, C, e mi, F, D	,, 90	,, ,,
* ,, ,,	—	opp. 94, 95	Pacini.
Six quartets, fl, v, vla, vc	e mi, A, D, g mi, C, G	op. 98	Schott.
Quartet, 4 fl	D	,, 12	Hofmeister.
Six trios, v, vla, vc	—	—	Haslinger.
*Trios, 3 fl		opp. 26, 51	Spehr (Brunswick).
Twelve trios, 3 horns		op. 82	Merseburger (six only).
*Twelve trios ,, ,,		,, 93	Pleyel.
Eighteen var$^{\text{ns}}$. and fantasy on a theme of Mozart, fl, v, vc	G	op. 51	B. & H.
*Quartet, pf, fl, vc, fag		,, 104	Zetter (Paris).
Twelve piano trios, including:			
Trio, pf, v, vc	C	,, 48	B. & H.
Six trios, pf, v, vc	E flat, d mi, C, F, D, a mi	,, 101	Schott.
Twelve sonatas, pf, v, including:			
Sonata	C	,, 44	B. & H.
Two sonatas	B flat, E flat	,, 55	,,
and violin and flute duets, &c.			

Besides the above there were published:

Dixtet, 5 str, 5 wind instr.	—	—
Octet, 4 str, 4 wind instr.	—	—
Sextet, 2 cl, str. quartet	—	—
Quintet, cl (or ob), 2 v, vla, vc	f mi	op. 107
,, fag, str. quartet	—	—
,, harmonica, str. quartet	—	—
Three quintets, 2 v, 2 vla, vc	—	—
Trio, 3 vc	—	—
Twelve trios, 2 horns, vc	—	—

Reicha was active in all departments of music. In 1818 he became professor at the Paris Conservatoire, and in 1835 successor to Boieldieu. He was a friend of Beethoven. In 1788 he was flautist in an orchestra at Bonn in which Beethoven played viola. A very prolific composer, as may be seen from the above, Reicha's actual predilection was for chamber music, but he also wrote a few operas, which explains some of the operatic passages in his chamber music. Qualitatively as well as quantitatively the latter represents the chief output of his artistic career, and sets in a favourable light the various characteristics of his not very deep, but usually interesting and sometimes original musical nature. Moreover, it is regrettable that a musician who occupied so prominent a position among his contemporaries is to-day almost forgotten.

The Violin Sonatas are the best of his duets. The first four already reveal both his artistic strength and weakness. The first movements are the most interesting, but their formal structure is often confused, owing to a superabundance of ideas. In his expositions Reicha mostly employs as many as four independent themes, the development of which, however, usually proceeds in very superficial manner, and greatly obscures the formal outlines of the structure. The middle movements, in aria form, are attractive by reason of their fervour and warmth of feeling, and frequently surprise the hearer by delicate harmonic treatment. In the concluding movements, which are slighter and of less artistic worth, the virtuoso element usually gains the upper hand. The treatment of the two instruments is excellent: they are always co-ordinate and retain their individuality.

The fifth sonata is on a higher plane than the rest. It approaches the concerto in style, but in its formal structure resembles the others.

THE FLUTE SONATA, op. 54, deserves particular mention. The opening movement is the best, the thematic content being worthy of special note.

THE VIOLIN DUETS are often harmonically interesting, but the duets for other combinations, apparently written for special occasions, are of little value.

TRIOS. The first piano trio, op. 47, exhibits but little acquaintance with the nature of this kind of music. There is far greater artistic maturity in the later *Six Grands Trios Concertants*, op. 101. Here, also, there is confusion in the formal structure of the first movements with their accumulation of themes (a characteristic of Reicha). The minuets are very graceful and pleasing, while the finales have a strong operatic colouring. Several other trios exhibit similar qualities; others, again, are on a lower plane and are to be considered chiefly as exercises.

QUARTETS. In Reicha's first string quartets, which follow the Haydn-Mozart type, he is really only trying his hand. Gradually, however, he became better acquainted with the nature of a quartet, learned how to treat the various instruments, how to employ each in turn, to allot to each its share of the subject-matter, and to pay attention to independent part writing. The quartet, op. 58, with its passionate and arresting first movement, and the six piano quartets, op. 90, have considerable artistic value. They are more concise in form, more compact as to contents, although the composer has not freed himself from all his mannerisms. Like most of his works, they fascinate by their wealth of harmony and their original modulations.

QUINTETS. Reicha's string quintets may be regarded as his best chamber compositions. True, the first movements exhibit the usual accumulation of themes, but the developments are more successful, the part writing shows considerable advance, and there is an increase of inventive power. The minuets make the best impression; they are full of rhythmic grace and harmonic delicacy, and breathe a romantic spirit.

The quintets for wind instruments are in some respects inferior to those written for strings; the movements in sonata form are not successful. The finales, however, are quite effective: they are cheerful in mood and distinguished by noble thematic material. The voices are cleverly treated, and there is no lack either of harmonic piquancies or original modulations.

THE OCTET, op. 96, composed about 1817, occupies a special place among Reicha's compositions. Like most of his works, its subject-matter is influenced by Haydn and Mozart, and its form by Beethoven. But Reicha's strong points—fine sound-effects, careful handling of the instruments, freshness and originality of invention—are present in full measure. The minuet has peculiar charm, though it is treated rather in the manner of a scherzo: the rhythmically animated finale, full of humour, is also very effective.

Numerous compositions were written by Reicha for the flute, a favourite instrument with him, as with the music-loving amateurs of the period; but, with trifling exceptions, they must be numbered among the works of little worth, written for special occasions.

In Reicha's chamber music there is an equal mixture of classic and romantic elements. In the former direction he is largely under the influence of his forerunners, but his rich harmonization, his juxtaposition of sharply contrasted keys, and his original modulations (particularly of keys related in thirds, later so variously employed by Liszt and Wagner) are of a romantic character, and this element appears also in his endeavour to write melodies of the utmost expressiveness for each instrument, an endeavour which not infrequently causes him to lapse into the operatic style.

Unfortunately, Reicha's works are now little accessible. Those interested, however, will find valuable information in Ernst Bücken's biography of this composer.

RUDOLF FELBER.

[My contributor's article is an example of the divergence of opinion which obtains among critics, Reicha's music being, for the most part, voted academic and dry. He has always, however, sustained his reputation as a teacher.

EDITOR.]

REICHARDT, JOHANN FRIEDRICH, 1752–1814, Prussian composer.

Reichardt was a composer of note in his day, and a man of culture and enlightenment. He founded the Concerts Spirituels for the performance of unknown works, and was Capellmeister to Frederick the Great, later to Jérôme Bonaparte, the latter post having been refused by Beethoven. Mendelssohn had a great admiration for him. His numerous works include a quintet for piano, two flutes, and two horns. A trio-sonata in E flat (ed. Paul Klengel) is in the *Collegium Musicum*, no. 52 (B. & H.).

EDITOR.

REINACH, L.

Sonata, pf, v, d mi	Senart.

REINECKE, CARL HEINRICH CARSTEN, 1824–1910, famous German composer and teacher.

	op.	
Octet, fl, ob, 2 cl, 2 horns, 2 fag, B flat	216	Kistner.
Sextet, fl, ob, cl, 2 horns, fag, B flat	271	Zimmermann.
Two quartets, str, E flat, F	16, 30	Hofmeister.
Quartet, str, C	132	R. Forberg.
Two quartets, str, D, g mi	211, 287	B. & H.
Trio, v, vla, vc, c mi	249	„
Quintet, pf, 2 v, vla, vc, A	83	Cranz.
Quartet, pf, v, vla, vc, E flat	34	Litolff.
Trio, pf, v, vc, D	38	B. & H.
Two serenades, pf, v, vc	126	Kistner.
Trio, pf, v, vc, c mi	230	B. & H.
Trio, pf, ob, horn (or v, vc), a mi	188	„
Trio, pf, cl, vla, A	264	Simrock.
Trio, pf, cl, horn (or v, vla), B flat	274	B. & H.
Sonata, pf, v, e mi	116	„
Suite, pf, v, e mi	153	Kistner.
Phantasie, pf, v, a mi	160	Brockhaus.
Sonata, pf, vc (also v, or vla), A	42	Fürstner.
Sonata, pf, vc (also v), D	89	B. & H.
Sonata, pf, vc, G	238	„
Sonata (*Undine*), pf, fl (also v, or cl), e mi	167	R. Forberg.
Introduction and allegro appassionato, pf, cl	256	Bosworth.

Smaller Works:

Quartet in easy style, pf, v, vla, vc, D	274	Augener; Schott.
Three easy trios, pf, v, vc, G, e mi, F	op. 159	Eulenburg.
Three sonatinas, pf, v, F, G, B flat	108	Simrock.
(Sonatina in F for flute also.)		
Six easy duets, pf, v, G, B flat, D, c mi, C, d mi	212	Eulenburg.
Miniature sonatas, pf, v, a mi, G	213, nos. 11, 12	Augener-Schott.
Christmas sonatina, pf, v, G (Hans Sitt)	251, no. 3	O. Forberg.
Three Phantasiestücke, pf, vla (or v)	43	B. & H.
The Seasons (four pieces in sonata-form), pf, v	257	Zimmermann.
Three pieces, pf, vc	146	B. & H.
Phantasiestücke, pf, cl	22	Simrock.

During his long and fruitful life, Reinecke was active in almost every branch of creative music, and much of his work, his chamber music in particular, was recognized and appreciated by his contemporaries. His first string quartet attracted attention, not merely on account of its great merit of form, but because of the original, Northern character of its melodic material. The 'cello sonata, op. 42, also met with a very good reception, and the piano quintet finally secured for him many friends.

But the firmer the footing that Brahms secured with his chamber music, the weaker became Reinecke's hold, despite his efforts, if not to strike out new paths, at least to discover new combinations by taking wind instruments into his service. It cannot be denied that he was far too much influenced by Schumann, even in his later period, or that he seldom sounded a really personal note in his music. It is, nevertheless, unjust that public performers should wholly neglect Reinecke's chamber music, and not even take the trouble to look at it. In particular, the chamber music written in his old age does not deserve this neglect; there is certainly more in it than in his youthful work—such as the piano quartet, for instance. The movements, considered separately, may be not always equal in merit, as in the violin sonata. In this case, if the andante were on a level with the broad first movement, with its touches of archaism, or with the final Schumannesque allegro, this sonata would probably be in demand for public performance to-day, especially as it is effective for both players.

It is impossible to deal with more than a few of Reinecke's works in this article. Good trios for violin, viola, and 'cello are far too few, but Reinecke's op. 249 is among the number. The contrapuntal and formal writing is masterly, and the quality of the music itself matches the excellence of the technique. The two outer movements, which are conceived on broad lines and full of interesting material, give proof of the fine effects obtainable from the three instruments. The second movement consists of very effective variations. The rather gloomy mood of the work is relieved in the middle section of the intermezzo by a few gleams of sunlight.

Quite extraordinary is the mental vigour of the trio, op. 264, for piano, clarinet, and viola, composed in his eightieth year. Here nothing is forced or artificial, the flow of melody is delightful and full of variety, while the contrapuntal writing is perfect, particularly in the development section of the first movement—a more ambitious effort than the finale. The intermezzo, in 2/4 and 3/4 combined, is graceful, while in the slow movement, entitled *Legend*, exactly the right note is sounded. The spirits of Mozart and Schumann presided over the creation of this trio.

Finally, Reinecke's last string quartet, op. 287, deserves especial notice. No one hearing it would imagine that it was written at the age of eighty-five, so full is it of youthful vigour and warm-blooded melody. The two outer movements are inspiring, and the slow movement tenderly romantic. There are happy moments in the scherzo, and the whole work may be described as a perfect example of clear technical writing. WILHELM ALTMANN.

[Reinecke's chamber works are, I confess, to me somewhat disappointing, though I appreciate the musicianship of this grand old man. They read so well in score, yet the tonal effect during performance is so thin. The production of richness of tone was not his strong point, and this is probably why he was so completely eclipsed by Brahms. Homage must, however, be paid to the intensity of purpose with which Reinecke's whole life was coloured, resulting in a progressive improvement in the quality of his work up to extreme old age. Few parallel examples are to be found in musical history, the most conspicuous being, of course, Haydn, whose last two quartets (op. 77) were his finest. The piano quintet is among Reinecke's most successful works, and may be recommended as melodious and of moderate difficulty. EDITOR.]

REINHOLD, Hugo, b. 1854, Austrian composer.

Quartet, str, A	op. 18	Schlesinger.
Serenade, pf, v, G	,, 5	Cranz.
,, ,, ,, e mi	,, 22	Kistner.
Sonata, pf, v, G	,, 24	,,

The music of this Viennese composer has been described as essentially amiable (*liebenswürdig*).

REINKEN (REINCKE), Jan Adam, 1623–1722, Dutch composer.

Modern republication:

Hortus Musicus, pf, 2 v, vc (for 2 v, viola da gamba, fig. bass) (ed. Riemsdijk), Vereeniging voor Noordnederlandsche Muziekgeschiedenis (vol. 14), 1886, containing sonatas, &c. (originally publ. Hamburg, 1704). It was also published for 2 v, viola da gamba without figured bass.

Reinken's compositions are few in number, and mainly of antiquarian interest, the best known being *Hortus Musicus*, which consists of six suites, the first movement of which is a sonata in the form of Handel's well-known violin sonatas with the addition of a final slow movement, the other movements being allemande, courante, sarabande, and gigue. The movements are numbered throughout from 1 to 30, though the suites have no thematic or other direct relation to each other. They are respectively in A minor, B flat, C, D minor, E minor, and A major, those in the minor keys having no key-signatures. The forms are identical in each suite, the sonata middle movement and the gigue in each case being fugal, the second part of the gigue being an inversion of the first part. In both the sonatas and the gigues the statement of the subject is accompanied by a figured bass, but as the continuo later is in unison with the viola there are rarely more than three real parts. The second slow movement of each sonata consists of a melody played first by the violin and then by the viola with continuo. In the last (A major) sonata there is added to this fifteen bars of coda for strings and continuo. The whole work is full of life, and is excellently written for the instruments.

HERBERT ANTCLIFFE.

REISER, Alois, b. Prague.

Quartet, str, e mi op. 16 S.P.A.M. (Schirmer), 1920.

This quartet, Reiser's only published chamber music, won the second prize in Mrs. Coolidge's first Berkshire competition. It is a characteristically Bohemian work, on the lines of Dvořák. He has also written a violin sonata, still in MS. B. C. TUTHILL.

REISSIGER, Carl Gottlieb, 1798–1859, German composer.

1 quintet, 2 v, vla, 2 vc, or 2 v, 2 vla, vc, op. 90.
8 quartets, str, opp. 111 (3), 155, 179, 211 (3).
3 quintets, pf, 2 v, vla, vc, opp. 20, 191, 209 (op. 209 also as pf trio).
1 quintet, pf, v, vla, vc, cb, op. 206.
7 quartets, pf, v, vla, vc, opp. 29, 70, 108, 138, 141, 173, 199.
23 trios, pf, v, vc, opp. 25, 33, 40, 56, 75, 77, 85, 97, 103, 115, 125, 137, 150, 158, 167, 170, 183, 188, 192, 196, 201, 205, 213.

5 sonatas, pf, v, opp. 45, 102, 178, 185, 190 (op. 45 republ. for vc by Hofmeister).
Grand duo, pf, v (or fl), op. 94.
Duo concertant, pf, v (or cl), op. 130.
2 sonatas, pf, vc, opp. 147, 152.
Also 4 easy and brilliant trios, pf, v, vc, opp. 164, 175, 181, 186.

Publishers in *Fétis* and *Altmann*, except op. 147 (B. & H.), and a few works given without publishers.

The music of this composer has long ago disappeared from the concert-room, but his piano trios, at least, have not quite lost their place in the home. They once had a great vogue, so much so that Reissiger could hardly keep up with the demand that arose for this type of composition (he wrote in all twenty-seven) in Dresden drawing-rooms. It is obvious that he had to pay more attention to attractive melodic material than to good contrapuntal writing; at the same time, his output of over two hundred compositions is not to be despised. He had many a pleasing inspiration, and at times surprises us with really dramatic passages which recall his fondness for operatic writing.

As an instance of this may be quoted the finale of a string quintet (op. 90, G major) which dates from the 'thirties of the last century. This work is so excellent for playing, that amateurs may even now take it up with enjoyment.

The string quartet in F minor, op. 155, is also quite astonishingly good: an admirable work, full of good material, and finished in form. True, it stands confessed in places as the godchild of Beethoven's op. 95 in the same key, particularly in the broad, exuberant, and rhythmically impressive first movement (allegro fiero), and in the trio of the scherzo, where the gentle lament of the melody is interrupted by transitional passages. The scherzo itself, which is placed second, is made extremely effective by pointed rhythms and the use of chromatics. The andante quasi allegretto has at first the look of a song without words, but it later takes a dramatic turn, and finally dies softly away. In the finale, in which the opera composer stands revealed, the excitement of the hurrying, scurrying figures is most effectively contrasted with an air resembling a chorale. It only remains to mention the rather showy duo in the form of a sonata for piano and violin, op. 102, the first movement of which contains some pleasing melodic material, although the themes are not too well contrasted. The andante is very graceful, the scherzo powerful and really stirring, with a charming, sustained melody in the trio, but the final allegro brillante is decidedly too slight.

Wilhelm Altmann.

[Reissiger is the darling of the amateur chamber music player in the elementary stage of his development. He plays the trios, loves them, and then tires of their over-sweetness. Reissiger uses the agreeable device of unisonal writing for strings far too often. Yet it must be allowed that his melodies have considerable charm, and that a composer whose music has given pleasure to tens of thousands has deserved well of the musical world. I am not acquainted with his string quartets, and am glad to see that Dr. Altmann has devoted a few pages of his *Handbuch* to consideration of their merits (pp. 261–4), but I remember that many years ago I took part in a public performance of one of his piano quintets which was received by a suburban audience with marked approval. It is, in fact, a class of music that appeals to the uneducated. In Schumann's criticism of Reissiger's trios (*Gesammelte Schriften*) he accords them praise of a patronizing order. It is indeed a wide gap which sunders Reissiger, charming as he is, from Schumann. Editor.]

REISSMANN, August, 1825–1903, German composer.

Sonata, pf, v, g mi	op. 6	Heinrichshofen.
,, ,, ,, E flat	,, 17	,,
Suite, pf, v, A	,, 41	Kistner.
,, ,, ,, E	,, 47	Siegel.

Reissmann is better known as a musicologist than as a composer. He was compiler of the famous *Musikalisches Conversationslexicon*.

REITER, Ernst, 1814–1875, German violinist.

Two quartets, str, E, e mi	opp. 7, 8	Cranz, 1847.
Sonata, pf, v, A	op. 11	Peters, 1862.

REITER, Joseph, b. 1862, Austrian composer (self-taught).

5th quartet (*Aus der Heimat*), str, E flat	op. 30	Mozarthaus, 1903.

The rest of Reiter's quartets are unpublished. They are mostly single movements with subdivisions after the style of Liszt's symphonic poems, and in the nature of ballad-cycles arranged for instruments, each bearing a title. The published quartet is founded on Upper Austrian Ländler. In some of his work the writing is rather weak, true chamber music polyphony being lacking, but later, after much serious study, Reiter produced works responding much nearer to classical ideals—notably his quintet in D minor, with the gloomy motto, *Media vita in morte sumus*, and his last two string quartets, no. 5 in E flat (*Aus der Heimat*) and no. 6 in F minor (*Melancholie*). I gather these particulars from Theodor Helm's valuable book on Beethoven's string quartets. Editor.

RENARD, C.

Sonata, pf, v		Senart.

RENDANO, Alfonso, b. 1853, Italian pianist, pupil of Reinecke.

Rendano was the inventor of the independent pedal for the piano, the use of which is to solate one or more sounds from the rest. Among his compositions is a quintet for piano and strings.

RENIÉ, Henriette, b. 1875, distinguished French harpist.

Trio, harp (or pf), v, vc	Rouhier, 1909.
Sonata, pf, vc	,, 1921.

For her chamber works Madame Renié was awarded the Prix Chartier.

RENIÉ, Jean, French composer.

Quartet, str, c mi	Rouart, 1919.

REPEATS. Once regarded as a rite, the observance of repeats at chamber concerts has come to be considered a matter of personal judgement. In the old spacious days, players were more lavish of the time allotted to a chamber work, even the second part of a quartet being habitually repeated. Now the tendency is to spare audiences the strain of listening for the second time to lengthy and complex works, for which relief, as far as my observation goes, they are grateful. The plain truth is that the musical layman is scared away from the chamber music concert-room by what he considers to be the excessive length of the works given.

On the other hand, amateurs favour the repetition of the first section of movements in sonata form, and consider that short sections (variations, &c.) should also be repeated. A repeat that could well go by the board is the second part of a long scherzo (for instance, the scherzo of the C major quintet of Schubert). It reappears da capo, and a third appearance is once too many. Editor.

RESPIGHI, Ottorino, b. 1879, Italian composer, pupil of Rimsky-Korsakov and Max Bruch.

	Composed	
1st quartet, str, D	1907	Pizzi; U.E.
2nd quartet, *Quartetto Dorico*, str	1924	Ricordi.
Sonata, pf, v, b mi	1916–17	,,

Respighi is now Director of the Liceo Musicale di Santa Cecilia at Rome, a post to which he was appointed in 1923. His work stands out among contemporary Italian compositions by reason of its copiousness and variety, in virtue of which it is entitled to critical consideration, irrespective of its dignity and good taste, and the skilful craftsmanship, often amounting to virtuosity, which make it interesting. There is scarcely a genre of composition in which he has not experimented. In this respect he may be likened to Saint-Saëns, and a more detailed comparison reveals other and deeper affinities with the French composer, the most conspicuous being the facility and pleasing quality of his music, and his mastery of the means of expression.

Respighi was born and bred in an atmosphere of music, and his artistic training took place during the golden period of Bologna's musical life, the reign of Giuseppe Martucci; thus he never experienced the difficulties, often amounting to torture, which many composers go through in their efforts towards self-expression. The material was pliant to his will; the musical phrases evolved without effort; echoes of heard music reverberated in his inner consciousness as in a sea-shell, and he reproduced them with the felicity of youth, which imagines itself to be teeming with ideas when it is merely repeating what has been stamped by others on its impressionable mental fabric. His quick intelligence and his desire for knowledge brought him into contact with all the most characteristic contemporary works of his own and of other countries. His mind apparently traversed all the different varieties without becoming strongly attached to any, but a keen observer might deduce from his work that his consciousness had stored up the experience as precious material from which the secret of this or that beauty might be extracted at leisure. At all events, these experiences were translated into music which, though it tells us very little about the composer's soul, mind, or aesthetic convictions, nevertheless reveals a genuine musician and one already sure of his means of expression.

Unfortunately it is difficult to analyse what is left of Respighi's music when all that pertains to craftsmanship has been eliminated. The main conception is apt either to elude us or to make no very definite impression, and so tends to be swamped by a technical elaboration which appears to be wrought for its own sake and is frequently unnecessary. We cannot but suspect the composer of a willingness to let any occasion serve for the exercise of his facile and masterly skill. As the materialization of his idea proceeds, the music seems to recede further and further from his personality, or he from the music. The impeccability of the workmanship even becomes annoying, because it conceals a calculating coldness; the emotion it excites is no sooner born than it dies, and the work relapses, so far as the hearer is concerned, into the chaos of uncreated things.

Paradoxically enough, the musician who seems to have the most strings to his lyre gives the impression of eternal sameness and of repeating himself continually. For this reason, and also because his nature is essentially lyrical and colouristic, his smallest works may be said to show Respighi at his very best, and they will not improbably continue to be prized when his more ambitious compositions are forgotten.

In the domain of chamber music, Respighi's chamber music includes two string quartets—the first (D major) in 1907, the second (*Doric* quartet) in 1924. Of the latter, which is unpublished at the time of writing, we are not able to speak. The first may be regarded as a juvenile essay, effective and well contrived, but exhibiting a great diversity of styles which are not successfully blended into one whole.

THE VIOLIN SONATA must be regarded as the work of a serious artist, and has been played several times with great success. It is solidly constructed, although as a whole it seems somewhat ponderous, and overweighted with pianistic elaboration; further, it shows little advance in creative power. This expert composer is successful in concealing the various sources of his musical ideas, but he never really stirs the emotions or utters a word which we feel to be entirely his own. The passacaglia, which forms the third movement, is perhaps most worthy of mention, and certain passages, particularly, afford proof of Respighi's easy mastery over form.

The little lyric poem for mezzo-soprano and string quartet called *Il Tramonto* (Sunset), the words of which are a translation from Shelley, is a refined and delicate piece of work, albeit a trifle monotonous; but his best work has been done in departments of the art which are not within the scope of this Cyclopedia.

GUIDO M. GATTI.

[Since the above article was written, Respighi's second quartet has been published and publicly performed in London. Dr. Altmann (*Handbuch*) writes that 'the Doric mode is chosen for the opening and main themes of the work, which, though divided into the usual four sections, is played without a break. It is interesting on account of the frequent use of 7/4 and 7/8 rhythms, and of the individuality of the harmonies. The finale is remarkable. It is a manner of passacaglia built out of the main theme, and brings the work to an exceedingly effective conclusion.'

I have frequently played the first quartet, which has given me much delight. The violin sonata, introduced to London audiences and finely played by Sammons and Murdoch, appears to me less spontaneous. Though it contains some metrical complications that are embarrassing and not very effective, one still has the impression that it is the work of a master. A work for chamber orchestra, *Trittico Botticelliano*, was performed at Mrs. Coolidge's Berkshire festival in Sept. 1928. EDITOR.]

RESTAURANT AND CAFÉ MUSIC. It would be snobbish to make the assertion that, amidst the welter of commercialized music organized in various world cities for Philistine listeners, with an accompaniment of plates and dishes, no strains of real beauty are ever heard, yet it would not be without partial justification. One can but see that trading instincts block the way.

My sympathies go out to the many conservatoire-trained performers who for practical reasons, sometimes from stern necessity, have been compelled to accept uncongenial posts in establishments of the kind indicated. Some, to my knowledge, have essayed the introduction of chamber music into their programmes only to be anathematized by irate business managers for their pains. Yet some traces of their efforts are left behind, and music of the finer sort, if only in the form of snippets, finds its way more often into the musical menu than of old.

An example of what has been done in the past is worth recalling. No less a musical expert than Edwin Evans in pre-war days helped the late W. B. Fuller of the well-known Regent Street tea-shop to put before its frequenters excerpts from string quartets led by a talented violinist (nephew of Nikisch) who died during the war. Since then commercial counsels have prevailed, and conventional musical prattle has taken the place of chamber music, but Mr. Evans received assurances that many of the habitués had been surprised and delighted with the type of music he gave them. To this even the man of commerce may give heed. EDITOR.

REUCHSEL, (1) AMÉDÉE, b. 1875, French composer, pupil of Fauré.

Quartet, str, d mi	Lemoine,	1909.
Sextet, pf, fl, ob, cl, horn, fag	,,	1909.
Quartet, pf, v, vla, vc, c mi	,,	1907.
Trio, pf, v, vc, E flat	,,	1907.
Sonata, pf, vc, e mi	,,	1907.

A. Reuchsel was awarded the Prix Chartier in 1908 for chamber music.

His piano quartet may be selected as typical of the composer. It was first performed in London by the Henkel Piano Quartet in 1914. The work is of unequal merit, but the music appeals by the sincerity and spontaneity of the composer's ideas, and the vigour and passion with which they are expressed. The opening allegro appassionato at once strikes the key-note of the work in the broad sweep of its melodious phrases. The second movement begins with an effective duet between viola and 'cello, the theme being developed on broad lines with very full piano support, working up to an almost orchestral climax. The finale is ushered in by a short andante recitativo played with muted strings, contrasting with the allegro vivace in 6/8 time, a wild tarantella, interrupted by a return to the andante recitativo, but resuming its mad career after twenty-six bars, introducing some very awkward pizzicato passages for the strings. Finally, a short reference to the slow movement and a brilliant presto—a working-up of the tarantella—bring the quartet to a breathless close. L. HENKEL.

(2) **Maurice**, b. 1880, violinist, brother of Amédée.

Quartet, str, e mi	Hamelle,	1914.
Trio, v, vla, vc, g mi	,,	1910.
Sonata, pf, v	Lemoine,	1912.
,, ,, ,, b mi	Hamelle,	1914.
Suite italienne, pf, v	,,	1911.
,, *romantique*, pf, v	,,	1913.

Maurice Reuchsel is an accomplished quartet leader, and performs also on the viola da gamba. Under his name annual concerts have been given for many years at Lyons.

His string quartet, in three movements, is classic in trend, slightly tinged with Franckist influence. The second movement unites the functions of adagio and scherzo, and contains some clever canonical writing. The finale is characterized by two themes, one vigorous in fugal style (E major), the other (A minor) reflecting a poetic melancholy. Cohesion is given to the work by allusions to earlier movements. (*Guide Musical*.)

REULING, Wilhelm (Ludwig W.), 1802–1879, German composer and conductor.

Two trios, pf, v, vc, d mi, A	opp. 75, 76	Haslinger, 1841 and 1843.
Trio, pf, v, vc, b mi	op. 82	Schott, 1847.

Schumann (*Gesammelte Schriften*) made Reuling's trio, op. 75, the pivot for some pungent remarks upon the 'German-Italian mongrel school', which in his time flourished in Vienna. In spite of his well-known desire to point out the good things in every composer's work, the best he could say of Reuling's trio was that 'it was written in a worthy art form'.

Reuling was less successful in chamber music than as a composer of opera. Editor.

REUSS, August, b. 1871, German composer.

Octet, 2 ob, 2 cl, 2 horns, 2 fag, B	op. 37	Halbreiter, 1920.
Quartet, str, d mi	,, 25	Eulenburg, 1907.
Frühlingsquartett, str, D	,, 31	Eulenburg, 1916.
Quintet, pf, 2 v, vla, vc, f mi	,, 12	Kistner, 1902.
Trio, pf, v, vc, F	,, 30	Wunderhorn-V., 1913.
Sonata, pf, v, c mi	,, 26	Wunderhorn-V., 1910.

One of Ludwig Thuille's most prominent pupils, especially in the domain of harmony, this composer has of late attracted the attention of serious musicians by his chamber music.

The Quintet, his first composition of the kind, though it must obviously be judged as a product of his *Sturm und Drang* period, has so much originality that we can afford to close our ears to certain unpleasing chords. The first movement is written on broad lines, and is dramatic and genuinely passionate in character, while the andante derives from Wagner's later works, and the scherzo is rhythmically interesting. The finale is the least clear, and presents special difficulties to the performers.

The String Quartet, op. 25, is recommended to quartet parties as a dignified and thoroughly sound piece of work, happily inspired as regards its melody, and much easier to play than the *Frühlingsquartett*, in which the rhythm makes such demands on the players that amateurs may well complain of its complexities.

The Piano Trio reaches a high level, though the composer troubles very little about precedent, and again demands a great deal from the performers. But, despite certain crudities, the work is worthy of patient study. The first movement opens with a broad, characteristic motif, which serves more or less as a motto and is used in the course of the movement in various ways (as the subject of a fugue, for instance); it also appears as a reminiscence in the slow movement, and is introduced into the finale, where it rounds off the exposition of the themes. In the first movement, which is very passionate, there are, nevertheless, some tender and charming passages, and thus the composer obtains a good deal of variety, enhanced by frequent changes of tempo. An excellent contrast to this movement is provided by the intensely rhythmical scherzo, in which chromatics are freely used, though many will find the trio far-fetched—even slightly ragged. The expressive slow movement opens and closes with a 'cello solo. A soft melody, full of pathos, then leads into a kind of funeral march, interwoven with which is the motto theme. There is defiant humour in the opening of the finale, but, by way of contrast, there presently appears an ingratiating melody, alternating between 12/8 and 6/4 time. This leads to yet another, a most happy inspiration, which is rounded off by the motto motif by way of a close. The recapitulation is normal, in accordance with Reuss's general habit of following classical models. He has a liking for harp effects on the piano, also for a unison of the strings against the keyboard instrument when he wishes to emphasize a motif.

The Violin Sonata is well worthy of attention, in spite of a few startling harmonies and rhythms. The least easy movement to assimilate is the first, in which the delicacy of the principal second theme is overwhelmed by the rude strength of the first. The enchanting and effective scherzo is a capital study in 5/4 time. Transparency and fine melodic material make the finale peculiarly attractive. As to performance, greater demands are made on the understanding than on the technique.

Wilhelm Altmann.

REUSS, Heinrich XXIV, Prince of Reuss-Köstritz, 1855–1910, Austrian musical amateur.

	op.	
Sextet, 2 v, 2 vla, 2 vc, d mi	12	Schott (Berlin).
Sextet, 2 v, 2 vla, 2 vc, b mi	17	Simrock.
Quintet, 2 v, 2 vla, vc, F	4	Peters.
Quartet, str, d mi	1	Gutmann.
,, ,, F	11	Eulenburg.
,, ,, A flat	16	Schott (Brussels).
Two quartets, str, g mi, E flat	23	Mozarthaus.
Quintet, pf, 2 v, vla, vc, C	15	Rahter.
Quartet, pf, v, vla, vc, f mi	6	Simrock.
Trio, pf, v, vc, c sharp mi	14	Junne.
Trio, pf, v, vc, G	37	Mozarthaus.
,, pf, v, vla, A	25	,,
Sonata, pf, v, g mi	5	Peters.
,, ,, ,, e mi	21	Mozarthaus.
,, pf, vla, G	22	,,
,, pf, vc, C	7	Simrock.

From his early youth this prince was trained by his composer father, Prince Heinrich (1821–1893), to give his attention to chamber music, and apart from six symphonies he produced nothing but a series of chamber works, in which he shows plainly the great debt he owes to Herzogenberg, Rust, and, more especially, to Brahms. Without exhibiting any particular originality or depth, his works for the most part repay close study, and the attention of amateurs in particular may be drawn to them. Even Joachim considered some among them as worth playing in public.

The Piano Quintet reveals a refined nature, although it contains little evidence of imaginative power. The opening allegro is compact and very transparent, while the scherzo reveals a certain originality.

String Quartets. The string quartet in A flat displays skill in the working-out section, but it is rather poor in invention. This, however, cannot be said of the two string quartets, op. 23, both models of quartet style. The first of them opens with a movement entitled *Legend*, which consists of an introduction in G minor and an allegro in B flat. There is a brilliant and thoroughly distinctive scherzo, a good solid variation-movement, and a lively finale, not quite on the level of the preceding movements. The second of this opus is fresher and broader in design than the first, particularly the opening movement. Very pleasing, too, is the intermezzo, the trio of which is full of ingenuity; and there is a very jolly rondo-finale with a rousing first subject of the hunting-song type.

The Piano Trio, op. 14, is clearly the work of a learned contrapuntist. The finale of this work is worthy of especial mention as it contains some very fine variations on a moderato e maestoso theme, reminiscent of the funeral march in Schumann's piano quintet.

The composer also displays his mastery of variation form in the middle movement of the violin sonata, op. 21. The work is in three well contrasted movements, of which the finale is the most original.

Viola Sonata. In view of the small number of really good sonatas for piano and viola, the composer's op. 22 is very welcome. The distinctive tone of the stringed instrument is fully recognized, and at no time is the piano permitted to overpower it. The first movement is idyllic, almost pastoral, in character. In the andante there are ingenious variations on an expressive theme in the nature of a funeral march; the finale, however, is not quite worthy of the preceding movements.

Wilhelm Altmann.

REUTER, Fritz.

Liebespsalmen (song-cycle), voice, str sextet	op. 4	Kistner & Siegel.
Phantastische Suite, pf, fl	,, 6	,, ,,

REY-ANDREU, Étienne, b. 1875, French composer, pupil of Georges Migot.

Sonata, pf, v, c mi	op. 46	Senart.
Poème, pf, vc, E flat	,, 73	,,

Rey-Andreu is a native of Languedoc, and his music is influenced by the folk-lore of his country. His music is bright, clear, rhythmic, and full of imagination. The *Poème* is his most recent work. Besides the above, he has written a number of important works which are still in MS. They include a quartet for the unusual combination of four 'cellos.

REZNIČEK, Emil Nikolaus von, b. 1861, Austrian composer.

Quartet, str, c mi	Siegel, 1883.
,, ,, c sharp mi	Simrock, 1921.
,, ,, d mi	Challier, 1923.

The string quartets of this most able composer, who is both a master of classical style and a fully equipped modern writer, will be appreciated by lovers of chamber music. The first is a transparent and concise work, and agreeably melodious. The second shows the composer in his maturity; strong in melodic invention, often striking in rhythm and harmony, and certainly worthy of the attention of all quartet societies.

The third can be recommended highly, both for public and private performance. It is finished in form, admirably conceived as regards effect of sound, and its melody happily inspired, reminding one at times of Schubert, at others tinged with Hungarian colouring. One is captivated by the opening movement, the second subject of which is slightly reminiscent of a theme from Humperdinck's *Hänsel und Gretel*. The expressive adagio breathes ethereal calm; the alternation of 8/8 and 10/8 time is here used with perfectly natural effect. Indeed, Rezniček commands all possible respect as regards both rhythm and harmony. The intermezzo-like molto moderato in A is a real 'encore' piece. It is a dainty bit of rococo; the main theme is supplemented by a middle section full of native humour, and an expressive air in E flat. The work is crowned by a very quick finale, distinguished by flashes of genuine wit and yet allowing the emotions full play. All four players are provided in this quartet with very effective parts (quite within the powers of amateurs), and although conforming to modern feeling, the work clearly testifies to the vitality of the old classical forms.

Wilhelm Altmann.

[A passage from a Rezniček quartet is included in Otto Schnirlin's *New Way* (*v.* Anthology). It was played in Berlin by the Dessau Quartet in 1906.]

RHEINBERGER, Josef Gabriel, 1839–1901.

	op.	
Nonet, fl, ob, cl, fag, horn, v, vla, vc, cb, E flat	139	Kistner, 1885.
Quintet, 2 v, 2 vla, vc, a mi	82	R. Forberg, 1875.
Quartet, str, c mi	89	Leuckart, 1876.
„ „ F	147	„ 1888.
Theme and var$^{\text{ns}}$., str. quartet	61	—
Theme and var$^{\text{ns}}$., str. quartet	93	R. Forberg, 1876.
Quintet, pf, 2 v, vla, vc, C	114	Kistner, 1878.
Quartet, pf, v, vla, vc, E flat	38	Augener, 1870; Siegel.
Trio, pf, v, vc, d mi	34	Kistner, 1870.
Trio, pf, v, vc, A	112	R. Forberg, 1879.
„ „ „ „ B flat	121	Leuckart, 1881.
„ „ „ „ F	191	R. Forberg, 1899.
Sonata, pf, v, E flat	77	„ 1874.
Sonata, pf, v, e mi	105	Kistner, 1878.
Suite, organ (or pf), v	166	Leuckart, 1891.
Sonata, pf, vc, C	92	André, 1876.
„ pf, cl, e flat mi	105a	Kistner, 1893.
Sonata, pf, horn, E flat	178	„ 1894.

While Rheinberger's church music (including the organ sonatas, in particular) and a few larger secular choral works still enjoy great consideration, it is only very occasionally that his chamber works are heard in a concert-room. This is not as it should be, for (to give an instance) the theme with variations for string quartet, op. 93, is one of the grandest passacaglias ever written. No quartet society which prides itself on artistic programmes should neglect it. Admitting that Rheinberger, in spite of his romantic outlook, was strongly influenced by Beethoven, Schubert, and Mozart in his chamber music (which forms but a small part of his total output), he still has enough originality, even in the invention of melodies, to grip the hearer. If he fails to do so, it is in his last movements, which are apt to be too slight. His skill in development is beyond praise, and he is a master of form, able to endow his canonic weavings and his often positively Bach-like fugues with a convincing appearance of strength. As examples may be quoted the finales of the piano quintet and the string quartet, op. 147. In the latter, by the way, the fugue subject is an imitation of a cuckoo clock. That Rheinberger is capable, on occasion, of producing original sound effects is seen from such works as the nonet and the horn sonata. It may safely be said that there is hardly one among Rheinberger's chamber works which will fail to give some satisfaction; for amateurs, especially, they cannot be too warmly recommended. The slow movements, which make no excessive demands on the players, are in most cases very expressive, and almost all are distinguished by good melody and wholesome sentiment. In the piano trio, op. 121, and the string quartet, op. 89, admittedly a very successful production, a Hungarian note is occasionally struck.

The String Quintet, which should still be acceptable in the concert-room, opens with an allegro with a first subject rippling gaily in Mendelssohnian fashion until overtaken by a more characteristic secondary theme. Into this flow of movement comes the second subject, beginning quietly, but gradually asserting its power until the desired calm is assured. A kind of fanfare forms an introduction to the development, and again, later, to the coda. The adagio molto, in Lied (aria) form, has a romantic main section with a notably original accompaniment, and a chromatic middle section in the minor. Chromatic, too, is the scherzo, which consists of a dance air with strongly marked rhythm; in contrast to this the trio introduces a pleasing strain in dialogue form. The finale (designated *Rhapsody*) is the most distinctive movement of this *Magyar* quintet. It opens with a thoroughly characteristic first subject; the second subject is broad and impressive, and the auxiliary themes full of meaning. One of these recalls the fire scene from the *Walküre*, and these solemn chords form an impressive contrast to the prevailing turmoil.

The Violin Sonatas. Of these, op. 105 contains another reminiscence of the close of the *Walküre*, for which Rheinberger must have had a special affection, at the end of the first movement. This movement opens with a magnificent, truly romantic cantabile theme, but is not maintained on the same high level. The deeply emotional andante molto, in B major, consists in the main of a melody for the violin, with a tasteful accompaniment which for a long time is kept uniform. The finale has a vigorous, rhythmical first subject, but the second is more attractive. Both instruments are effectively treated in this sonata and the companion work.

Op. 77 also deserves consideration from lovers of good home music. The opening allegro is clear in construction and fresh in inspiration. The adagio espressivo begins with a really exquisite melody, to which the dance-like middle section forms a sharp contrast. The dashing finale, 'alla tarantella', is sufficiently described by its title; it reveals some striking sound effects. Rheinberger published only one 'cello sonata, though two others remain in MS. The number of his chamber works would have been larger had he been less self-critical. For instance, when he dedicated his first string quartet to the Florentine players in 1876, he already had at least eight such compositions lying by, which he could not make up his mind to publish.

Wilhelm Altmann.

[Dr. Altmann has not referred in his article to Rheinberger's piano quartet in E flat, famous (in England at least) till the century's end, when its popularity showed signs of waning. The waning has continued, and now the work is seldom heard or even heard of. I have to admit that I have searched among my music, and apparently do not possess a copy of it, of which I am somewhat ashamed. This is one of the quartets which has provided amateurs, who are not all high-brows (myself among the number), with a transition stage, and for that reason alone deserves to be rated highly. One of the most eminent living interpreters of Brahms's chamber music confided to me once, that in his far-off youthful days he preferred the Rheinberger to the Brahms quartets. Even for him, then, it was a stepping-stone to higher things, and I cannot help thinking that composers of ability, instead of deriding works which are so genuinely helpful, would do well to try their hands at emulating Rheinberger by supplying a few pieces of chamber music easier of assimilation by amateurs of modest pretensions than the more complex works of modern composers. Rheinberger's quartet may be 'dated' and to some extent put aside, but in its time it has proved interesting to so many pianists and string players, that I for one am moved to pay tribute to its usefulness.

A piece used for church performance is Rheinberger's trio for organ, violin, and 'cello, and his piano trios form part of the general amateur's repertory. Op. 112 is also still popular, and the Rheinberger trios form an agreeable change from more complex music.

Editor.]

RHENÉ-BATON. *v.* Baton, Rhené.

RIBOLLET, A., contemporary French composer.

Suite, pf, vla		Leduc.

RICHELOT. *v.* Simia, G. R.

RICHTER, Ernst Friedrich Eduard, 1808–1879, German composer.

Quartet, str, e mi	op. 25	B. & H.
Sonata, pf, v, a mi	,, 26	,,
,, pf, vc, A	,, 37	R. & E.

Riemann describes him as a 'respectable' composer, but he is most widely known by his theoretical works. He was Moritz Hauptmann's successor as Cantor of the Thomasschule at Leipzig, Bach's old post. Albert Tottmann speaks highly, in his *Führer durch den Violinunterricht*, of his quartet, op. 25, especially of the variations in the third movement.

RICHTER, Franz Xaver, 1709–1789, Moravian composer, associated with Stamitz in Mannheim.

Modern republications:

Six quartets, str, C, B flat, A, E flat, G, D	op. 5	(H. Riemann), *D.T.B.*, B. & H., 1914.
Trio, pf (obb), fl (or v), vc, g mi		(H. Riemann), *D.T.B.*, B. & H., 1915.
Trio, pf (obb), fl (or v), vc, A		(H. Riemann. Coll. Mus. 18), B. & H., 1904.

The above quartets are among Riemann's collection of Mannheim chamber music of the eighteenth century. There is a detailed account of the composer in the preface to this volume of the *D.T.B.* Burney, in his *Present State* (*Germany*) ii. 327, speaks of Richter's great reputation and his lack of originality; he mentions also his frequent use of the device known as 'Rosalia', which he is supposed to have been the first to employ.

In 1925 the Lener Quartet introduced to London a string quartet in D major containing some really lovely melodic writing, which might have been signed by Mozart or Gluck (*v.* Mannheim School).

Editor.

RICHTER, Willibald, contemporary composer.

Little suite, pf, v, G		Schott, 1909.

RICORDI, Giulio, 1840–1912, Italian composer.

Prize quartet, str, G		Ricordi, 1865.
Trio, pf, v, vc, D	op. 83	Cranz, 1861; Ricordi.

Giulio Ricordi was grandson of Giovanni, the founder of the great publishing house, of which he was himself the head from 1888 till his death. The above quartet gained the Basevi Prize in 1864. He was an intimate friend of Verdi, and a man of varied accomplishments.

RIEGGER, WALLINGFORD.

Graded Studies in Ensemble Playing for piano and violin	Schirmer.

RIEMANN, HUGO (Karl Wilh. Julius H.), 1849–1919, German composer.

Quartet, str, g mi	op. 26	B. & H., 1879.
Var^{ns}. on a theme of Beethoven, str. quartet	„ 53	„ 1903.
Trio, pf, v, vc, E	„ 47	Rahter, 1888.
Sonata, pf, v, b mi	„ 11	Kahnt, 1875.

It was not till the end of the Franco-German war, in 1871, that Riemann began to study music. Though a composer, his chief importance lies in his work as a musicologist. His *Musiklexikon* is, of course, world-known, but the work which is especially interesting to lovers of chamber music consists of researches into the chamber music of the past. The works edited by him are to be found in the two collections, the *Denkmäler der deutschen Tonkunst* and the *Collegium musicum* (B. & H.), in which old chamber works are carefully edited for performance under modern conditions. The collections contain works of every type, quartets, trio-sonatas with 'cello *ad libitum*, solo sonatas with figured bass, &c., &c.

Among the most important works edited by him are those of Abaco and the Mannheim symphonists (*Mannheimer Kammermusik des 18. Jahrhunderts*) in the *D.T.B.* Translations of his works are published by Augener.

M. DRAKE-BROCKMAN.

RIES, FERDINAND, 1784–1838, German composer, pupil of Beethoven.

Works published by existing firms:

	op.	
Quintet, 2 v, 2 vla, vc, d mi	68	Peters.
Quintet, 2 v, 2 vla, vc, a mi	167	Schott.
Quintet, 2 v, 2 vla, vc, G	171	B. & H.
Quintet, fl, v, 2 vla, vc, b mi	107	Peters; B. & H.
Three quartets, str, F, G, f sharp mi	70	Peters.
Three quartets, str, B flat, c mi, A	126	„
Three quartets, str, a mi, e mi, g mi	150	Simrock.
Two quartets, str, E flat, B flat	166	„
Three quartets, fl, v, vla, vc, C, e mi, A	145	„
Octet, pf, v, vla, cl, horn, fag, vc, cb, A flat	128	Kistner.
Septet, pf, cl, 2 horns, v, vc, cb, E flat	25	Simrock.
Sextet, pf, 2 v, vla, vc, cb, C	100	„
Sextet, pf, harp, cl, fag, horn, cb (also as quintet, pf, harp, v, vla, vc)	142	Schott.
Quintet, pf, v, vla, vc, cb, b mi	74	Peters.
Three quartets, pf, v, vla, vc, f mi, E flat, e mi	3, 17, 129	Peters & Simrock.
Trio, pf, v, vc, c mi	143	Schott.
Three sonatas, pf, v, e mi, a mi, g mi	38	Cranz.

Besides the above, there is another string quintet, op. 37 (Richault); also a very large number of piano trios and violin sonatas, as well as sonatas for 'cello, clarinet, and horn, for which *v. Fétis*. They seem mostly to have been published by Simrock and Peters, or at Vienna. Most of the chief publishers had the sonatas.

Although Ferd. Ries's numerous compositions for the chamber are almost forgotten, they were frequently included in concert programmes early in the last century. A quintet of his was played at the old Philharmonic Society, with himself at the piano in 1819.

His quintet in D minor, op. 68, was played at South Place and described in the programme notes as 'containing much bold writing, many strong contrasts and an abundance of clever detail'.

Though he was the pupil and friend of Beethoven, Ries rarely deserted the paths of orthodoxy. A preponderance of the first violin is to be noticed in his string works, probably owing to the influence of Spohr.

EDITOR.

RIES, FRANZ ANTON, 1755–1846, German violinist.

Befriended and taught by Beethoven, with whom he sometimes improvised duets (piano and violin). He began early as an infant prodigy, and lived to an advanced age. His works include three string quartets (see *Vidal*).

EDITOR.

RIES (1), HUBERT, 1802–1886, violinist, son of Ferdinand.

Hubert Ries was chiefly known as a teacher and composer of ensemble music, suitable for violin students. He was the father of Louis Ries, second violin from first to last at the London 'Pops', and of Franz Ries. For list of works *v. Altmann.*

EDITOR.

(2) Franz, b. 1846, German violinist, son of the above.

Quintet, 2 v, 2 vla, vc, c mi	op. 28	Kistner.
Quartet, str, d mi	„ 5	R. & E.
„ „ B flat	„ 22	„
1st suite, pf, v, g mi	„ 26	Leuckart; U.E.
2nd „ „ „ F	„ 27	R. & E.; Carl Fischer.
3rd „ „ „ G	„ 34	„ „
4th „ „ „ d mi	„ 38	„ „

Where is the violinist who does not know the third Ries *Suite*? Yet his four popular suites cannot here be discussed since they are written for violin with piano accompaniment, and pass accordingly into the category of solo literature, not chamber music. Certainly they approximate very closely to the old sonata for violin with figured bass, but neither should these be included in chamber music, although frequently inscribed 'sonata da camera'. This much may be said, however: that Ries understood, as hardly another has done, how to seize the spirit of the old partitas or suites—consisting mainly of dance movements—with the greatest felicity, and yet at the same time to charm modern musicians with both melody and harmony.

In addition to his successful solo pieces for violin, he wrote certain chamber works, which will be appreciated by amateurs, though they are not daringly modern.

The String Quintet in C minor might well be played with success in the concert-hall even to-day. It is effective for all instruments, tasteful in its melody, clear and easy to grasp, and is obviously the work of a refined, well-educated musician, trained in the classical school. In the first allegro the main subject is announced by the 'cello alone, and one does not easily forget the working out of this beautiful theme. The general tone of this movement is elegiac, and reminds one here and there of Beethoven's *Coriolan* overture. Mendelssohn is the source of inspiration for the intermezzo, a piquant movement with an expressive second melody and a vigorous, fiery middle section. The andante in C minor opens with a dirge of epic grandeur, through which echoes of a funeral march are heard. This theme then serves as subject for a series of tasteful variations, and finally emerges in the clear light of C major. It reappears towards the close of the finale, where it plays quite a considerable part, and forms a good contrast to the rest of the movement, which is mainly of a stormy and passionate nature. A five-note figure plays an important part here.

The first String Quartet shows Ries entirely as a disciple of Beethoven, Schubert, and Mendelssohn. The work is very agreeable to play, because it is written so very definitely in quartet style. It is throughout the work of an accomplished musician and a master of quartet form, who further possesses the gift of fine melody. Particular mention may be made of the second subjects of the two outer movements, the main theme of the scherzo, and the second of the adagio. The second quartet is a riper production, a fact which is especially evident in the charming intermezzo and the expressive andante. Wilhelm Altmann.

[I am glad that Dr. Altmann has written on Franz Ries's suites, which are quite in chamber music style. No. 3 is among the best-known violin pieces in existence, and was once among the most frequently played, but there is a fashion in these things.

He exchanged, for well-understood reasons, the profession of violinist and composer for that of publisher. The firm of Ries & Erler has made a speciality of the publishing of chamber music. Editor.]

RIETI, Vittorio, b. 1898, Italian composer, born at Alexandria.

Quartet, str, F	Senart.
Sonata, pf, fl, ob, fag	U.E.
Sonatina, pf, fl	

Studied the piano and composition under Frugatta and Respighi. His compositions are characterized by extreme clarity; in a certain sense they may be said to be inspired by classic models, so limpid is their quality and so clear the method of their construction. Rieti avoids the harmonic combinations of the romantic period, and is no worshipper of chords as separate entities. He builds on very solid foundations, generally taking the form of a theme presented in the first instance with clear and melodious expressiveness, followed by the treatment to which it most naturally lends itself. Hence we never find in his music any insistence on forms and species of composition belonging to other periods and other schools. His works are called sonatas, studies, or fantasies, but they do not conform to the traditional and academic rules governing those categories.

Another feature of Rieti's music is the fine sense of humour which runs through it all. In his hands popular or comic elements acquire significance and an amazing vivacity; the themes leap up and dance lightly in an ordered play of counterpoint and counter-melody. For in Rieti's music the harmony is the result of the free movement of the parts, as it was in that of the Italian polyphonists of the sixteenth and seventeenth centuries and of the instrumentalists of the following periods.

Of Rieti's numerous chamber works, the *Variations on a Chinese Theme* for violin and piano may be cited as dexterous and pleasing in style. One of the composer's most expressive works is the sonatina for flute and piano. In this, sonata form is perfectly observed, but—

and in this consists the peculiar merit of the composition—all the methods of treatment which have tended to make recent examples so heavy and academic are omitted, subject and development are logically and indissolubly connected, and the composer's idea is enabled to find complete expression within the compass of a few bars.

Among Rieti's other compositions should be mentioned a string quartet and a sonata for flute, oboe, bassoon, and piano. In the latter, a surprising maturity of thought and feeling is perceptible. While humour is the predominating quality of his other works, in this the mood is essentially lyrical;[1] in the second movement especially, the melody is prolonged in sinuous, undulating phrases which recall the lyric impetuosity of Verdi. A. Casella.

RIETSCH, Heinrich, b. 1860, German-Czechoslovak composer.

Quartet, str, A	op. 3	Robitschek, 1894.

Rietsch, a pupil of R. Fuchs, has done important work in editing old chamber music.

RIETZ, Julius, 1812–1877, German 'cellist, pupil of Romberg.

Sonata, pf, fl (or v), g mi	op. 42	B. & H.

Rietz did work which deserves recognition in editing the works of Bach and Handel.

RIISAGER, Knudåge, b. 1897, Danish composer, born in Russia.

3rd quartet, str	Hansen, 1926.

Dr. Altmann (*Handbuch*) speaks of the above quartet as being a concise work, conceived in the classic style, partly written in the Scandinavian idiom, and including a rondo of a burlesque nature. It has been included in the programme of more than one important quartet playing organization. Editor.

RIMSKY-KORSAKOV, Nicholas Andreievitch, 1844–1908, Russian composer.

Sextet, 2 v, 2 vla, 2 vc, A	(posth.)	Russ. Musik-Verein.
Quartet, str, F	op. 12	Schott.
1st movt. of quartet *Sur le nom B-la-F* (with Liadov, Borodin, and Glazounov), str		Belaiev.
3rd movt. of quartet *Jour de Fête* (with Liadov and Glazounov), str		Belaiev.
Allegro of quartet *Les Vendredis*, str, B flat		,,
Quintet, pf, fl, cl, horn, fag	(posth.)	,,
Serenade, pf, vc	op. 37	Bessel.

Rimsky-Korsakov devoted comparatively little of his creative powers to chamber music. Though an excellent connoisseur of instruments, a subtle colourist, and a past master of the secrets of resonance, his chamber works do not display any particular sense of colour. He regards the chamber ensemble with the eye of a classic—for him it is a colourless, graphic medium, its value consisting just in the homogeneity and equality of the instruments employed. He has a fine knowledge of their capabilities and of the uses to which they may be put, but he always confines himself to the classical style. He does not score for the quartet, nor treat it as a miniature orchestra, as Debussy did.

His chamber music occupies a secondary place in the list of his compositions. Most of it is more or less fortuitous. For example, the majority of the quartets of his more mature period came into existence through his connexion with the famous Belaiev circle—the little group gathered round the Maecenas and publisher—at whose house musicians assembled on Fridays to make music. Belaiev had his private quartet, in which he himself took part. This circumstance gave rise to a series of casual compositions, written by the composer members of the circle for performance on these Fridays. As a matter of course, they themselves did not attach serious importance to these drawing-room jokes, nor was the musical art excessively enriched by them, though they were produced by men of great distinction. Nevertheless, even casual things acquire a certain importance when they come from such a composer as Rimsky-Korsakov, the more so as he applied himself to these lighter tasks with his habitual skill and attention.

His intimacy with the Belaiev circle was affirmed by these chamber fragments. Amongst them is the first movement of the string quartet written on the theme of 'Belaiev' (B-la-F), which was used for musical purposes by many members of this group of Belaiev's friends. This allegro, in ordinary sonata form, is rather academic and musically somewhat dry, but it displays the composer's great skill in the treatment of the instruments. Rimsky-Korsakov in his primary form as a national Russian composer, with a specific style of melody, is here almost absent. To the same type belongs the third movement (entitled *Khorovod*) of the

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[1] As an example of the divergence of opinion which exists among critics I quote the following from the *Musical Times* (July 1925): 'Replete with harmonic twists from major to minor key, and coloured by some Stravinskian burlesques in the use of wind instruments, the sonata, with its parodied operatic trivialities and flashlights from Italian street life, is an unassuming but decidedly amusing piece.'

'Name-day' quartet, which was also written in collaboration with other composers (including Glazounov) as a name-day present to Belaiev —that genial and liberal Maecenas and hospitable host. In this fragment—casual so far as Rimsky-Korsakov's creative work is concerned —there is more of the national element, and therefore it comes nearer to his normal style, and may even be noted as a production which is not lacking in significance and ingenuity. The third fragment—of a similar type and equally connected with the name and home of Belaiev—is the allegro for string quartet in the *Les Vendredis* collection. The name was bestowed on it in honour of Belaiev's Friday dinners, when quartet performances were given. Amongst others, Scriabin took part in the Fridays, and besides him a number of pre-eminently second-rate composers, who were entirely the creation of the Belaiev circle. This allegro is of no serious importance.

In addition to the foregoing, Rimsky-Korsakov wrote two chamber works in his younger days, when he was still seeking a path for himself and trying his powers in every sphere of composition, including those which afterwards proved to be organically foreign to him. His string quartet was produced in 1869 —in the dilettante period of his creative work —and the style shows a want of confidence. The melody contains little of the Russian element; it is suppressed and hidden, and the rather simple and melodic structure is akin to the classic. The string sextet, a posthumous work, also belongs to the early period; in its construction there is, however, more of the genuine Rimsky-Korsakov. It is in five long movements, full of gaiety and *entrain*.

The list of his chamber compositions must include the *Serenade* for 'cello and piano, written about 1888. Melodious and unpretentious, it is also a *pièce d'occasion* and cannot be regarded as one of the famous composer's typical and significant inspirations. Nevertheless, we have to admit that it possesses a number of positive merits—it is gratefully written for the instruments, and is an effective work and a considerable addition to the restricted repertory of chamber music for the 'cello.

L. Sabaneiev.

[Rimsky-Korsakov's one complete quartet well illustrates the composer's tardy development, for though he was already twenty-five years of age when he wrote it, it is strangely immature. The opening allegro is not without charm, but the first subjects in all the movements are worked to death, the andante is derived from Beethoven's fourth quartet, and the finale chiefly remarkable for its triviality. Yet from this low plane of musical culture he raised himself by his indomitable perseverance and will power to the lofty heights he ultimately occupied as an operatic composer: his very second-rate quartet becomes then an interesting human document. Editor.]

RINKENS, Wilhelm, b. 1879, German organist.

Quintet, pf, 2 v, vla, vc, A	op. 23	Simrock.
Trio, pf, v, vc, d mi	,, 21	,,
Four pieces in form of a suite, pf, v	,, 24	,,
Sonata, pf, v, c mi	,, 20	,,
,, pf, vc, d mi	,, 22	,,
Suite, pf, vc, old Greek mode	,, 26	,,

The quintet is an original work of considerable melodic interest.

RIPFEL, Karl, 1799–1876, German 'cellist.

Quartet, ob, v, vla, vc	Schott.

Bernhard Romberg declared that Ripfel was the greatest of the masters of the 'cello in his time. *Riemann* speaks favourably of his compositions.

RITTER, Alexander, 1833–1896, born in Russia, of German family.

		Composed	
Quartet, str, c mi	op. 1	1865	Siegel.

Ritter, who was one of the teachers of Richard Strauss, is interesting by reason of his relations with Wagner, whose niece he married. Dr. Altmann gives in his *Handbuch* a very appreciative analysis of his unjustly forgotten quartet. Editor.

RITTER, Hermann, b. 1849, German violist and composer for his instrument.

Trio (Divertimento), 2 v, vla.		
No. 1 after W. A. Mozart's opp. 19, 25		Vieweg, 1904.
No. 2 after L. van Beethoven's op. 9, nos. 1–3		
No. 3 after L. van Beethoven's op. 9, nos. 1, 3, and op. 12		
Italian Suite, pf, vla	op. 37	Kistner, 1886.
Sonata Album for Viola Alta, pf, vla		Merseburger, 1889.

Ritter made himself known by the introduction of a new kind of viola, the viola alta, which has a fuller and less nasal tone than the ordinary instrument. It has the disadvantage of extreme length. He formed a String Quartet consisting of W. Schultze-Prisca (violin), E. Cahnbley (viola tenore), H. Knöchel (viola bassa), and himself (viola alta). Editor.

RODE, Pierre (Jacques P. Joseph), 1774–1830, French violinist, pupil of Viotti.

Four quartets, str, E flat, E, D, G	opp. 11, 14, 15, 18	B. & H.

Rode met Beethoven at Vienna, and the master finished the sonata in G, op. 96, expressly for him. Rode played it with Archduke Rudolph at a private concert, but Beethoven was so dissatisfied with the violinist's rendering that he wrote to the Archduke, asking him to send him the violin part for further study, and added, 'He will not take it amiss, ... would to God there were reason to beg his pardon for doing so'.

As a composer Rode's education seems to have been neglected. It is said that Boccherini wrote the orchestration for his early concertos. They are fine, but his most enduring work is the *Twenty-four Caprices*, known to every violinist.

Fétis says that his quartets consist of a brilliant first violin part with trio accompaniment, but that they had great success when led by Rode himself. He was an intimate friend of Baillot; the two joined forces in public, and *Fétis* gives a description of Baillot playing his string trios with Rode and Lamarre. Each artist delighted, he says, to efface himself for his friend's benefit. M. Drake-Brockman.

[Rode is not known in the present day as a composer of ensemble music, for which, it is hinted, he had not even the necessary technical equipment, but his name appears in the early programmes of the old Philharmonic Society. It is so intimately associated with the nobler traditions of violin playing (he was a pupil of Viotti), and his concertos and capriccios for violin form so essential a feature in the early training of every quartet leader, that it must not be omitted from this chronicle. A superb violinist in his youth, admired and imitated by the great Spohr himself, he fell a victim in his later days to the fatigues of a nomadic existence, as so many other artists before and since have done, and his playing showed a serious falling-off.

That Beethoven was not satisfied with his reading of the violin part of his lovely G major sonata, op. 96, is not surprising when one reflects that Beethoven in this sonata adopted an entirely unfamiliar style, as alien to Rode as it was to other eminent musicians of his time. Editor.]

ROGALSKI, Theodor. *v.* Roumanian Composers.

ROGER-DUCASSE. *v.* Ducasse.

ROGOWSKI, Michael Ludwik, b. 1881, Polish composer.

Rogowski composed several chamber works for unusual combinations. One of them, for fl, pf, and little bells, is published by B. Rondanez (Paris).

ROHOZINSKI, L., contemporary Polish composer.

Suite brève, fl, vla, harp	Senart.
Sonata, pf, v, f sharp mi	Hamelle, 1920.

A young Polish composer recently coming into prominence as a composer of chamber music. Three pieces for flute and violin were broadcast (1926) by the B.B.C.

The attention of those interested in the unusual combination of flute, viola, and harp is directed to the *Suite brève*, a poetical composition in which the influence of Debussy is felt. Curious sonorous effects appear in the harp part, including many harmonics. Some sets of smaller pieces, pf, fl, and pf, v, which do not come within the scope of this Cyclopedia, are published by Senart. Editor.

ROLAND-MANUEL. *v.* Manuel, Roland.

ROLLA, Alessandro, 1757–1841, Italian violinist and violist.

Quartet, str, a mi	posth.	Ricordi, 1843.

Besides the above, Rolla wrote five other quartets, a quintet concertant (2 v, 2 vla, vc), three string trios and some for 2 v, vc, a sextet-serenade, &c. It is as a writer of duets for two violins and for violin and viola that his name is best known in England. They are thin in effect, but Andreas Moser seems to have had a high opinion of his chamber music, and writes in his *History of Violin Playing* as follows:

> 'If only concert-giving organizations had the courage to include in their programmes one of Rolla's trios, quartets, or the string quintet, the audience would listen astounded at the excellence of the music, intermediate between that of Haydn and Boccherini. The minuets are especially noticeable for their effectiveness.'

His duets for violin and viola are among the most effective for this combination. Rolla was for a few months the teacher of Paganini. Editor.

ROMAN, Johan Helmich, 1694–1758, Swedish composer, pupil (in England) of Dr. Pepusch.

Modern republications:

Two sonatas, pf, v	(V. Patrick Vretblad), Nordisk. Musikförlaget. (Stockholm.)

Riemann calls him the 'Father of Swedish Music', and devotes a long and interesting notice to him. He wrote a large number of chamber works, including seventeen trio-sonatas for 2 v, fig. bass. Of all his works, only twelve sonatas for flute, fig. bass were published during his lifetime. M. Drake-Brockman.

ROMANTICISM. The origin of romanticism in music is to be traced to the romantic movement in literature at the dawn of the nineteenth century, since when the word 'romantic' has been constantly in the mouth of the musician, though if asked to define it, he is not always ready with a reply. He feels, but is unable to translate his feelings into words, and speaks of it vaguely as an evocation from the music of Schumann, Weber, Chopin, Mendelssohn, and other mid-nineteenth century composers, but otherwise indefinable.

In the 'forties romanticism was the current coin of the intellectuals of the period, since when the currency has become gradually debased. Too harsh a word, perhaps. It may be advanced that those who love shop ballads, cinemas, novelettes, the restaurant orchestra, and the jazz dance hall have the right to hug to their souls a cheap romanticism belonging to the complex of sex. One may even admit that some sympathy may be extended to their untutored aspirations. But it is really sad to witness the departure of the glory which belongs by heredity to this once splendid word, to see a legacy from the days of chivalry, tending to the enrichment of the artist's vocabulary, in the mouth of every facile pleasure-seeker, and degenerating into the merest parrot-cry.

Schumann, the arch romantic, felt this when he wrote 'the judgement of a Philistine confuses all things; he calls everything he does not understand romantic'. And I can imagine that thoughts such as these obsess the young chamber music composer of our times who rises proudly and proclaims himself an anti-romantic. But I have not the smallest doubt that the swing of the pendulum will in time bring back the pure romanticism which coloured the conceptions of the great masters of the past. Editor.

ROMBERG, Andreas Jakob, 1767–1821, German violinist.

Among his many published works the most important are:

Two quintets, 2 v, 2 vla, vc	opp. 23, 58	Peters; Boehme.
Eight quintets, fl, v, 2 vla, vc	op. 41	Schott.
Quintet, cl, v, 2 vla, vc	,, 57	Simrock; Peters.

Twenty-eight quartets, str, opp. 1, 2, 5, 7, 16, 30, 53, 59, 67, three each, also *Quatuor brillant*, op. 11, published by various houses.

Of these B. & H. still catalogue:

Three quartets, E flat, g mi, F	op. 1	
Three quartets, D, E, C	,, 7	
Quatuor brillant, A	,, 11	
Quartet, pf, v, vla, vc, d mi	,, 19	Cranz.
Three sonatas, pf, v, G, B flat, c mi	,, 9	B. & H.

These sonatas are in B. & H.'s catalogue for 1900.

Also three quintets (with Bernhard R.), fl, v, 2 vla, vc, D, C, G	B. & H.

Andreas Romberg was intimately associated with his cousin Bernhard (*q.v.*), with whom he collaborated both as player and composer. He visited various cities (including London and Paris), and, though unsuccessful at first as a composer, won much appreciation in the end, Haydn himself showing interest in his early quartets, op. 1. These were written before the publication of Beethoven's op. 18, and thus are of historic interest as forming a link between the old and what was then the modern school of composition. It should be recorded also that the Leipzig Gazette (*Allgem. Musik-Zeitung*), in 1799 and 1802, spoke with great enthusiasm of his symphonies and chamber works as 'full of delicious melodies and interesting modulations', but to-day they are almost forgotten; and Andreas Moser in his *History of Violin Playing* speaks highly of his *Quatuor brillant*, op. 11, and the three string quartets, op. 59, some of which were included in the early programmes of the old Philharmonic Society. He is best known as the composer of the cantata upon Schiller's *Song of the Bell* and the *Toy Symphony*. Editor.

ROMBERG, Bernhard, 1767–1841, famous 'cellist, cousin of Andreas.

Works include:

Three quartets, str (nos. 1, 2, 3), E flat, B flat, D	op. 1	B. & H.
Quartet, str (no. 4), F	,, 12	Peters.
Three quartets, str (nos. 5, 6, 7), g mi, C, G	,, 25	,,
Two quartets, str (nos. 8, 9), A, d mi	opp. 37, 39	,,
Two quartets, str (nos. 10, 11), a mi, E	,, 59, 60	Kistner.
Trio, v, vla, vc, F	,, 8	Erard (Paris).
Three trios, vla, vc, bass	,, 38	Peters.
Three sonatas, pf, vc, e mi, G, B flat	(F. G. Jansen)	Haake.
and with Andreas Romberg:		
Three quintets, fl, v, 2 vla, vc, D, C, G	op. 1	B. & H.

Bernhard Romberg's chamber music is practically obsolete, though some of his ensemble music appeared in the early programmes of the old Philharmonic Society. His reputation as a composer rests mainly upon his virtuoso compositions for 'cello solo, from which one can infer how absurd is the often-told story of his trampling under foot his part in Beethoven's quartet, op. 59 in F, as 'too difficult'. W. von Lenz in his work on Beethoven tells that Bernhard Romberg considered the passage in question an 'unworthy mystification' (*unwürdige Mystifikation*), and on another occasion asked Spohr, who played to him one of the Beethoven quartets, 'How can you play such eccentric stuff?' That is the true story.

His playing, described by the critics of the day as 'characterized more by delicacy and lightness than by strength of tone', would seem to have been especially suitable for the interpretation of chamber music. He was the prototype of those fine 'cellists of a later day, Piatti and Casals. Besides the works listed

above, Romberg wrote three duos for violin and 'cello on themes by Mozart which can be recommended to musicians of classical tastes.
EDITOR.

RÖNTGEN, JULIUS, b. (Leipzig) 1855, Dutch composer, pupil of Hauptmann, Reinecke, and Lachner.

Serenade, fl, ob, cl, 2 horns, 2 fag, A	op. 14	B. & H.,	1878.
Trio, pf, v, vc, B flat	,, 23	,,	1885.
Sonata, pf, v, b mi	,, 1	,,	1873.
,, ,, ,, f sharp mi	,, 20	,,	1883.
Phantasie, pf, v, a mi	,, 24	,,	1888.
Sonata, pf, v, E	,, 40	Noske,	1904.
,, pf, vc, B flat	,, 3	B. & H.,	1873.
,, ,, ,, a mi	,, 41	Noske,	1902.
,, ,, ,, b mi	,, 56	,,	1910.

Julius Röntgen was formerly director of the Amsterdam Conservatorium; he resigned in 1924, and has since devoted himself to composition. As a chamber music writer he is one of the few remaining followers of the romantic school which reached its zenith in the work of Schumann, Mendelssohn, and Brahms. His style owes something to these masters, the last of whom he follows in his fondness for canon and other ancient devices, his suavity and facility suggesting a still nearer relationship to Mendelssohn, but in general principles of structure he follows Beethoven and Mozart. He admits that he is unable to appreciate modern music, and it is seldom that he indulges in any kind of experiment, though when he does so, as in the free form of the slow movement of his 'cello sonata (A minor), he is generally successful. HERBERT ANTCLIFFE.

[The string quartets and string trios written since his retirement in 1924, and as yet unpublished, show an increasing range of terse and masterly experiment in form, and often surpass his earlier works in depth and beauty. And whatever opinions Röntgen may have formed as to certain tendencies in modern music, Hans Sachs himself never showed a warmer and wiser friendship to younger artists who make a sincere use of their talents, whatever school they may prefer to represent or originate. D. F. TOVEY.]

ROOTHAM, CYRIL BRADLEY, b. 1875, English composer.

Quartet, str, C	Murdoch.
Miniature suite, pf, str. quartet, G	Curwen (orig. Goodwin & Tabb).
Sonata, pf, v, g mi	O.U.P.
Suite, pf, fl, F	Chester.

Smaller works include a *Vignette*, pf, v, str. quartet (Novello), and other pieces for pf, v.

THE STRING QUARTET opens with a short adagio, in which the viola introduces the chief subject. The speed quickens, and an allegro follows, in fairly strict first-movement form, but the whole of the recapitulation is subtly varied and condensed. Then the opening adagio returns, and the movement ends with a short coda. The second movement is based solely on two short lyrical subjects, both of which are repeated twice, the first growing in complexity each time. The third movement follows the rondo form fairly closely, introducing a hint of the chief subject of the first.

The miniature suite, a work of no great emotional pretensions, was followed by the suite for flute and piano, in three movements, the first of which is a passacaglia on a five-bar melody; the second a saraband, with a florid flute melody as theme; and the finale a jig, with alternation of duple and triple measures.

THE VIOLIN SONATA is Rootham's latest work up to the time of writing. It shows a definite development of style in certain respects. In particular, the form is perfectly elastic, instead of being fitted into clear-cut moulds; though its general character is in accordance with tradition. It is typical of present-day tendencies in its conciseness and freedom from over-emphasis.

In general, Rootham's style is reserved and economical; the music is usually polyphonic in texture, and the harmony diatonic, with a pronounced modal element, the influence of folk-song and of earlier centuries being stronger than that of later times. He has developed greatly during recent years, and will, his admirers hope, do much bigger things in due course than anything which he has given us yet. C. M. CRABTREE.

ROPARTZ, J. GUY, b. 1864.

	Composed	
1st quartet, str, g mi	1893	Rouart.
2nd ,, ,, d mi	1911–12	Durand.
Serenade, str. quartet		Rouart.
3rd quartet, str, G	1924–25	Durand. (Senart.)
Trio, pf, v, vc, a mi	1918	Durand.
1st sonata, pf, v, d mi	1907	,,
2nd sonata, pf, v, E	1917	,,
1st sonata, pf, vc, g mi	1904	,,
2nd sonata, pf, vc, a mi	1918–19	,,

The first quartet and the two violin sonatas are based upon Breton themes, and in the first 'cello sonata the second movement is an evocation of the solitudes of the heights of the Vosges.

It might be said of J. G. Ropartz that his whole artistic life has been regulated according to the principles of the school of César Franck. Hence his passionate love for true art, his respect for order and proportion in musical construction, and, lastly, his noble sincerity of expression, free from all straining after cheap effects.

Despite one effort in dramatic composition

—a very successful one, by the way—Ropartz has always been a purely instrumental writer. All his works are constructed on the lines laid down by the great classics. There is, however, a tendency to modify these lines, so as to permit of more life and freedom in the general scheme. But these audacities are always rational, and always serve the ends of beauty and of music.

The principles of cyclic composition, so skilfully and fruitfully employed by the Franckist school, are freely applied in many of Ropartz's works, and, curiously enough, despite his Parisian education and his long residence in Lorraine and Alsace, he has remained a Breton at heart. The principal theme of a work will often be some folk-song, chant, or popular air of readily recognizable Armorican origin, and this is of frequent occurrence in his works.

A distinguishing feature is the meticulous care and the effectiveness with which this musician, the Director of the Strasbourg Conservatorium, writes for the instruments; especially noteworthy is the very individual treatment of the piano part in his chamber music. He is anxious to avoid turning this part into a kind of reduction of an imaginary orchestral score (as is too often done), and is especially careful to give the pianist no more than what is essential, and to seek forms which permit the strings to hold their own against the keyboard instrument.

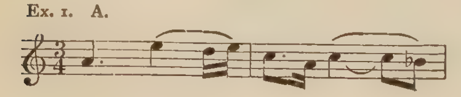
Ropartz has written eight important chamber works, viz. three string quartets, a trio for violin, 'cello, and piano, and four sonatas, two for violin and piano, and two for 'cello and piano.

Among so many, it would seem difficult to select for analysis the work which will give the best idea of the composer's manner of writing. Yet there is one which seems more especially attractive to those endowed with artistic perceptions, and which appears to us to rank above the others by reason of its solidity of structure and the value of its actual musical content; this is the trio in A minor.

THE TRIO FOR PIANO, VIOLIN, AND 'CELLO. Written in 1918, it seems to many to breathe the spirit of war, and of the victory which restored to the Motherland the provinces lost in 1871.

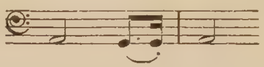
The trio is deliberately written in cyclic form. Indications of this form are already to be met with in Beethoven and in Schumann, but its full application is to be found only in the works of César Franck and his school. A principal theme, set out at full length in the first movement, forms the keystone of the arch on which the whole edifice is raised. This theme appears after the opening bars—

Ex. 1. A.



preceded by a rhythmic figure—

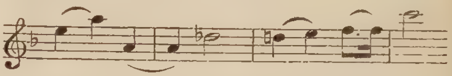
Ex. 1*a*. A^1.



a kind of call or warning, which appears in every movement of the trio.

The third motif—

Ex. 2. B.

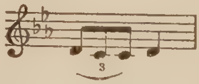


is employed as second subject in the first movement; it is found again in the finale, in which it is a constituent of the general conclusion of the work.

First movement (modérément animé). Theme A is completely set forth, and soon gives place to the second subject, theme B, in F major. At the beginning of the development the first subject reaches out into the brightest keys, but, after this blossoming forth, it falls into a fatal languor against which it must soon cease to struggle, did not the second theme (B) stretch forth a helping hand. The recapitulation, at full power, is normal, and the movement ends with a terminal[1] development of exquisite charm.

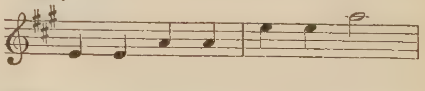
The second movement (vif) is a brisk scherzo in C minor. The melody, a kind of folk-song, dashes off merrily, untroubled by the accidental interruption of its opening rhythm. The scherzo is followed by a trio full of refined expressiveness. It is noteworthy that the *élan* of the scherzo is almost always prepared by the call of the incidental figure A^1, in a rather more compressed form than at first:

Ex. 3.

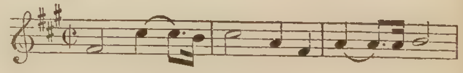


After a slow movement in F major, a mournful meditation, in three sections, in the course of which themes A, A^1 are treated episodically but in somewhat modified forms, we pass, without a break, to the rush of the happy finale in A major, 'animé'. This is a marching song, its character emphasized by the trumpet-calls, which are simply a rhythmic expansion of theme A, in various guises:

Ex. 4.



Ex. 4*a*.



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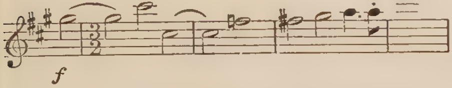
[1] See Foreword, art. BEETHOVEN.

This triumphant exposition is prolonged until the entry of the very expressive second theme in G flat major. A development, arranged in sections, leads to the recapitulation of the two themes. And here begins, by way of terminal development, a recapitulation of the constituent themes of the work.

First we have a fiery entry of theme B, in impressive and majestic augmentation—

Ex. 5.



which is completed by the opening figure A^1. Then a very lively coda, on theme A combined with the trumpet-calls, brings this masterly movement to its conclusion. Such a work as this is enough to give its composer rank among the great writers of chamber music.

Vincent d'Indy.

RORICH, Karl, b. 1859, Bavarian composer.

Quintet, fl, ob, cl, horn, fag, e mi	op. 58	Zimmermann, 1921.
Intrada and allegro fugato, 4 v	,, 43	Cranz, 1921.
Suite in contrapuntal style, 2 fl	,, 38	Zimmermann, 1906.

ROSEGGER, Sepp, b. 1874, Austrian composer.

Trio, pf, v, vc, d mi	op. 8	Kistner.

A self-taught composer of the romantic school.

ROSENBLOOM, Sydney, b. 1889, English composer.

Sonata, pf, v, c mi	op. 10	Augener, 1912.

An early work of considerable promise.

ROSENHAIN, Jakob, 1813–1894, German pianist.

Three quartets, str, G, C, d mi	opp. 55, 57, 65	B. & H.
Am Abend (*Stimmungsbilder*), str. quartet	op. 99	,,
Trio, pf, v, vc, e mi	,, 2	Costallat.
,, ,, ,, ,, d mi	,, 33	Costallat; Schott.
,, ,, ,, ,, f mi	,, 50	,, ,,
Sonata, pf, vc (or v or vla), E	,, 38	Peters.
Sonata, pf, vc (or v), C	,, 53	Schott.
,, ,, ,, ,, d mi	,, 98	B. & H.

Fétis speaks favourably of Rosenhain, and Schumann (*Gesammelte Schriften*) emphatically recommends his early trio, op. 2, but finds that his later works scarcely equal in excellence the earlier. He was of the derivative order of composers, and never attained to real originality.

ROSETTI (or ROESSLER), Franz Anton, 1750–1792, Bohemian composer.

Roessler wrote a number of so-called symphonies, a sextet for wind and strings, and a number of string quartets and piano trios (André; Artaria; Sieber). The writer heard one of the symphonies, which was more like a suite or cassation. It was quite acceptable eighteenth-century music, such as might be 'discovered' one of these days. A list of his works is given in *Fétis*, &c. Edwin Evans.

ROSLAVETS; Nicolai Andreivitch, b. 1881, Russian composer.

	Composed	
Quintet (*Nocturne*), ob, 2 vla, vc, harp	1913	Langovai; U.E.
Quartet, str	1915	,,
Trio, pf, v, vc	1923	State Publ. Dept.
Sonata, pf, v	1914	Langovai; U.E.
Poem, pf, v	1915	,, ,,
Sonata, pf, vc	1922	State Publ. Dept.

and some smaller works. There are a number of works in MS. also, including three string quartets, &c. His earlier works were published by himself.

Roslavets, one of the most interesting Russian composers of the present day, has devoted his powers largely to chamber music. His contact with this branch of the art is particularly close and organic, because his independent style of creative work is in its very essence graphic and colourless, and the chamber ensemble of stringed instruments, sometimes combined with the abstract tone of the piano, offers a most grateful background on which to embroider his interesting patterns. In these compositions Roslavets reveals himself as an adherent of the extreme left wing, who has discovered an entirely new and original method of expression. The rational moment is of enormous importance in his work—he is a composer who does not himself attach great significance to inspiration; he ranks intuition and directness far below intellect and a rational organization of the tonal plane. Roslavets regards music (and this is most clearly set forth in his chamber compositions) as an 'organization of tones'—every musical creative act is for him not so much an act of intuition as of reasoned calculation and a great and confident technique. Music for him is the stating of a problem, analogous to a problem in mathematics or chess, and he solves it confidently as one would a chess problem. It is therefore evident that the very process of creative satisfaction is for him quite different from that of ordinary composers. This excessively cold, calculating, and in principle unemotional creative process should perhaps produce on the whole an impression of great abstraction and artificiality, yet it is interesting to note that, as a matter of fact, it does nothing of the kind. This is partly explained by the exceptional complexity and unusualness of the harmonic material with which the composer works. Roslavets, from the early days, from the first moments of his appearance, showed himself to be the author of an original theory of musical construction, which he carries out strictly in all his compositions. This theory concerns his harmonies, which amount to a fundamental six-note chord, replacing the ordinary triad, and in its turn broken up into nearly all the fundamental harmonies of previous music. In rigidly conforming to his theory Roslavets stands in the ranks, as it were, of academic modernism, for whilst his own lineaments are entirely of his period, his music is essentially lacking in any freedom; it is subordinated to the strictest rules, and in this sense is typically academic; academic too is the cold, rational colouring which permeates it and leaves no place for ardent emotion and the expression of his immediate feelings.

THE VIOLIN SONATA, a big work, amazed the Russian musical world by the extreme nature of its harmonic expedients, in which Roslavets anticipated not only Scriabin and Debussy, but even the composers of the following period, such as Schönberg. Himself a fine violinist, he has a masterly knowledge of the instrument; and it is interesting to observe the skill with which he makes the violin perform the most difficult chromatic passages in the melody on a background of exceptionally complex harmonies without doing violence to the nature of the instrument. The intricacy and difficulty of this work, both for player and listener, are such that it is very rarely performed before an audience.

THE STRING QUARTET, which made its appearance about the same time, displays an assured technique. Despite its unusually complex harmonic scheme, its inner meaning is essentially clear. Leaving on one side the composer's specific harmonic language (one needs to accustom oneself to it and to be sensible of its coherence and orderliness), it will be found that it is written in a thoroughly academic manner, with the confident hand of an experienced master. This music demands immense virtuosity on the part of the performers, and, what is especially important, extreme accuracy of intonation, owing to the complexity of the harmonic structures. In spite of this complexity, it has often been played in Russia and Europe.

Though extraordinarily prolific Roslavets nevertheless does not contrive to publish his numerous compositions, only a few of which have appeared in print. This fruitfulness is, moreover, equally conditioned by the fact that the composer does not set out to express anything by his music—it is a self-sufficing tonal organization.

THE PIANO TRIO is his third work of the kind, the others remaining in MS. Strangely enough, the harmonic theory propounded by Roslavets yields in this composition results which are very reminiscent of Scriabin's later works, and the musical tissue is astonishing in its subtle complexity. Despite the composer's desire that his music, in accordance with his theory, should 'express nothing in general', it is difficult in this trio to escape the feeling of a great and significant expressiveness, which, however, never degenerates into sentimentality or hysterical ecstasies, but is restrained and considered. The work is in one movement, and is kept within the sonata form. It is written most advantageously for the instruments, and the melodic contours are sometimes astonishingly simple and tender—qualities unusual with Roslavets.

THE 'CELLO SONATA is in the same vein as the violin sonata. The 'cello part, moving on a background of extremely complex harmonic combinations, is perhaps unsatisfactory in its organic connexion with the nature of the instrument, on which the composer evidently makes exacting demands.

Closely akin in spirit is the beautiful *Poem* for violin and piano, in which the richness of the harmonic material vies with the interesting, lyrical, and broadly written violin part.

THE QUINTET FOR OBOE, TWO VIOLAS, 'CELLO, AND HARP completes the list of Roslavets's published chamber compositions. The style of this work, to which the composer has given the title of *Nocturne*, is restrained, and might be called impressionistic; the music written in semitones, the intricacy of the harmonies, and the tenderness of the melodies create the impression of a vague picturesqueness, over which hover the shades of Debussy and Scriabin. The quintet sounds very well, and therefore may reckon upon a certain popularity.

It is interesting to note that, in spite of the large number of his works, Roslavets's style cannot be described as varied; on the contrary, the impress of a single and very rigidly sustained manner lies on them all, and this produces a certain monotony, which is enhanced by the harmonic style peculiar to the composer.

L. SABANEIEV.

[I can never hope to find time to study adequately music of the type discussed in the above article, so different from the Russian chamber music with which I am familiar, and which has given me, in my time, so much pleasure I, and many like me, must be satisfied to adopt the attitude of the respectful onlooker who watches mariners embarking upon an uncharted sea. EDITOR.]

RÖSSEL, WILLY.

Sonata, pf, vc, a mi	B. & H., 1922.

ROSSI, SALOMONE, sixteenth and seventeenth century Jewish-Italian composer.

Salomone Rossi spoke of himself as 'The Hebrew' ('L'Ebreo'). He was an excellent musician, and possibly the first consciously Hebraic composer. He wrote much chamber music, examples of which are given in Riemann's *Alte Kammermusik*.

ROSSINI, Gioacchino Antonio, 1792–1868, famous Italian opera-composer.

Five quartets, str, e mi, A, B flat, E flat, E	Hofmeister; Schott.
Five grand quartets (concertants), str, G, A, B flat, E flat, D	,,
Four quartets, fl, v, vla, vc, G, A, B flat, D	,,
Six quartets, fl, cl, horn, fag	,,

(No. 1 of these last (F major) is also published by B. & H.)

Rossini contributed nothing of great importance to chamber music. There is, however, a set of five early string quartets, published by Ricordi in London in 1824. The date of composition is considerably earlier, that of the first quartet being known to be 1809. There is no direct evidence that the other four quartets belong to the same year, but the fact that the five works show a great similarity of style and quality suggests that the whole set was written within a short period. The dedication (to Lord Burghersh, afterwards Earl of Westmorland) reads as follows:

> 'Cinque Quartetti Originali per due Violini, Viola e Violoncello, Composti dal Celebre Rossini, e dall' Editore Ricordi dedicati a S. E. Lord Burghersh, Ministro di S. M. Britannica in Toscana. Londra, presso Grua e Ricordi, 2 Albemarle Street, Piccadilly.'

'It is obvious that they are all early works. Not only did Rossini himself regard them as immature, for their publication in London was carried out against his wishes, but it was only during his teens that his career offered him any inducement to devote himself to chamber music.

Rossini entered the Liceo Communale of Bologna, the school of music which now bears his name, in 1807. Having already written a number of works that betrayed a precocious genius, he found the pedantic counterpoint lessons of Padre Mattei intolerable; not so his 'cello studies under Cavedagni, under whom he made such rapid progress that he could soon take part in the performance of Haydn and Mozart quartets. He took such delight in these two German masters that his fellow students nicknamed him 'il tedeschino'. What doubtless afforded him an even closer insight into their quartets than his playing in them was the fact that he arranged many of them for the orchestra which he conducted at that time and called by the pompous name of Accademia dei Concerti.

That Rossini undertook to re-score these masterpieces of quartet writing proved at once his delight in them and a certain insensibility towards the nature of their medium. His own quartets not only show how deeply he was influenced by Haydn and Mozart, but also how little he understood the secret of chamber music writing. The fact that they resemble Haydn a good deal more than Mozart can be accounted for, not by a greater admiration of the older master, but by the perfection of Mozart's treatment of the string quartet as an instrumental combination, a perfection Rossini could not hope to match at any time of his life, and least of all in his youth.

Each of the five quartets has three movements, the first being invariably in rigid sonata form, the second a short andante, and the finale, with one exception, a rondo. Formally, every one of the fifteen movements adheres strictly to classical patterns. None of them contains anything that Haydn might not have glibly set down or Mozart ingeniously modified. The writing is for the most part too monodic; only one instrument is as a rule melodically occupied at any point, while the rest accompany with conventional passage-work. The first violin is, of course, given the greatest share, Rossini's own instrument, the 'cello, coming next in importance. But although the quartets are not in true chamber style, the treatment of each instrument is technically sound, and the effect of the music, if too orchestral, is good of its kind. There are some unexpected instrumental devices here and there; the finale of the fourth quartet including a passage marked sul ponticello. Harmonically the quartets are rather ahead of their time; the boldness of the modulations often recall Schubert in his maturity, and chromatic and enharmonic features are by no means absent. The dramatist in Rossini rarely obtrudes himself, though occasional passages with a theatrical touch are not wanting. Generally it is the entertaining and fluent Rossini of the overtures who is uppermost, elevated on the one hand by classical influences, and hampered on the other by youthful uncertainty of taste and style.

No modern reprint of the quartets exists, but copies of the original edition are preserved in the British Museum and at the R.A.M., where the Principal recently discovered a set that must have lain there very nearly since the foundation of the institution (1822) (by Lord Burghersh). Eric Blom.

[Lord Burghersh was one of the best-known musical dilettanti of his day. In London and at his diplomatic residences abroad, he brought together the most gifted artists identified with chamber music.

In his youthful days at Bologna, Rossini had his own Quartet, in which he played viola. 'The leader', he told Hiller, 'possessed at first very few of Haydn's quartets, but I was always pestering him to buy more, and in the end got to know quite a number of them. They are exquisite—what swing, what charm in the motifs, and what delightful interplay between the instruments!' (Pohl). The finer traits in Rossini's music are, indeed, traceable to his knowledge of and affection for Haydn's quartets. Editor.]

RÖSSLER, Richard, b. 1880, pupil of Max Bruch.

Trio, pf, v, vc, A flat		R. & E., 1905.
Sonata, pf, v, G	op. 20	Stahl, 1910.
,, pf, fl, E	,, 15	Zimmermann, 1907.
Suite, pf, fl, d mi	,, 16	,, ,,

ROTERS, Ernst, b. 1892, German composer.

Rhapsody, pf, v, vc, a mi	op. 7	Simrock, 1918.

ROUMANIAN COMPOSERS. In addition to the Roumanian composers treated individually (*v.* Enesco, Golestan, Perlea) the following have written, but not as yet published, various chamber works:

Alessandresco, Alfred, b. 1893.
Borgoran, Andrei V., b. 1876.
Borgoran, Ion V., b. 1889.
Brailoi, Constantin, b. 1893.
Ciuntu, Paul, b. 1866.
Cuclin, Dmitri, b. 1885.
Dragoi, Sabin, b. 1894.
Enacovici, Georges, b. 1891.
Gheorghiu, Victor L., b. 1889.
Mihalovici, Marcel, b. 1898.
Negrea, Martian, b. 1893.
Rogalski, Theodor Jh., b. 1901.
Scarlatescu, Jean, 1872–1922.

ROUSSE, J.

Sonata, *En Vendée*, pf, ob	Costallat, 1911.

ROUSSEAU, Samuel Alexander, 1853–1904, French opera-composer.

Pastoral quintet (*Bergers et Mages*), organ, harp ad lib, ob, v, cb, B flat	A. Peregally & Parvy.
Two pieces, str. quartet	Durand.
Sonata, pf, vc, a mi	,,

Rousseau, an elegant writer in the French idiom, was an organ pupil of César Franck.

ROUSSEL, Albert Charles Paul, b. 1869, French composer, pupil of d'Indy.

		Composed	
Serenade, harp, fl, v, vla, vc		1925	Rouart.
Divertissement, pf, fl, ob, cl, horn, fag	op. 6	1905	,,
Trio, pf, v, vc	,, 2	1902	,,
Sonata, pf, v, d mi	,, 11	1903	,,
,, ,, ,, A	,, 28	1925	Durand.
,, pf, vc			Rouart.
Joueurs de Flûte (4 pieces), pf, fl	,, 27	1925	Durand.

Roussel is one of the most highly esteemed French composers of his generation. Although he often seeks inspiration in poetic or picturesque themes, his music is essentially pure music, and he steers clear of the extremes both of impressionism and expressionism.

His evolution may be clearly followed from his earliest published works—in which, despite the obvious influence of his schooling, his independent, bold, and thoughtful individuality is distinctly asserted—to the latest, which are more original in form and texture, and in which his keen interest in the latest developments in musical idiom is seen, for he exploits them and adds to them, in a manner characteristically his own, without ever aiming at the merely sensational. He has preserved none of his early attempts at chamber music, which included a quintet for strings and horn, and a violin sonata, the latter performed in 1902.

His first published chamber work is the trio, op. 2, composed in 1902. This is in three movements, the main element being a cyclic theme, which appears in the introduction and the first movement, assumes a special importance in the beautiful slow movement (very characteristic of Roussel), and reappears in the brisk, markedly rhythmical finale.

The First Violin Sonata is likewise in cyclic form, and in three movements. But in the second of these—a scherzo—an actual slow movement is inserted by way of trio. The first movement is an allegro in sonata form, with an introduction in which the cyclic theme appears, and the bright, effective finale is in sonata-rondo form. A minute analysis of the work will be found in Blanche Selva's book *La Sonate* (Paris, 1910).

Roussel's French biographer, Louis Vuillemin, rightly points out that despite its somewhat scholastic structure, this sonata is live, significant music, in which genuine individuality is expressed, though not with perfect freedom.

The Divertissement, written for the Société Moderne des Instruments à Vent, is a most imaginative and racy little work, rich in picturesque and poetic suggestions. It is in one movement; the first section, brisk and mainly rhythmic, is followed by a lento in which the flute plays the principal part; the third and last section, founded on the same rhythmic theme as the first, begins animando, rising to a brilliant climax, after which a more dreamy mood prevails until the end.

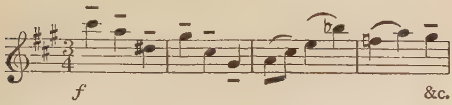
The Second Violin Sonata is contemporary with the second symphony and the tone-poem *Pour une Fête de Printemps*; both these works contain daring features which gave rise to much discussion among critics. The sonata is equally characteristic of Roussel's most recent tendency. The composer experiments boldly, but his sense of structure and texture remains clear and firm, and there is no trace of the tentative or purely experimental in the results achieved.

Here again he has adopted his favourite

three-movement scheme. In the first allegro three themes appear, each in a tempo of its own:

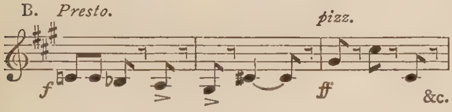
Ex. 1.

A. *Allegro con moto.*



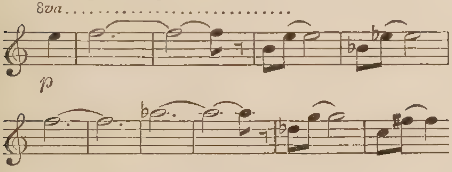
Ex. 2.

B. *Presto.*



Ex. 3.

C. *Allegro tranquillo.*



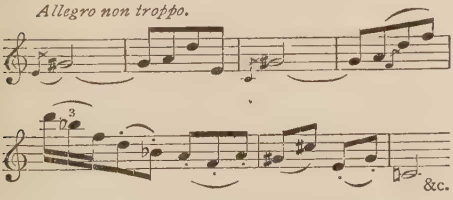
In the working-out, which is free from all complication, it is chiefly B and C that are used: A appears, followed by a return of B, previous to the recapitulation—in which C plays a prominent part, until A reappears, *pp*, towards the close.

The slow movement is quite simple in form and texture: in the middle section the violin provides ingenious and attractive accompanying arabesques.

The finale has the unusual time-signature 6/8+4/8, and is at first in the nature of a scherzo. But soon new elements, of which the most important is

Ex. 4.

Allegro non troppo.

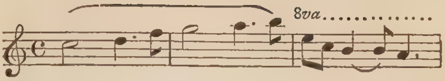


introduce a more introspective mood, and the music remains more dramatic until the concluding section brings back the gay scherzando.

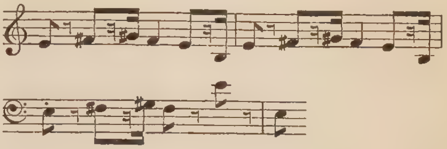
THE SERENADE. Here the composer is content with the simplest of materials, but there is no lack of subtlety in his treatment of them. The first movement, in sonata form, is built on two themes, the first melodic, the second rhythmic.

Ex. 5.

♩= 160.



Ex. 6.



The slow movement is in the usual ternary form, the main theme being introduced by the flute and another by the 'cello. The finale is in rondo form, and instinct with gaiety.

Roussel's op. 27, *Joueurs de Flûte*, consists of four very attractive little pieces for flute and piano entitled respectively *Pan*, *Tityrus*, *Krishna*, and *M. de la Péjaudie* (this last name is that of the principal character in Henri de Regnier's novel *La Pécheresse*). The first two are telling evocations of classical antiquity, and recall Roussel's interest in ancient music, recently shown in a more important work, *La Lyre et la Harpe*.

Krishna is the only instance in his chamber music of the use of oriental colours and rhythms which are prominent in the *Evocations*, written by him in 1912 after a journey through India. *M. de la Péjaudie* carries us back to the atmosphere of eighteenth-century France.

M. D. CALVOCORESSI.

[Roussel's second sonata, op. 28, is a very temperamental work, modern in tendency, and more attractive in every way than the first. The form in this sonata is strikingly beautiful. The trio, though an early work, is considered by some to be one of his finest compositions.

M. DRAKE-BROCKMAN.]

ROUSSEL, PAUL.

Quartet (unfinished), str, b mi	Boston Mus. Co., 1920.

ROUSSELOT, SCIPION, b. *c.* 1800, French 'cellist, pupil of Reicha.

Sextet, ob, cl, horn, fag, vc, cb		Catelin (Paris).
Five quintets, 2 v, vla, vc, cb		Richault.
Set of quartets, str	op. 10	„
Quartet, str	„ 25	„
Trios, pf, v, vc	„ 7	„

The exact dates of Rousselot's birth and death are not known. He studied the 'cello at the Paris Conservatoire, and took first prize in 1823. His compositions, now forgotten, were popular in Paris in their day. Rousselot settled for a time in England, and was one of the artists who performed all the Beethoven quartets at the house of T. M. Alsager (*q.v.*). These recitals culminated in the foundation of the Beethoven Quartet Society (*q.v.*), of which Rousselot was one of the most active members. He edited and fingered the Beethoven quartets in the so-called 'Rousselot edition'. Editor.

ROWLEY, Alec, b. 1892, English composer.

Phyllis and Corydon, str. quartet	O.U.P.
Fantaisie, str. quartet	Cramer.
From Faerie, str. quartet	,,
Little Jesus, voice, pf, str. quartet	,,
Watercolours, pf, v, vla, vc	Winthrop Rogers.
Pastel Portraits, pf, v, vc	Goodwin & Tabb.
Three little trios:	
The Puppet Show, pf, v, vc	O.U.P.
Four Contrasts, pf, v, vc	,,
A Short Suite, pf, v, vc	,,

I doubt if any chamber music of the elementary kind has yet appeared which appeals so directly and successfully to youthful imaginations as the above pieces. The very titles and sub-titles (there is a Graingerish 'Reel') give prospective joy, and little folk will find in them an incitement to join with their companions in a happy exploration of the possibilities of 'together music'. Of course they are all easy to play and quickly learnt. Editor.

ROYER, Étienne, 1880–1928, French composer, student at the Schola Cantorum.

Quartet, *Pour le temps de la moisson*, str, B flat	Senart, 1918.
Trio, pf, v, vc, b mi and B	,, 1922.
Sonata, pf, vc, G	,, 1924.

The quartet, in three movements, is largely based on motifs derived from French folk-song. The sonata, also in three movements, is discreetly cyclical, and boldly harmonized. Royer is strong on the contrapuntal side.

Editor.

ROZYCKI, Ludomir von, b. 1883, Polish composer.

Quartet, str, d mi	op. 49	Gebethner & Wolff.
Quintet, pf, 2 v, vla, vc, c mi	,, 35	Schott.
Rhapsodie, pf, v, vc, D	,, 33	Simrock.
Sonata, pf, vc, a mi	,, 10	Stahl.

Rozycki, who spent many years in Berlin, is a leading spirit among the young Polish composers. He has written chamber music which deserves to be universally known; his ideas are lofty, his harmony original, and his handling of the instruments is skilful and effective. Rozycki writes at considerable length, but, owing to his gift for melody, he is never wearisome.

The Piano Quintet needs skilled performers, the first movement having changes of time and key. It has a powerful, emotional appeal; the broad and noble main theme is contrasted with a melodic second subject, which is moving without lapsing into sentimentality. The adagio opens like a chorale, soon interrupted by a recitative for the 'cello; the movement contains all manner of tonal effects, and culminates in a gradually swelling cantilena. To the chorale is added an imitation of chiming bells, conveying the impression of a solemn requiem. The third movement, an ingenious combination of scherzo and finale, is still finer. It is in the major, and opens cheerfully; later, however, the mood becomes melancholy. It contains an andante section in E flat minor, which is of striking beauty.

The String Quartet is a more mature and balanced work. The allegro of the first movement, which contains some really dramatic passages, is preceded by an introductory andante, in which both the main theme and the second theme—a kind of love-song—occur. The broadly designed development section is extremely fine in its effect. The very melodious andante, which follows, is in the nature of a prayer; it begins very softly, then gradually works up to a fine climax. There is again no scherzo proper, the finale, as in the quintet, having an opening theme of the scherzo type. The movement obviously takes its colour from the music of the folk-dance, the first theme being a kind of dashing mazurka, while the second introduces an elegiac note into the dance, and the third is in the nature of a declaration of love. Before the coda, which is based on the second theme, there is a reminiscence of the main subject of the second movement.

The quartet is written in classical form, but the ideas conform to modern tendencies. It should win many new friends for the composer, more particularly as it is suited to amateur performance. Wilhelm Altmann.

RUBBRA, E. Duncan-, b. 1901, English composer.

Phantasy, pf, 2 v	O.U.P.

The phantasy is in loose sonata form with three main subjects: the first of these is announced by piano and second violin in canon, the second appearing three bars later (first violin), the two being interwoven throughout the work. At bar 50 the long third subject is given out by first violin, but then gives way to the first two again. Then the third is developed canonically until the climax, when all three themes appear. After a codetta the recapitulation begins; then comes the third subject followed by the first two, and the music dies gradually away to the close. Editor.

RUBENSON, Albert, 1826–1901, Swedish violinist, pupil of David, director of the Stockholm Conservatorium.

Quartet, str, F	op. 2	Siegel, 1861.

RUBINSTEIN, Anton Gregor von, 1830–1894, great Russian pianist.

	op.	
Sextet, 2 v, 2 vla, 2 vc, D	97	Simrock.
Quintet, 2 v, 2 vla, vc, F	59	,,
Three quartets, str, G, c mi, F	17	B. & H.
Three quartets, str, e mi, B flat, d mi	47	,,
Two quartets, str, g mi, e mi	90	Simrock.
Two quartets, str, A flat, f mi	106	Hamelle; Simrock.
Octet, pf, v, vla, vc, fl, cl, horn, cb, D	9	Peters.
Quintet, pf, 2 v, vla, vc, g mi	99	Simrock.
Quintet, pf, fl, cl, horn, fag, F	55	J. Schuberth & Co.
Quartet, pf, v, vla, vc, C	66	Simrock.
Two trios, pf, v, vc, F, g mi	15	Costallat; Hofmeister.
Trio, pf, v, vc, B flat	52	Simrock; Augener.
Trio, pf, v, vc, a mi	85	Weinberger; U.E.
,, ,, ,, ,, c mi	108	Simrock.
Sonata, pf, v (or vc), G	13	Peters.
Sonata, pf, v, a mi	19	B. & H.
,, ,, ,, b mi	98	Simrock.
,, pf, vla (or v) f mi	49	B. & H.
Sonata, pf, vc (or v), D	18	B. & H.
Sonata, pf, vc, G	39	,,

Op. 55 is also in the form pf, v, vla, vc, while op. 49 was arranged for violin by David.

Anton Rubinstein was one of the first native chamber composers in Russia; before him Glinka alone had written important works of this kind. Rubinstein began to devote himself to chamber music quite early, the three string quartets, op. 17, having been produced about 1860. A great admirer of the strict classical traditions, and enamoured of the finished form and clarity of the classical style, Rubinstein tried to turn Russian music into this channel. Nevertheless, his efforts were not welcomed, and even met with substantial opposition on the part of the majority of the Russian musical world. In his first quartets he shows himself to be possessed of little independence—his style is essentially a more or less feeble copy of the most widely propagated type of German music of the time. He follows in the footsteps preferably of Mendelssohn, his favourite composer, but in spite of this resemblance, Rubinstein's style falls short of the irreproachable technique of its prototype. His chamber works are written in the eclectic manner, with comparatively little contrapuntal development; they are pre-eminently melodious, and now and again, though not very often, he finds a place for the Russian type of melos, but in a somewhat emasculated form. Rubinstein's extraordinary fertility in all his chosen spheres, including that of chamber music, is a considerable impediment; he wrote music as the feuilletonist writes his feuilletons—straight off, without erasures, corrections, or marginal notes. His immense but insufficiently cultivated talent permitted him to produce under such conditions results which are sometimes beautiful and very musical, but which never rise to the level of originality and independence.

The second series of three string quartets, op. 47, made its appearance in the 'seventies; it throws little fresh light on the composer, whose style was now formed. He persistently avoids new influences and tendencies, and disregards Wagner and even Brahms, who was nearer to him in mood and academic sympathies; he has still less contact with the other Russian composers. Yet in op. 47 one may discover a greater technical mastery than in op. 17, and the style is less naïve.

The two string quartets, op. 90, are more responsive to contemporary tendencies, though in a half-hearted and diffident way; semi-Russian phrases find their way into the melodies of the quartets, but Rubinstein did not succeed in effecting the synthesis of the genuine quartet style with the Russian vocal element—a combination achieved by Tchaikovsky and Borodin alone.

The last two string quartets are of an almost formal nature, and add nothing new to the characteristic features already described.

On their appearance, Rubinstein's quartets made a certain impression as the productions of an esteemed composer and great pianist, although the general opinion of musical Russia of the time, pre-eminently radical and nationalistic in temper, was always very strongly opposed to his creative work. He was even regarded as a German and not a Russian composer, and the fact that most of his music was published in foreign, preferably German, editions further confirmed this opinion. His works were by no means as readily performed as those of other Russian composers, and many of his quartets never had a hearing in Russia. The specific features of his neutral and impersonal style of course had a great deal to do with this neglect.

Rubinstein also wrote various chamber compositions in addition to the string quartets. His piano octet is one of the few works of this type composed in Russia, where, until quite recently, big chamber ensembles, from the septet upwards, were not employed. In this composition Rubinstein's classical sympathies found expression, and the strong influence of Beethoven and his septet is particularly noticeable. The composer's classical outlook is also manifested in his treatment of the instrumentation of the octet. Rubinstein is generally colourless, and has never, even in his orchestral works, set himself colouristic problems. He looks upon the ensemble of his octet merely as a quantitative and not as a qualitative group: he does not write for each instrument, but rather allots to each a share. To this is due the grey and colourless resonance of the whole work, which prevented the octet from becoming popular or widely known.

The string sextet, op. 97, is written in a style resembling that of the host of composers who overran Germany after the Mendelssohn period. The music is grammatical, melodious, and at times attractive, but the melodic line is too thin, and one is unpleasantly conscious of a number of commonplaces—a usual defect in Rubinstein's writing. It is of moderate difficulty. In writing his big quintet for piano, flute, clarinet, bassoon, and horn, he followed the example of the classical masters, who often wrote for a similar combination. Later on he turned this work into a piano quartet, evidently in order to make it more popular and practicable, wind ensembles being neither numerous nor much appreciated in Russia, besides being difficult to organize.

The string quintet, op. 59, is one of the best specimens of Rubinstein's chamber compositions. Its melodies are brighter, its structure more interesting, and the composer occasionally attains a level of genuine lyricism and warmth, whilst confining himself strictly to the limitations of his favourite style, which very closely resembles Mendelssohn's.

The piano quintet, op. 99, belongs to Rubinstein's mature period and displays great depth of thought and a masterly development. One of his last chamber works, it is comparatively popular, and is one of the most frequently performed of his compositions.

In addition to the foregoing, he wrote five piano trios, a form in which, as a pianist, and as one who troubled comparatively little about other instruments, he feels himself freer and more in his own sphere. The merits of these trios vary considerably; on the whole, they are close to Mendelssohn and in some respects to Beethoven. In places, however, the elements of the Russian melos find their way in, and tribute is occasionally paid to the contemporary romanticism, preferably to Schumann. The two early trios, op. 15, offer no musical interest, and are of importance only as the youthful attempts of a great pianist. The best of the trios are the last two, op. 106, which approximate most nearly to the Beethoven manner, and are not wanting in depth of melody and genuine lyricism, at times of original power.

Rubinstein's chamber compositions in the form of sonatas for various instrumental duos are very popular and far better known. They are still included in the repertory of many soloists and in the programmes of Russian chamber concerts, although his creative work as a whole continues to lose its interest for the contemporary listener. The three violin sonatas are his best chamber works; in them he is more independent, his melody is more beautiful, and the contours of his inspiration more profound. The last sonata, op. 98, though deeply permeated with the influences of the classical world and Mendelssohn, presents itself as a fine and finished composition. More interesting still are the 'cello sonatas, which often appear in the repertory (the fact that the 'cello repertory is not over-supplied has, of course, something to do with this). In any case, the sonata in G major, op. 39, is a beautiful and fine-sounding work, grateful for both performers and by no means ordinary in the quality of the musical thoughts and the manner in which they are expressed. Rubinstein also wrote a sonata for the viola—an instrument which composers persistently ignored at that time.

He left in all twenty-seven important chamber compositions, his output being considerably greater than that of any other Russian composer, a fact which of itself makes it impossible to ignore him. Rubinstein's idea of instilling the chamber style into the Russian musical economy was carried out by means of quantity rather than quality, and it had its success. His initiative caught on, and Russian composers of the 'seventies (or thereabouts) soon ceased to avoid the chamber style, and began to devote their inspirations to it. Borodin and Tchaikovsky were the first, and they were followed by others. In this sense Rubinstein's propagandist activity prevents him from being regarded as a creator—he is more important as a propagator of the chamber style, though he could not realize that style in his creative work. Nevertheless, in spite of the fact that his chamber compositions as a rule do not rise above the level of good craftsmanship, and often bear traces of haste and of a careless and slovenly attitude; that his style was too closely connected with such conservative influences as Mendelssohn and the epigones of the early German romantics; that as long as he lived he shunned all new influences in music—in spite of all this, it cannot be denied that, on the whole, his chamber style exerted an influence on Russian chamber music, and above all on that of the great Russian composer, S. I. Taneiev, which is shown, not only in his classical sympathies, but also in the outlines of the melody and the favourite turns of its phrases. This influence is also perceptible, but to a less extent, in Tchaikovsky's chamber works. The germs of the chamber style persistently flung by Rubinstein into the Russian soil, though themselves rather unhealthy and anaemic, gave life to other musical phenomena, which were to attain vigorous life. L. SABANEIEV.

[It is impossible to write with enthusiasm of

Rubinstein's ten string quartets, although one discovers here and there a movement or two worth rescuing from oblivion. Op. 17, no. 2, for instance, contains an attractive molto lento (in D flat, con sordini) sometimes called by the sentimental title, 'music of the spheres'. It is one of Alfred Pochon's 'Encore arrangements', published by Carl Fischer, Inc. The scherzo of no. 3, also op. 17, a movement of singular vivacity, has been recorded by the N.G.S. and much approved by the subscribers.

As may be expected, the piano parts of Rubinstein's trios are effectively written for his instrument. One of them, op. 15 in F, may be singled out as especially well worth the attention of amateurs on the look-out for trios (pf, v, vc) of moderate difficulty. In the slow movement there is a rather thrilling passage for the strings, which played in perfect tune gives the impression of an organ stop. There is a bright scherzo, and the work may be considered a valuable accession to the repertory.

The first sonata in G for piano and violin enjoys much popularity owing to its pleasing character and suitability for drawing-room playing, but the second, in A minor, may not be dismissed with a word of conventional approval. That Rubinstein, one of the few pianists posterity allows to be great, carried his audiences away by his torrential playing is a matter of history. In the second sonata Rubinstein achieved as a composer a similar result. His ardent temperament finds adequate expression in the opening movement. The splendid second subject, broad and diatonic in structure, full and satisfying, is a theme I hold in especial affection. Nor are the romantically conceived and intensely rhythmical scherzo and trio less remarkable. There is weakness, however, to be felt in the rest of the sonata, which accounts, I suppose, for its absence from modern programmes. The adagio is inclined to insipidity, and though interest is reawakened in the brilliant finale, it is for virtuosic and not for musical reasons. There is an orgy of the arpeggios in which Rubinstein so often indulged. I have a vivid recollection of an impassioned performance of this sonata by Wieniawski and Jaell at St. James's Hall in the 'eighties.

The third sonata possesses this singularity: it opens with quotations from the previous two. I do not remember to have seen this rather diffuse work announced for performance in England, but the 'cello sonatas have been frequently heard, being grateful to play and easily understood by the lay listener.

EDITOR.]

RÜCKAUF, Anton, 1855–1903, Austrian composer.

Quintet, pf, 2 v, vla, vc, F	op. 13	Kistner,	1891.
Sonata, pf, v, f mi	,, 7	,,	1888.

These two works represent the whole of Rückauf's chamber music. In the first movement of the violin sonata the principal theme is almost painfully agitated, but a more peaceful mood prevails later. The development section is treated with considerable skill. In this movement the violin has some rather difficult double-stopping in sixths. The moderato con molto espressione, in Lied form,[1] is of a noble solemnity; there is, too, an animated middle section, which returns later and serves as a coda. The scherzo is an attractive, graceful movement, which is later transformed into a charming Viennese waltz. The lively finale, which hovers between 2/4 and 3/4 time (and is therefore actually in 5/4), affords an ingenious rhythmical puzzle.

The Piano Quintet was dedicated to Brahms, a fact which helps to determine Rückauf's whole intellectual outlook, although he was no blind imitator of his great contemporary. The first movement, in which the principal theme appears at first on the strings alone, is unusually fresh and unhackneyed. There are some very pleasing transitions in this fine sounding, clear, and admirably constructed movement. The following allegretto is of the nature of a fairy tale, with a very effective pizzicato accompaniment, left chiefly to the 'cello, while the animated middle section, with here and there an operatic touch, forms a good contrast. The finale, allegro non troppo, has a slow and expressive introduction, in which a melancholy theme on the strings alternates with a yearning cantilena on the piano. The melodic material of the allegro is rather slight, but the close is worked up into a fugue of some breadth which conjures up memories of Wagner's *Meistersinger*.

WILHELM ALTMANN.

RUDOLPH, Johann Joseph Rainer, Archduke of Austria, 1788–1831.

Sonata, pf, cl	op. 2	Haslinger.

This was Beethoven's friend and pupil, to whom the master dedicated some of his finest works. Music was hereditary in the Hapsburg family. Archduke Rudolph has a claim to remembrance from the fact that he preserved carefully every letter sent him by Beethoven. The sonata is a favourable specimen of amateur composition.

M. DRAKE-BROCKMAN.

RUDOLPH, L., Russian composer.

Quartet, str, g mi	op. 1	Russ. Musik.-V.

Rudolph, a pupil of S. Taneiev, acquired from his teacher a taste for musical conservatism and a dislike for new tendencies. He made a comparatively successful appearance in 1912 with his quartet, written in artistic style, but seriously lacking in independence. Nevertheless, this work reveals the composer's mastery, his fine schooling and taste. In it the predominating influences are those of Tchaikovsky, Taneiev, and Glazounov. The more conservative stratum of the Russian musical world of the time cordially welcomed Rudolph as a composer, and his quartet was published by the establishment which had just been founded by S. Kusevitsky. Since then, Rudolph's creative impulse has become much feebler, and he has produced nothing of outstanding merit. L. SABANEIEV.

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[1] See Foreword, art. BEETHOVEN.

[Rudolph's quartet was played in London by the Petersburg String Quartet. It was considered by the critics a favourable specimen of Russian music. EDITOR.]

RUDORFF, ERNST FRIEDRICH KARL, 1840–1916, pianist and conductor.

Sextet, 3 v, vla, 2 vc, A	op. 5	Simrock.

Joachim gave warm encouragement to Rudorff at the outset of his career by taking the leading part in the above sextet (written, it will be noticed, for an unusual combination of instruments), and by placing him on the staff of the *Hochschule* in the face of much official opposition. The work, which is of the romantic school, was performed at the 'Pops' in 1900 and 1903, when the use of an extra violin and a solitary viola, as an experiment in sextet writing, was commented upon. Though a certain brilliancy of effect was achieved, it was at the expense of the richness expected from the inner parts to which a second viola part usually contributes. There is some clever fugal writing in the finale. EDITOR.

RÜFER, PHILIPPE BARTHOLOMÉ, 1844–1919, Belgian pianist.

Quartet, str, d mi	op. 20	André; Hamelle.
„ „ E flat	„ 31	B. & B.
Trio, pf, v, vc, B flat	„ 34	Rühle.
Sonata, pf, v, g mi	„ 1	B. & H.

Rüfer's chamber works, excellent in form without being academic, are well suited to amateur performers.

RUGGLES, CARL, contemporary American composer.

Angels, 6 muted trumpets	Curwen, 1925.

This tiny piece, taken from the symphonic suite *Men and Angels*, is included here as a musical curiosity. It was played at the Venice festival of the International Society for Contemporary Music.

RUNG, FREDERICK, 1854–1914, Danish composer, pupil of Gade.

2nd quartet, str, F	op. 38	Hansen, 1893.

RUSSIAN CHAMBER MUSIC. It is sometimes supposed, quite wrongly, that Russian chamber music begins with Glinka. Some people even think that its first exponent was the amateur composer Afanasiev, whose first string quartet, *The Volga*, was awarded in 1860 the first prize at a competition organized by the Russian Music Society, and whose later quartets also received awards from the same society. But the origin of chamber music in Russia must be sought at a far earlier date, viz. at the time of Catherine II, when Russian society was first given the opportunity to become acquainted with works of this order, and hear chamber ensembles playing. Eminent instrumentalists, such as Lolli (*c.* 1773), Viotti (*c.* 1780), Giornovichi (1790), and others, took service with the court of Russia, and acquainted first the upper classes, and later—at public or private concerts—a wider circle, with examples of chamber music. At the court took place the so-called 'Ermitage Concerts', at which chamber ensembles played under the leadership of an excellent violinist, Antoine Ferdinand Titz. They were generally given during card-playing time, and their repertory may be surmised from references in various contemporary memoirs and diaries—one of which has preserved for posterity the following anecdote. The Empress was most eager to encourage artistic enterprise, but, like Peter the Great, had absolutely no ear for music. Once, when one of Haydn's quartets was played, she said to Zubov, her favourite: 'When a musician plays a solo, I know that when he stops playing the time has come for applause. But with a quartet I am at a loss. I fear that my applause may be untimely. Pray give me a sign when the playing or the music played calls for commendation.' It is therefore evident that Haydn's quartets had at that time reached Petersburg.

These were not the only chamber concerts of the period. Most of the noblemen had their own musicians, some of whom had been engaged from abroad. They composed and played chamber music at Petersburg. The court Capellmeister, Hermann Friedrich Raupach (1728–1779), published in Paris, *c.* 1766, his *Six Sonates pour le clavecin avec accompagnement de violon, dédiées à Monsieur le Prince Dimitry de Galitzin.* The court Conzertmeister, Carl Canobbio (1741–1822), was well known at Petersburg from 1779 to 1799 as a composer of chamber music. One of the first chamber works printed in Russia was a piece for string trio (two violins and 'cello), *Contredanse Anglaise*, by the Moscow composer, Ivan Kerzelli. It appeared in 1774, in a periodical entitled *Musical Entertainments.*

Antoine Titz (*c.* 1756–1810) was greatly appreciated as a player. The poets Derzhavin and Dmitriev praised him in verse, and inscribed poems to him. He published at the beginning of the nineteenth century, *Trois Quatuors pour 2 violons, alto, et v-cello, dédiés à Sa Majesté l'Empereur Alexandre* I^{er}, of which two editions appeared (Petersburg, F. A. Dittmar, and Simrock, Bonn)—which shows that they were successful.

At the same period there lived in Moscow an excellent musician, Johann Hässler (b. Erfurt, 1747: d. Moscow 1822), whom Hugo Riemann describes as one of the most interesting composers of piano music of the time between Bach and Beethoven. He wrote twelve piano trios, three of which (op. 15) were inscribed to the Empress Elizabeth, wife of Alexander I, who was an excellent musician, and used to organize musical evenings in her palace.

Two other foreign composers who settled in Moscow, and found great favour there, were Franz Xaver Göbel (1787–1843) and Joseph Genischta (1795–1853), both of whom wrote chamber music. The former, a pupil of Abt Vogler, and of Albrechtsberger for theory, left, besides one string quartet in D major published abroad, several quartets and quintets in MS., all of which were played at concerts in Moscow, and appreciated in their time. A few of these (one quartet, seven quintets, and one double quintet, opp. 20–8) were recently published by Jurgenson. Genischta, a gifted pupil of Hässler, wrote a few sonatas for 'cello and piano.

All this shows that chamber music found an appreciative public in Russia during the last decades of the eighteenth century. This was partly due to the profound impression created throughout Western Europe by Haydn's and Mozart's chamber music, which had its repercussion in Russia. Another proof of this appreciation is the fact that, about the same period, chamber music written by Russian composers began to appear. Two gifted composers of the eighteenth century contributed to laying the foundation of Russian chamber music proper, and held their own even in comparison with the foreigners. One is the eminent violinist, Ivan Evstafievich Handochkin (*c.* 1740–1804), who rivalled even Lolli. He wrote no quartets, but he deserves mention as a chamber composer on account of his violin sonatas and variations. First published were his *Six sonatas for two violins* (Amsterdam, 1781). Then appeared at Petersburg a quantity of variations on Russian songs for violin solo or two violins. At the Petrograd Public Russian Library is preserved the autograph MS. of an unpublished *Sonata, violino et Basse, comp. Jean Handochkine à St. Petersbourg.* Even after the lapse of so many years these works retain their musical interest. A few of them are worthy of inclusion in the repertory of our modern virtuosi, who will find their performance an enjoyable although, technically, not an easy task.

Dmitri Stepanovich Bortniansky (1751–1825), the well-known composer of church music, was a contemporary of 'Khandoshkin' (as the name should really be transliterated). He received his education in Italy, made his début there as a composer with two operas, and in 1780, or shortly after, returned to Russia. He was appointed master of the court chapel, conductor and music instructor of the household of the grand duke and heir-apparent, Paul Petrovich. During his period of appointment he proved, as a composer of chamber music, both active and versatile. Some unpublished works of his are preserved, namely: eight sonatas for cembalo (one with violino obbligato), one of which, in C major, was published by the present writer in the first issue of the *Muzykalnaya Starina*, Petrograd, 1903 (all these were written about 1784); a piano quartet; two quintets (A minor and C major), 'per el Fortepiano, l'Arpa, Violino, Viola da Gamba e Violoncello' (1787). The MS. of the latter is in the Public Russian Library, and in 1909 this work was performed with success at the concerts given under the title 'Histoire du Quatuor à Cordes' by the Quatuor Lejeune. In 1790 Bortniansky composed a *Sinfonie Concertante* in B flat major for fortepiano, two violins, harp, viola da gamba, bassoon, and 'cello. Unfortunately, none of these works became known outside the circle of the court dilettanti. They are highly interesting considering their period, and show the versatility of this composer, whose church music betokens real genius. Being unpublished, they remain unknown to the present day.

The work of Glinka (1804–1857) may be said to have exercised no influence whatever on the evolution of chamber music in Russia. He did compose a few examples, but these long remained unknown except to the circle of his acquaintances. It should be added, however, that from his time onwards interest in chamber music began to assume a more earnest character in Russia.

Till then performances of this type of music were more or less haphazard affairs. It is only under the influence of Beethoven's quartets, commissioned by or inscribed to Russian noblemen (Rasoumovsky and Galitzin), that Russian dilettanti, belonging to the upper or the richer classes, took to heart the task of cultivating chamber music, especially the string quartet.

This accounts for Glinka's having written a few examples of chamber music in his youth, when he used to move among the best music-loving circles of Petersburg society. But for a long time artistic fashions, in Russia, obeyed the dictates from abroad.

Considerable influence was exercised by the music of Haydn, who was elected a member *honoris causa* of the first important musical organization founded in Russia, the Philharmonic Society (1802); of Mozart, to whose genius the poet Pushkin paid tribute; and of Beethoven. Beethoven inscribed three violin sonatas to Alexander I, Napoleon's conqueror: the quartets inscribed to Rasoumovsky and to

Galitzin have been mentioned; and Petersburg can take pride in the fact that the first performance in the world of his *Missa Solemnis* took place there.

All this, of course, encouraged the development of interest in the higher forms of chamber music. Simultaneously, the practice grew of engaging in the orchestras of the imperial theatres eminent soloists (violinists and 'cellists), whose presence in Russia led to the formation of various chamber ensembles. Among these were Baillot (who gave concerts in 1802); Pierre Rode (who lived in Petersburg from 1803 to 1808); Ludwig Maurer (who lived in Russia from 1806 onwards, both he and his sons being excellent quartet players); Bernhard Romberg (engaged in 1811–12; and 1822–7, who spent many years in Moscow); and his nephew, Cyprian Romberg (from 1835 onwards soloist of the Petersburg orchestra); Heinrich Wehtan (engaged 1845–52); Appolinarius Kontsky (court soloist, 1853–1861); Henri Wieniawski (1862–1872); and many others, less eminent but genuinely gifted artists (the brothers Albrecht, the 'cellist Karl Schubert, the violinists Stanislaus Taborsky, Johann Pikkel, and I. Weissmann). Most of these played at musical parties or private chamber concerts at Petersburg, and, as will presently be seen, a few of them decided to organize a permanent Quartet.

All these artists were highly appreciated by music-lovers of the highest ranks of society, many of whom encouraged the organization of quartet playing on a more regular footing, and procured instruments by the best Italian makers for the players.

At the beginning of the nineteenth century Count N. P. Sheremetiev had in his service the excellent 'cellist Johann Fazius. Prince Yussupov's collection of instruments is famous; and he had a String Quartet of his own. Count Gudovich and Count Matthew Wielhorsky owned 'cellos by Stradivarius. In payment for his instrument Count Gudovich gave a beautiful coach, four raven-black horses, and two serfs, one of whom was a trained coachman and the other a trained footman, with their families thrown in. After his death the Stradivarius 'cello went to Senator Andrey Markovitch, a keen lover of quartet playing, and remained with his family until the days of the Revolution. Count Matthew Wielhorsky gave his instrument shortly before his death (1863) to the well-known 'cellist, Karl Dandovich (1838–1889).

At Moscow, from 1830 onwards, there was a more or less permanent String Quartet, consisting of Grassi, Afanasiev, Arnatov, and Schmidt.

Afanasiev in his *Memoirs* mentions fifteen houses in Moscow at which quartet concerts took place regularly. At the same period Lvov's Quartet was famous at Petersburg. It made no public appearances, but used to delight many connoisseurs of chamber music. Alexis Feodorovich Lvov (1798–1870), who was director of the court chapel, is known as the composer of the Russian national anthem and as a talented violinist. His appearance at Leipzig concerts was mentioned with praise by Schumann. At his own home and at that of the Counts Wielhorsky he organized regular quartet meetings. The three other players were Vsevolod Maurer (2nd violin), Gustav Walde (viola), and Count Matthew Wielhorsky ('cello). Of the four Maurer alone was a professional player.

The programmes of these meetings were strictly classical. The only living composer whose works were played was Mendelssohn. Beethoven's last quartets were not included in the repertory. Afanasiev in his *Memoirs* says that once, at Lvov's home, one of these was 'tried', and Lvov said to him: 'How can you fail to see that this was written by a madman?' It should be remembered, of course, that at this period Beethoven's genius was not fully understood, even in Western Europe.

A good consequence of the prevailing spirit of dilettantism was that it contributed to spread the interest for music to the most distant parts of the vast Russian empire. Many landowners had their private orchestras of serfs. The more earnest and better educated began to cultivate chamber music in every possible way. Mention should be made of the chamber concerts which were organized by Glinka's father and uncle in the Smolensk Government, by Verstovsky's father in the Tambov Governments, of those which were organized by Oulibichev, famous for his love for Mozart, at Nijni Novgorod, and at Saratov by the governor of the province, Alexis Pancherlidzev, &c. All these patrons of the musical arts had acquired instruments by the best foreign makers.

Such was the position as regards chamber music in Russia until the middle of the nineteenth century. Shortly afterwards, with the foundation of the Russian Music Society, musical life—owing solely to the initiative and organizing capacity of Anton Rubinstein—went through a period of reform. Music was no longer left in the hands of amateurs only, and musical art began to be cultivated methodically in all its branches.

The chamber works composed during this second period of the history of chamber music in Russia were few in number and poor in quality.

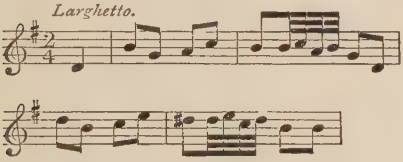
Michael Glinka (1804–1857), the founder of the Russian school of opera, was deeply interested in chamber music. He had studied the violin with Franz Böhm, a most excellent violinist, who spent many years in Russia (d. Petersburg, 1846). He also played the viola, but he was more attracted by operatic and vocal music. One of his earliest works is a string quartet which was never published.

Two MS. versions of it are to be found in the extensive collection of his autographs preserved in the Russian Public Library. (See *Catalogue of Glinka's Autograph Music, Letters, and Portraits Preserved in the Petersburg Imperial Library*, by N. Findeisen, Petersburg, 1908.)

This quartet was written in 1824, and is probably the first work of its kind from the pen of a genuinely Russian composer. That Glinka, despite his youth, applied himself most earnestly to his task is shown by the existence of the two versions: the first, unfinished in C major; the second, finished, in G major, with two different versions of the final rondo.

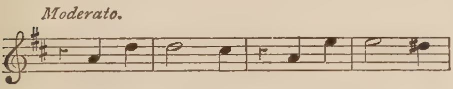
The first part is a theme and four variations, the theme being

Ex. 1.



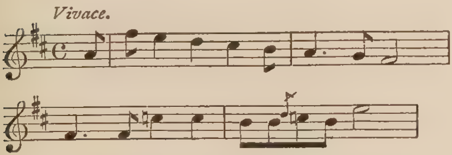
The second part is a minuetto, the theme of which is:

Ex. 2.



And here is the theme of the rondo (second version):

Ex. 3.



A year later Glinka wrote a sonata for viola and piano in two movements (allegro moderato and andante), which also remained unpublished, but to which he must have attached a certain importance—for about 1850 he rewrote it with a few alterations suggested by his greater experience. It was never performed except among the circle of Glinka's intimates and with his co-operation. Three autograph MSS. of it are preserved (two dating from 1825, and the later text).

In 1826 Glinka wrote the best known of his chamber works—the *Trio Pathétique pour Pianoforte, Clarinette et Basson*, which bears the following epigraph—a curious one from the autobiographical point of view—'Je n'ai connu l'amour que pour les peines qu'il cause'. It was arranged for piano, violin, and 'cello by Professor Wřimaly, and published in both forms by Jurgenson.

Shortly before his first journey abroad, in 1830, Glinka wrote his second string quartet (F major), which is sometimes played nowadays. In 1832, in Italy, he wrote his piano sextet, which at the time enjoyed success, and is the most interesting and satisfactory of his chamber works. Both these works were published by Jurgenson. (*v.* article GLINKA.)

Glinka's contemporaries were more interested in the performance of chamber music than in the appearance of new works. The few string quartets written at the time passed quite unnoticed; for instance, those by Nicholas Bachmetiev (1807–1891), director of the imperial chapel and a composer of church and other vocal music, and by Vladimir Castrioto Skanderberg (1820–1879), a gifted amateur, one of whose quartets was awarded the second prize at a competition of the Russian Music Society in 1861.

Afanasiev's compositions are worthier of attention if only from the historical point of view. He was a good violinist and a good quartet player. He wrote a suite for viola d'amore, six string quartets (the first known under the sub-title *Volga* because a well-known folk-song of the Volga is used in it), and three quintets, two of which are for strings, and the third and last (*Italia*) for piano and strings. All these works were published by Bittner and by Jurgenson. A few were played at the quartet meetings of the Russian Music Society, the most often performed being, of course, the *Volga* (first performance in 1863).

Less known is Michael Azanchevsky (1839–1881), a junior contemporary of Afanasiev, a cultured and earnest amateur composer, who from 1871 to 1876 was director of the Petersburg Conservatorium. He wrote two string trios, one piano quartet and one piano trio, all of which were published, and performed at the society's concerts. Whereas Afanasiev's tendency was to imitate the classics and Glinka, Azanchevsky belongs to the Mendelssohn school.

The third period in the history of Russian chamber music starts from the time when an adequate conception of the artistic importance of chamber music began to prevail, and interest in it became more general among the public. Regular chamber concerts were instituted, and permanent Quartets were founded in both capitals and in most of the great provincial towns. The foundation of chamber music societies naturally followed. All this encouraged production as well as progress in execution.

Even before the foundation (in 1859) of the Russian Music Society, which was the chief factor in the advance of musical art in Russia, subscription concerts of chamber music were instituted in Petersburg by Ludwig Maurer, his son Vsevolod, and Wehtan. In 1858–9 a capable and perfectly trained Quartet led by Eugen Albrecht (the other players were Pikkel, Weickmann, and Karl Schubert) gave twelve concerts devoted to Beethoven's last quartets. All this contributed to prepare the public. When the Russian Music Society founded its own Quartet Pikkel, Weickmann and Schubert entered it.

At the same period chamber concerts were given at Petersburg, at irregular intervals, by Ferdinand Laub, Heinrich Wehtan, and Anton Rubinstein. When Rubinstein returned to Petersburg in 1858 he started giving at his own home private concerts, chiefly devoted to chamber music, and taking place before large audiences. The memory of these concerts is preserved in a picture (1860) by A. Lebedev, popularized by Münster's lithograph: 'A musical party at Anton Rubinstein's house'. It represents the famous pianist taking part in a quintet; the other players are Pikkel, Benning, Weickmann, and Schubert. Around them is a crowd of listeners, many of whom are well-known friends and admirers of their host.

The Russian Music Society started an annual season of chamber concerts in the year of its foundation, and continued it uninterruptedly for about threescore years. These took place at first in the Bernadaky Hall at Petersburg.

The Russian Music Society Quartet at first consisted of Pikkel, E. Raab, Weickmann, and Schubert. After them (1859–1860) its composition varied as follows:

1st violin: Wieniawski (1860–2); Pikkel (1862–5 and 1866–7); F. Laub (1865–6); and from 1868 until recently, Prof. Leopold Auer.
2nd violin: Pikkel (1860–2, 1864–6, 1868–89); E. Albrecht (1862–4); E. Raab (1866–7); E. Mlynarsky (1889–90); E. Krüger (1890 to the end).
Viola: Weickmann (1860–1889); N. Galkin (1889–93); Hildebrandt (1893–7); S. Korgnev (1897–1900, 1901–5); A. Yung (1900–1, 1905–6).
'Cello: K. Schubert (1860–2); K. Davidov (1862–82 and 1883–7); A. Verzhbilovich (1882–3 and 1887–1905); V. Aloshtch (1905–6).

During the last two decades of its existence the Society's chamber concerts became less regular and more varied in character. Famous Quartets from abroad were frequently invited—which led to their playing in other Russian towns also: The Czech Quartet (1895), The Rosé Quartet (1903), the Schörg Quartet (1903), the Prague Quartet (1904), among others. The Mecklenburg String Quartet, organized in 1896, started giving regular concerts, and often appeared at those of the Russian Music Society.

At Moscow, in 1860, Nicholas Rubinstein founded the Conservatorium and a branch of the Russian Music Society, thereby giving a fresh impetus to musical activities in this city. According to information given in Manykin-Nevstruev's *Historical Sketch*, the branch's permanent Quartet (1860–1900) was constituted as follows:

1st violin: K. Klamroth (1860–5); L. Minkus (1865–6); F. Laub (1866–74); I. Grummann (from 1874).
2nd violin: F. Kindel (1860–5); K. Schradik (1865–8); K. Khamm (1868–9); I. Grummann (1869–74); from 1874 to 1878 various players occupied the post, after which came A. Hilf (1878–85); D. Krein (1885–98), and M. Press (from 1898).
Viola: V. Bezskirsny (1860–5); F. Kindel (1865–6); L. Minkus (1866–71); J. Gerber (1871–81); K. Babushka (1881–5); V. Sanin (1885–90); N. Sokolovsky (from 1890).
'Cello: F. Ezer (1860–6); B. Cossmann (1866–71); V. Fitzenhagen (1871–90); A. von Glehn (from 1890).

In 1883 the Moscow Philharmonic Society began to give chamber concerts. And during the past four decades a quantity of chamber music societies and instrumental combinations were organized and throve.

At Petersburg Eugen Albrecht founded in 1872 the Petersburg Chamber Music Society, whose President he was until 1892. Another of the Presidents (1897–1903) was M. Belaiev. Besides giving concerts, this society instituted in 1877 an annual competition for chamber works.

In 1891 was founded the Society of Chamber Music Lovers. Other music societies had their own chamber ensembles. At the period before the Revolution five permanent string quartets existed at Petersburg:

(1) The Mecklenburg Quartet, founded by the Grand Duke of Mecklenburg-Strelitz. It made its first public appearance in 1898. Its members were D. Kamensky, G. Dulov, B. Heine, and S. Budkevich. It existed, with various changes in its constitution, until 1920.

(2) Count Sheremetiev's Quartet (whose leader was A. Berlin).

(3) The Zavetnovsky Quartet.

(4) The Bergler Quartet.

(5) The Haupf Brothers' Quartet.

At Moscow were founded, in 1891, the Society for the Diffusion of Chamber Music, and in 1892 the famous Schorr Trio.

It is impossible, for lack of space, to enumerate all the chamber music societies and combinations, public and private, that were to be found in the various big cities of pre-revolutionary Russia—Kief, Odessa, Kharkof, Tiflis, Kazan, Poltava among others. Branches of the Russian Music Society existed in all important towns, even in Siberia. Likewise educational institutions, among whose staff excellent chamber music players were to be found; and they gave concerts which contributed to spread a knowledge of and a taste for chamber music, both native and foreign. The increase in the demand for chamber music and the progress of the music publishing business in Russia encouraged native composers to write chamber music. N. FINDEISEN.

[The remainder of Mr. Findeisen's interesting article deals with the output of native composers during the period 1860–1920. These are treated in detail, under their own names, in the Cyclopedia. It is with great regret that I have to add that our contributor died after an operation in September 1928. EDITOR.]

RUSSIAN PERFORMING ORGANIZATIONS.

The formation of chamber music organizations in Russia dates from that country's actual entry into the musical world—approximately at the end of the eighteenth century. The social conditions of that time brought into existence that peculiar phenomenon, the 'serf-musician'. The serf-musicians came from the peasant-serf class, and were often sent abroad by the landowners to study the musical art; they produced quite a number of good composers and performers. As an instance may be mentioned one of the best Russian violinists of the eighteenth century, Khandoshkin, who was trained in Italy at Naryshkin's expense, and incidentally was one of the first chamber music players in Russia. At the beginning of the nineteenth century chamber music combinations were formed in Russian aristocratic society, thus producing the phenomenon of the aristocrat-musician, characteristic of the Russia of that period and almost without an analogy in Western Europe. The Russian aristocratic Maecenas often organized a private chamber music combination, and cultivated the most refined style of music.

One of the first Quartets was that of Lvov, who was famous as one of the finest violinists of his time (Schumann, by the way, makes enthusiastic mention of his playing), and was the composer of the Imperial Russian National Anthem, *God Save the Tsar*. The Lvov QUARTET (Lvov, Maurer, Walde, Count Wielhorsky) attracted to their rooms the best musical society of the period (roughly from 1824 to 1865). Still earlier, there existed in Russia the celebrated RASOUMOVSKY QUARTET, an entirely private organization. Count (in 1815 he became a Most Serene Prince) Rasoumovsky, Russian ambassador at Vienna, the friend and patron of Beethoven (who dedicated to him the quartets, op. 59), was one of the most devoted supporters of Russian music. His Quartet (Schuppanzigh, Rasoumovsky, Weiss, Linke), in which he himself was the second violin, existed from 1808 to 1816, when Prince Rasoumovsky retired; the Quartet, however, continued until 1830, under the name of the SCHUPPANZIGH QUARTET, Rasoumovsky's place being filled first by Sina and afterwards by Mayseder.

For a long time Russian chamber music bore the marks of German influence, and its performers in Russia were mainly Germans. In 1862 Anton Rubinstein founded the Petersburg Conservatorium, and in 1866 his brother Nikolai the Moscow Conservatorium. These events initiated the expansion of chamber music organizations in Russia, hitherto at a standstill owing to the restricted and entirely private character of previous organizations.

The Imperial Russian Musical Society, under which the Conservatorium arose, founded in the two capitals—Moscow and Petersburg—the permanent 'Quartets of the Russian Musical Society'. A distinguishing feature of these Quartets was the permanent engagement of their members. The services of the best chamber music players of the day were obtained, but these artists were mainly of German and Czech origin. The first leader of the Petersburg Quartet of the Imperial Russian Musical Society was the famous Henri Wieniawski, the 'cellist being the no less famous K. Davidov, while the other members were Pikkel and Weickmann. The combination was afterwards altered, owing to the death and resignation of some of its members. In 1872 Wieniawski set out on a European concert tour, and was succeeded as leader by Leopold Auer. Davidov's place was filled by K. Schubert, and in 1889 by Verzhbilovich. The second violin and viola were replaced far more frequently. On the formation of the Musical Society's Moscow Quartet in 1866 Ferdinand Laub—one of the best violinists in Russia—was appointed leader. On his death he was succeeded by Professor Grzhimali, and for a considerable time the Quartet consisted of Grzhimali, Krein, Sokolovsky, and Von Glehn.

These Quartets were the prototypes of numerous ensembles in Russian provincial cities (Kiev, Kharkov, Odessa, Rostov, Kazan, Nijni-Novgorod, Tiflis, Warsaw, Riga, &c.), the composition of which, however, was not distinguished by permanency. The Moscow and Petersburg Quartets usually gave eight of ten serial quartet concerts annually. The level of performance, extremely high when they began their labours, fell considerably in the last decade of the nineteenth century, owing to the declining years of the players and the consequent falling-off in their technique. In Moscow, after Grzhimali's retirement, his place was taken by David Krein, but at the beginning of the present century membership of the Quartet ceased to be permanent, and changes were frequent—the result of increasing competition.

Besides these more important chamber ensembles other combinations were formed in Russia. The twentieth century gave rise to various sonata partnerships, of which the most enduring were those of Auer and Essipov (Sonata Evenings) in Petersburg, and the

Meicik-Sibor and Orlov-Mogilevsky in Moscow.

Parallel with the existence of the Musical Society's Petersburg Quartet was the founding of the DUKE OF MECKLENBURG'S QUARTET, composed (1905) of Grigorovich, Dulov, Bakaleinikov, and Sisserman, which existed until the Revolution. In Moscow at the same time many ensembles were started in rivalry with the Musical Society's Quartet, but as a rule they did not last longer than a few months. On the other hand, in the period after 1900, Moscow and Petersburg witnessed an influx of famous combinations from abroad (the Czech Quartet, the Capet Quartet, the Ensemble of Ancient Instruments, &c.), with the result that the public became much more exacting in its requirements and in its demand for style on the part of the performers.

In 1872 there arose in Petersburg the CHAMBER MUSIC SOCIETY, the president of which was the famous musical promoter E. Albrecht, who himself played alternately violin and viola parts in the quartet reunions arranged by the Society. In 1898 it received a further impulse to development when the position of president was filled by the celebrated musical Maecenas and publisher, Mitrofan Belaiev, who organized amongst other things competitions with prizes for the best chamber compositions. S. Taneiev was one of the successful competitors.

In 1892 there was formed in Moscow a combination which was destined to be lasting. This was the Moscow TRIO—Shor, Krein, and Ehrlich—which existed for thirty years and was able to play an immense part in the musical life of Moscow and to make about five hundred appearances. There was a tragic close to the career of this fine Trio. Professor Krein committed suicide in 1926, and Professor Ehrlich died in the year of the Revolution. Subsequent attempts were made to assemble other permanent Trios, but they rarely survived the first season. Amongst them were the Luboshits Trio, consisting of the two sisters Luboshits and their brother.

In 1908 the Moscow SOCIETY FOR THE PROPAGATION OF CHAMBER MUSIC was founded on the initiative of the musical organizer, E. Gunst, who came forward simultaneously as a composer. This society lasted for seven years, but the war put an end to its existence. At one time it was a prominent musical institution in Moscow, and was the means of originating numerous, but not very long-lived, quartet and other chamber combinations. The outstanding promoters of these combinations were the violinists Mogilevsky, Sibor, Zeitlin, Pakelman, and Alexander Medtner (brother of the composer); the 'cellists Bukinik and Sisserman; the pianists Goldenweiser, Igumnov, and Meicik.

In 1912 Professor MOGILEVSKY formed a Quartet consisting of Mogilevsky, Pakelman, Bakaleinikov and Sisserman, which remained in existence for two years and is interesting as the germ from which was developed, in the revolutionary years, the STRADIVARIUS QUARTET. These new combinations, especially the Duke of Mecklenburg's Quartet in Petersburg and the Mogilevsky Quartet in Moscow, did much towards the refinement of quartet playing and brought it nearer to the standards of Western Europe, thereby eclipsing the activity of the Musical Society's Quartets towards the beginning of the war period.

During the war (from 1915) all the quartet organizations experienced very grave difficulties and many discontinued their operations. The period of trial lasted until the early part of the Revolution. After the October Revolution of 1917, however, a great revival of activity among chamber ensembles took place; indeed, the number of quartet and other chamber music combinations which then sprang up in Russia—that is, beginning with the Bolshevik era—was almost beyond counting. But it should be remarked that as regards an immense proportion of them (the majority were employed at popular institutions, such as clerks' and workmen's clubs) membership was not permanent. Placed under the protection of the State, chamber music had considerable chances of success.

In 1918, the first year of the Soviet régime, the STRADIVARIUS QUARTET was formed in Moscow, members of the Mogilevsky Quartet providing its nucleus. The initiator and inspirer of this Quartet was the 'cellist Kubatsky, who had replaced Sisserman in the Mogilevsky Quartet. Appointed head of the management of the Russian opera houses, and having joined the Communist Party, Kubatsky requisitioned all the famous bowed instruments in the country, the property of private owners, and with them formed the State Collection of Instruments. Kubatsky's idea was that the Quartet, to which the name of Stradivarius had been arrogated, should be the best State combination of the chamber type, and therefore its members were given the use of the finest Stradivarius violins. It was composed of D. Krein, Pakelman, Bakaleinikov, and Kubatsky himself.

Afterwards Krein's place was taken by Mogilevsky, who brought the Quartet to a very high pitch of efficiency. With his participation upwards of one hundred concerts were given, at which all the outstanding chamber compositions were performed, including the complete cycle of Beethoven's quartets. Contemporary music, even the very latest, was not ignored, and the works of Debussy, Ravel, Hindemith, Casella, and modern Russian composers were included in the programmes. Mogilevsky retired from the Quartet in 1921 and Karpilovsky was invited to succeed him.

In 1925 there were serious internal dissensions amongst the members, which were reflected in the quality of their performance, besides which Karpilovsky did not prove to be so authoritative a leader as Mogilevsky, and the artistic direction passed into other hands. Ultimately the Quartet fell to pieces, and its most artistic section, in the persons of Karpilovsky and Bakaleinikov, formed a new combination under the title of the Quartet of the Moscow Art Theatre, at which Bakaleinikov was in charge of the music. This Quartet consisted of Karpilovsky, Vitkin, Bakaleinikov, and Giskin, and lasted for more than a year; it played on excellent new instruments made by the Russian craftsman, E. Vitacek. The remaining members of the Stradivarius carried on under the same name and retained the appellation of State Quartet, its new membership consisting of Knorre, Pakelman, Hambourg, and Kubatsky.

The Glazounov Quartet, composed of Lukashevsky, Pechnikov, Ryvkin, and Mogilevsky, was also instituted in Petersburg during the revolutionary years. It was manifestly the inheritor of the Mecklenburg Quartet's tradition, and in respect of clean and well-rehearsed performances almost excelled the Stradivarius. Like the latter, too, the Glazounov Quartet explored the whole chamber repertory and gave a great number of concerts, devoting special attention, however, to the classics.

In 1924 was formed the fine Moscow Conservatorium Quartet, consisting of young, ardent, and talented artists—Tsyganov, V. Shirinsky, Borisovsky, and S. Shirinsky—a personnel which has remained so far unaltered. It confined itself mainly to contemporary music. It was given, in 1926, the title of the S. Taneiev State Quartet.

Two provincial combinations came into existence in 1925—a quartet at Kharkov, named the Vuillaume Quartet, and the Armenian Quartet, composed of Armenian students of the Moscow Conservatorium. They do not, however, bear comparison with those previously mentioned.

The split in the Stradivarius Quartet in 1925, followed by its collapse, was partly the outcome of a powerful agitation against Kubatsky, who was disgraced, expelled from the Communist Party and the Union of Art Workers, and also deprived of his responsible posts in connexion with the management of the Russian Opera Houses. This agitation, due to his having too many enemies and to the excessive energy which he had displayed in confiscating instruments, caused controversy as to the bestowal of the name of Stradivarius on the new combination. Therefore in the same year, 1925, a competition for the title of 'Stradivarius' was organized.

The jury consisted of many eminent musicians, but its general composition was little guarantee of a just verdict. The competitors were the Glazounov Quartet, the Moscow Conservatorium Quartet, the Stradivarius Quartet, the Moscow Art Theatre Quartet, and the Vuillaume Quartet. The verdict of the jury was evasive, and influenced by political and personal considerations. The Kubatsky Quartet was, however, left with the title of 'Stradivarius', retaining the instruments requisitioned by the State, and was bracketed with the Conservatorium Quartet as the most eminent. The competition was repeated in 1927 with a smaller number of competitors and with the same indefinite results; in the meantime further changes had taken place in the 'Stradivarius Quartet', and the Art Theatre Quartet collapsed entirely.

None the less, Russia has at the present day three notable chamber organizations—the Stradivarius Quartet, the Glazounov Quartet, and the Taneiev Quartet (which is also known as the Moscow Conservatorium Quartet). Of these, the last two are finely matched and permanent combinations, with an immense repertory (particularly in the case of the Taneiev) keenly responsive to contemporary phenomena in music. The Stradivarius Quartet, notwithstanding Kubatsky's tremendous energy, seems incapable of avoiding continual changes in its composition, and this is necessarily reflected in the quality of its performances. L. Sabaneiev.

[There are also the Lubimov Peoples' Quartet and the Gilom Quartet (Ukraine), two organizations especially favoured by the Russian Government. The Lubimov Quartet was founded by Grigory Lubimov in 1910, and plays upon the ancient Russian instruments, *domras* (a kind of mandoline), manufactured by Lubimov, who is an eminent instrumental craftsman and 'domrist'. It is an essentially democratic organization, its repertoire consisting of national songs and folk-tunes, and therefore receives especial support from the Government. Annual subsidies are given of 4,000 roubles to the Stradivarius Quartet, and of 1,000 roubles to the Moscow State Conservatorium Quartet. Editor.]

RUST, Friedrich Wilhelm, 1739–1796, German violinist and composer, pupil of Friedemann and Emanuel Bach and Franz Benda.

Composed

Three sonatas, pf, v, G, d mi, C	1791	(W. Rust) Haake, 1892.
Sonata, pf, v (orig. lute, v), B flat	1795	(W. Rust) Haake, 1892.
Sonata seria, pf, v, b mi		(W. Rust) Klemm, 1890.
Sonata, pf, v, d mi		(Ferd. David) Peters.

F. W. Rust is chiefly known as a composer to-day by his three sonatas for violin alone, which were republished by his grandson (Peters). His last work was a sonata for the

E-string alone. The D minor sonata was frequently played by Lady Hallé. It was his son, Wilhelm Karl, who was intimate with Beethoven in Vienna. He played the lute as well as the violin. The influence of Rust's music on Beethoven is discussed in the article on that composer.

RUTHARDT, Adolf, b. 1849, German composer.

Trio pastorale, pf, ob, vla, G	op. 34	Siegel.

An unusual combination.

RUYNEMAN, Daniel, b. 1886, Dutch pianist.

Hieroglyphs, 3 fl, cel, trpt, cup-bells, pf, 2 mandol, 2 guitars	Chester.
1st sonata, pf, v	,,
2nd sonata, pf, v	Alsbach.

Chiefly self-taught, Ruyneman began the study of music somewhat late, evidence of which is to be seen in certain awkwardnesses in the use of instruments.

Willem Pijper.

[An interesting article from the pen of M. Carol-Bérard appears in the April (1928) number of the *Chesterian*. It mentions a string quartet composed by Ruyneman in 1925.]

RYBA, Jakob Johann, 1765–1815, Bohemian composer.

A prolific eighteenth-century composer of mediocre music long since forgotten. He wrote seven quintets, sixty quartets, forty-eight trios, and other works.

RYBNER, Peter Martin Cornelius, b. 1855, Danish composer.

Trio, pf, v, vc	op. 9	Kahnt.

Rybner was MacDowell's successor at Columbia University, N.Y.

RYELANDT, Joseph, b. 1870, Belgian composer.

Quintet, pf, 2 v, vla, vc, a mi	op. 32	L. Muraille (Liége).
2nd sonata, pf, v, d mi	,, 27	,, ,,
3rd ,, ,, ,, A flat	,, 53	B. & H.
Sonata, pf, vc, F	,, 22	,,

For fuller list of Ryelandt's works, including MS., *v. Dent*. See also article Belgian Chamber Music.

S

SAAR, Louis Victor Franz, b. 1868, Dutch composer, living in U.S.A.

Quartet, pf, v, vla, vc, E	op. 39	Siegel, 1904.
Sonata, pf, v, G	,, 44	,, ,,

Saar is one of the most prolific composers now writing in America, and includes in his long list of compositions a number of important works for chamber music combinations. His most widely played work in this form is the three-movement violin sonata. It was first played in New York in April, 1905, and since then it has appeared on the programmes of many well-known violinists, including Ysaÿe. In general, the style is one of flowing lyricism, recalling the manner of the early Strauss. The themes, which are short-breathed but expressive, are developed with rhythmic ingenuity and a wide range of harmonic variety.

The piano quartet, op. 39, an earlier work, has also a number of performances to its credit. It possesses the same technical virtues, the instruments being used with skill and understanding.

His other chamber works, which are unpublished, are not within the scope of this Cyclopedia, but it may be mentioned that his introduction, theme, and variations for 'cello and piano, op. 109, and his piano trio, op. 114, won first prizes at the Biennial Convention of Music Clubs in Portland, Oregon, in 1925.

A. L. Goldberg.

SABANEIEV, Leonid Leonidovitch, b. 1871, Russian composer and critic.

		Composed	
Trio-impromptu, pf, v, vc, d mi	op. 4	1906–7	Jurgenson.

L. Sabaneiev, a pupil of Taneiev, belongs to the generation of composers who immediately followed Scriabin and manifested themselves in Russia as his artistic successors. One of Scriabin's first admirers, Sabaneiev was, as a musical critic, his zealous propagandist; nevertheless, in his own creative work as a composer he is not entirely akin to him. At the outset of his activities he attached himself to the left wing of the impressionist group, from which he gradually withdrew, with the aspiration of writing works on an altogether larger scale. His riper compositions chiefly show the influences of the great German romantics (Wagner and Liszt) and the monumental style of Bach. These mature productions (written since the revolutionary years), which include a second trio (1923) and a violin sonata, are as yet unpublished. His published works belong to an earlier period, and therefore cannot be regarded as sufficiently characteristic of his manner and style.

Editor (with additions).

SACCHINI, Antonio Maria Gaspare, 1734–1786, Italian composer.

Modern republication:

Trio-sonata, 2 v, vc ad lib, pf (fig. bass), G	(H. Riemann, Coll. Mus. 46) B. & H., 1909.

This work is one of a set of six (op. 1) published in London, where he also published six string quartets, op. 2. *Riemann* describes these last as fine works foreshadowing Mozart. Sacchini also wrote twelve sonatas for clavier and violin, opp. 3, 4. *Grove* says 'his part-writing is pure and good, and there is a care and finish in his scores which is hard to reconcile with the accounts of his idle and irregular ways'. An interesting MS. string quartet of his has recently (1926) been revived by the Poltronieri Quartet.

SACHS, Leo, b. 1868, French composer.

Petite Suite, str. quartet, F	—	Fromont.
Quartet, str	op. 44	Hamelle.
,, ,,	—	Senart.
Quintet, pf, 2 v, vla, vc, c mi	,, 77	Eschig (Demets).
Trio, pf, v, vc, G	,, 55	Astruc.
Sonata, pf, v	,, 33	Hamelle.
,, ,, ,, d mi	,, 88	Mathot.
,, ,, ,,	,, 132	Senart.
,, pf, vla, A	,, 176	,,
,, pf, vc, C	,, 99	Eschig.

The violin sonata, op. 132, is a clearly written work, frankly melodious and free from the eccentricities of contemporary harmonists. The sonata for viola and piano is in four movements—andantino, aria, tempo di *Malaguena*, and bourrée. Being of moderate difficulty and well written for the instrument, this sonata should be of interest to viola players.

SAINT LUBIN, Léon de, 1805–1850, violinist, pupil of Spohr.

Works include:

1st quintet, 2 v, 2 vla, vc	op. 38	Schlesinger.
2nd quintet, 2 v, vla, 2 vc, d mi	,, 43	Ricordi.
Two trios, pf, v, vc	opp. 14, 30	Mechetti (Vienna).[1]
Sonata, pf, v, A	op. 49	J. Schuberth & Co.

Schumann (*Ges. Schriften*) speaks humorously of Saint Lubin's quintet, op. 38, as 'a mixture of French and German blood, not without resemblance to Meyerbeer', and of the composer as an 'emigrant' who is not yet master of the tongue (the German) in which he speaks.

Schumann deplores Saint Lubin's lack of originality, and finds that 'when he reveals his own inner life, things look sadly dull. On the other hand, the quintet betrays an easy and rapid pen, much feeling for form, and acquaintance with harmony. Still, after listening to it I longed to cry out "Music, music, give me music!"' Echoes of Schumann's cry are heard in the musical world of to-day. Editor.

SAINT-SAËNS, Charles Camille, 1835–1921, French composer.

	op.	Composed	
Quartet, str, e mi	112	1900	Durand.
,, ,, G	153		,,
Septet, pf, trpt, 2 v, vla, vc, cb (also as trio, pf, v, vc), E flat	65		,,
Quintet, pf, 2 v, vla, vc, cb ad lib, A	14	1855	Leuckart; U.E.
Quartet, pf, v, vla, vc, B flat	41		Leuckart; Durand.
Caprice on Danish and Russian Airs, pf, fl, ob, cl, B flat	79		Durand.
Serenade, pf, organ, v, vla (or vc)	15		
1st trio, pf, v, vc, F	18	1863	Hamelle; U.E.
2nd trio, pf, v, vc, e mi	92	1892	Durand.
La Muse et le Poète, pf, v, vc	132		,,
Fantaisie, harp, v	124		,,
1st sonata, pf, v, d mi	75	1885	,,
2nd ,, ,, ,, E flat	102	1896	,,
1st ,, pf, vc, c mi	32		,,
2nd ,, ,, ,, F	123		,,
Suite, pf, vc (v or vla), d mi	16		Hamelle; Leuckart; U.E.
Sonata, pf, ob, D	168		Durand.
,, pf, cl, E flat	167		,,
,, pf, fag, G	168		,,

Few musicians of the nineteenth century ranged over a wider field than Saint-Saëns. In almost every branch of musical composition he produced works that were models of style, imposing, and strong in their emotional appeal.

Pianist and organist, and a virtuoso of European fame, he might well, like Liszt, have been tempted by the often phenomenal success of his tours to gravitate towards cheap popularity and devote himself primarily to compositions adapted to display his virtuosity. But it was in one of the severer branches of the art—chamber music—that his creative activity found an outlet, and here his strict early grounding stood him in good stead.

Saint-Saëns was admitted to the Paris Conservatoire (Nov. 1848) as an organ pupil of Benoist, and at once threw himself earnestly into the study of the art of fugue and the work of Bach. Both in form and in substance his work was much enhanced in value by this scholastic equipment, and with such a training he was peculiarly well-fitted to deal with chamber music.

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[1] This firm is extinct.

Saint-Saëns had further acquired from his home training and his general musical studies a religious bent, nobility of feeling, elegance of style, and a logical method of laying out his ideas. He had the good fortune to be born in an age when, all around him, the élite among musicians understood the classical tradition and were assimilating it. Of his forerunners in France, Morel and Henri Reber had written quartets, quintets, and trios of merit, but the public as a whole did not take kindly to what they called 'learned music'. It was only from 1860 onward that music-lovers began to appreciate the Beethoven of the later quartets and Schumann, but after 1870, the year in which Saint-Saëns founded the Société Nationale de Musique, the group of willing listeners became much more numerous.

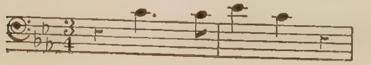
The ever-growing attraction which chamber music exercised upon French musicians between 1860 and 1900 inevitably led to the production of a series of important works, which, while faithful to tradition, possessed novelty. Among this rich array the works of Saint-Saëns occupy a distinguished position, and are representative of all the principal combinations of instruments. Other composers have been more lyrical; he combines to perfection the classical sense with the spirit of poetry.

THE 'CELLO SUITE is a work which overflows with youthful vigour. The romance is not guiltless of a certain grandiloquence, but the serenade with its noble melancholy still sounds unhackneyed. Here the 'cello wanders among the sombre tones of the lower register beloved of Brahms.

THE FIRST 'CELLO SONATA, a mature work, ranks with the composer's most vigorous conceptions. The plan of this composition shows how little need there is to break rules in the quest for originality. There is unity of key; each movement keeps one tempo throughout, and has a recapitulation which brings back the subjects in their original order. The exordium of a discourse is not more firmly punctuated than that of the allegro. Yet the form of the composition, for all its regularity, is not obtrusive. So impetuously do the episodes present themselves, that the order of their succession appears automatic and inevitable. The academic devices serve merely to restrain the violence of the drama—for it is as a drama that the whole of the first part must be regarded. The two instruments are like actors, now opposed to one another, now united.

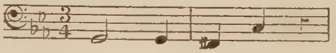
The work begins with piano and 'cello in unison; then the 'cello emits a phrase of harsh defiance, answered by the piano in like strain:

Ex. 1. A.



There are tumultuous passages for both instruments, as if two shadowy masses were hurling themselves at one another, but the treatment is so clear, on the whole, that the individual figures stand out distinctly. The two instruments are in opposition; the 'cello is heard in a melancholy phrase accompanied by syncopated chords on the piano; and then, solo, in a reminiscence of the first subject. It then ceases, but only to renew the struggle on a vaster scale. Never, even in the Beethoven sonata in A, has the harsh, mournful tone of the low notes of the 'cello been used with greater effect. After the challenge of this questioning phrase—

Ex. 2. B.

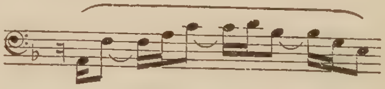


the triplets, falling back to the tonic in simple severity, are singularly impressive.

The three movements—allegro, andante, and finale—are linked in one natural and inevitable whole by the inter-relation of their several themes. The short, animated andante has the majesty and fullness of an organ piece. (The sonata was in fact born of an organ improvisation in St. Augustine's, Paris.) The placid staccato of the stringed instrument acts as escort to the steady chorale on the piano. There comes a change of mood at the C minor passage, which is more emotional, and again at the modulation to D flat; then the chorale returns, its chords broken into a demisemiquaver figure, and the andante closes in a mood of serene melancholy. After this calm the tempestuous effect of the finale is enhanced. Except for one poignant syncopated motif, all is stormy, rushing sound. But there is no lapse into virtuosity; no one idea outruns the others, for the violence is always restrained.

THE SECOND SONATA bears no resemblance to the first. Here there is neither fury nor sense of tragedy, but in its stead simplicity and grace. The main theme of the first movement moves in curious syncopations, supported by the low notes of the 'cello—

Ex. 3. C.



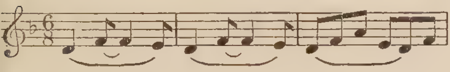
with a suggestion of an archaic touch in its modernity; the movement ends unexpectedly with two abrupt chords. The scherzo, which is purely classical, proves that Saint-Saëns remained until far advanced in years a master of this difficult form. The adagio is a rather diffuse romance, while the finale is empty compared with the rest.

THE VIOLIN SONATAS were written, one in 1885, the other in 1896, at an age when Saint-

Saëns had begun to lose his superabundant energy. But instrumental forms were as playthings in his hand, and now, more than ever, he was able to preserve under a structure of exquisite workmanship the lyric flow in its unspoilt freshness. The two sonatas have indeed in a high degree the qualities of intimacy and delicacy of nuance.

The first (D minor) is constructed on lines laid down by Beethoven, the intimate connexion between the movements being emphasized by linking up the allegro agitato with the adagio, and the allegretto with the finale. In the first movement there are but few striking passages. Of the two main subjects, the one voices a lament to which two alternating rhythms (6/8 and 9/8) lend an element of indecision—

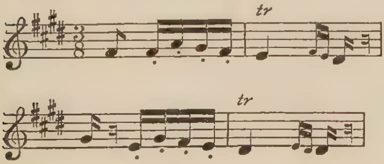
Ex. 4. D.



the other, pastoral in character, is echoed by the violin in triplets. The close of the allegro agitato prepares for the adagio by fading quietly away. The melody of the adagio is contemplative, but the allegretto is in lighter mood, and seems as if carelessly developed from the single theme with its even rhythm and detached notes on the violin. Its charm lies in its quiet grace and in the varied interlacing of the two parts. This continues, yet without becoming monotonous, until the appearance of the rich and solemn chords whose breadth throws into greater relief the energy of the finale. Here the violin leads off with a scale passage of forty-four bars, a passage which, though academic in itself, produces by its impetus and by force of repetition the illusion of a dance of dervishes. The brilliance of the finale compensates for the pale colouring of the other movements, and the violin here has an opportunity to display its power of effective accentuation.

The second sonata in some ways approaches the earliest historic types, the ecclesiastical chant and the suite, but there is also a tendency towards a more indefinite poetical style. The first movement is dreamy and fanciful; the andante, on the contrary, with its long-drawn violin notes and the sober and austere gait of the piano, has some resemblance to a Bach aria. The allegretto scherzando is subtle and quizzical, a most delicate piece of writing:

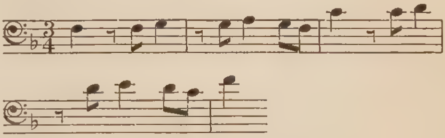
Ex. 5. E.



The meno mosso and the allegro recall Mozart, or the pastoral pieces of Rameau. Here archaism is combined with freedom of fancy.

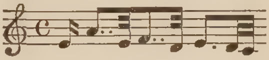
Trios. Saint-Saëns wrote two trios, which are separated by an interval of twenty-nine years (1863–1892). The first marks one of the most inspired moments of his youth. The opening theme expresses the joy of adventure:

Ex. 6. F.



Its alluring gaiety communicates itself to the 'cello, and permeates passages that are heavy with foreboding as well as those that are buoyant. In the scherzo this sprightliness becomes more pointedly humorous with cross rhythms and pizzicato effects. But it is the andante which stands out as a model of plastic and expressive melody. Here the main motif unfolds itself like an ancient ballad—

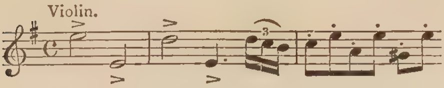
Ex. 7. G.



while the closing phrases are unspeakably tender and intimate.

The Second Trio is a work of importance. Saint-Saëns worked long at it, and even rewrote the last movement. All his accumulated experience is compressed within its pages. It was conceived on so vast a scale that five movements hardly suffice to contain it. One of these five, the grazioso poco allegro, was taken from an unfinished string quartet. He introduces unexpected episodes between the principal subjects, and frequently leads phrases back to the tonic by sinuous ways (or even avoids it altogether) instead of finishing them off squarely. Many are the learned devices employed to secure effects of contrast; at times the three instruments move with the utmost freedom, then again revert to the simplicity of unison (note the last cadence in the 9/8 movement and the vigorous passage at the end of the finale). In one place the violin will be suspended in the high register while the 'cello moves in the lower; elsewhere again, exuberant scale passages are set against plain, bare melodies. The 5/8 rhythm, interrupted by the 5/4, also lends interest to the movement. Attention is given to the minutest details of expression, and the composer would seem to have piled up complexities for the pleasure of unravelling them, falling back on simplicity when this began to pall. On the whole, however, the development is logically conducted, and there is sometimes a return to the classical in such subjects as this, in the middle of the finale:

Ex. 8. H.



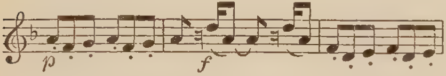
The Piano Quartet is in classical form, though less strictly than the 'cello sonata, and the treatment of the subjects is full of ingenuity.

The first movement is an allegretto of gentle serenity, at the conclusion of which the piano falls into a slow march, while the other instruments call to each other like cowherds with their flageolets, descending to the valleys at dusk.

The andante is marked by a singular academic rigidity. It is simply a dramatized exercise in counterpoint, but the various combinations are effective and melodious. Every kind of device is employed to contrast with the square principal theme and the inflexible chorale; thus inversions, trills, pizzicato, contrary motion of the parts, diatonic runs and thunderous scales are used in infinite variety.

The fantastic scherzo suggests a nocturnal dance of spectres. Note the harshness of the reiterated fourths in the following phrase:

Ex. 9. I.



Later, an incongruous 2/4 rhythm cuts across the first, already twice suspended by a pathetic recitative.

The square-cut, vigorous finale conforms admirably to the duties of a last movement, marshalling and leading home themes from the other movements. For instance, motifs and fragments from the allegretto and the andante reappear, and help to produce the impression of complete unity given by the work.

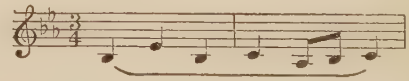
The Piano Quintet is singularly mature for a first attempt. Instead of copying Beethoven, he merely borrows (as also from Mendelssohn) a rhythm or a particular kind of run here and there. He had already acquired such ease in writing that his technical skill never obtruded itself to dull the freshness of his fancy. The empty pomp or superfluity of some few passages may betray the exuberance of youth, but, with these exceptions, the balance between severity and brilliance of effect is strictly observed.

From the beginning of the allegro maestoso it is evident that the movement is inspired by earnest striving after nobility of form. The first subject has an air of impatience, which is cleverly expressed by a semiquaver figure. In the middle of the movement there is a phrase in the major which might be described as the quintessence of youth, frank, assured, and calm.

The andante opens with a broad liturgical motif. The entrance of the muted strings unaccompanied, the quiver of the semiquavers in the light arpeggios of the piano, and the soaring of the violins in the crescendo until they reach the climax—all these point to a profoundly modern freedom of poise and sense of tone values. Gradually the serene flow of the andante is disturbed, first by the intrusion of a quick run, then by the emergence of figures which vanish only to reappear; and finally, in the bass, hints of the coming presto are heard. This latter movement is one of the first instances of the fantastic moods peculiar to Saint-Saëns. It runs on into the finale, in which, for the space of fifty-eight bars, the stringed instruments alone are occupied in building up a fugued ensemble.

The Trumpet Septet. The inclusion of the trumpet was determined by the occasion for which the septet was written—a celebration by the musical society called *La Trompette*.[1] The trumpet is an unusual instrument in chamber music, and, except in the time of the primitives, has seldom been employed as a single wind instrument with strings. It adds a note of martial joviality to the gaiety of the music, and Saint-Saëns did not scruple to introduce one of the regimental calls of the French army into the part, which on the whole is soberly treated. The trumpet pierces the ensemble without being vulgarly strident; it introduces its phrases majestically, sustains the tone, adds lustre to the melody, or rounds off a sentence with a sparkling trill. The work is short, and simple in construction. It resembles the old suite form in so far as it contains a 'Préambule' (the equivalent of the prelude), a minuet, and a gavotte; but it preserves the modern unity of form by the interdependence of its movements, among which the motifs (which have usually been stated in the préambule) circulate freely. The instruments are in the main massed in a phalanx to balance the piano. The following broad phrase is played by all the strings to the accompaniment of arpeggios on the piano:

Ex. 10. K.



The andante is a heroic dead march. Its pathos is concentrated and austere; the hammering of the semiquavers persists throughout. But with the gavotte an air of gaiety returns.

The First String Quartet is at once highly abstract and tinged with archaisms.

It opens with a sort of elegy, sung by the muted first violin as a solo. The other parts efface themselves in far-away flutterings, and the whole passage fades away on a note of suspense, accentuated by rests. Then, suddenly, a run in the bass ushers in the dry, incisive theme of the più allegro. The first violin now allows each of the other instruments free play, and entangles them in elaborate figurations. The pace then slows down for a moment, and a symmetrical theme appears with an effect that is almost bizarre by reason of its simplicity. With the 12/4 the writing becomes complicated by contrapuntal devices, and the interweaving of parts is extremely bold. A new recitative intervenes, modifying the speed. The recapitulation of the subjects in their original order is purposely omitted.

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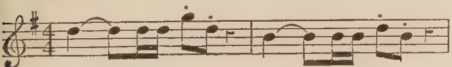
[1] See French Performing Organizations.

Pure logic and sentiment are found in juxtaposition in this quartet, which is not without harshness. The finale in particular is dry and angular, and contains music of a purely cerebral character. The allegro quasi presto and, to a smaller extent, the molto adagio are the only parts which reveal natural inspiration and do not strain after originality. The molto adagio opens with a radiant, ecstatic phrase delivered by the first violin. The melody then loses itself in a torrent of rapid passages, but this free, fantastic method of development is quite in keeping with the character of the movement.

The quasi presto is a conception of great charm. The syncopated four-note theme, with the rhythm marked in pizzicato, reappears in light-hearted triplets, only to disappear again in chastened mood. It is balanced by a robust and jovial passage on the 'cello, which is taken up in turn by viola and violins in canonic imitation. The first theme then returns, in faintest pianissimo. It would be impossible to produce with greater charm the suggestion of twilight phantoms fading into nothingness.

THE SECOND QUARTET is very simple—even Mozartian. The following theme of a few notes runs in and out among the instruments all through the allegro—

Ex. 11. L.



and the movement closes on a high trill.

The adagio, in spite of great variety of rhythms and ornaments, remains barren, but the interlude (andantino) is very pleasant music. The allegretto which follows is delightfully gay; it would pass, indeed, for an old chanson arranged in four parts, with its light and joyous dialogue. It suited this most classical of modern musicians to prove again that originality is not incompatible with the use of forms of the past.

Every essential variety of chamber music is exceedingly well represented in the works of Saint-Saëns, which have real importance among compositions of this class. And it is here that his style reached its highest level in the perfect balance of logic and sentiment.

Of his predecessors Beethoven, Mendelssohn, and Schumann, he was a follower rather than a disciple. The return to tradition, which is sure to come in music, and which is already visible in French literature and painting, will bring with it a revival of the influence exercised by the instrumental works of Saint-Saëns.

ÉMILE BAUMANN.

SALAZAR, ADOLFO, contemporary Spanish composer.

	Composed	
Rubaiyat, str. quartet	1924	Eschig, 1926.

Salazar, who is best known as an accomplished musical critic, was one of the founders of the Sociedad Nacional de Mûsica. The above, his only chamber work, consists of seven short movements:—recitatif; allegro deciso; moderato; très animé; lento; allegretto tranquillo; lentamente.

SALMON, JOSEPH, French 'cellist.

Suite, pf, vc, D	op. 7	Durand, 1898.

Salmon has edited many old masterpieces of 'cello music.

SALMOND, FELIX, b. 1888. English 'cellist, teacher at the Curtis Institute in Philadelphia, and conductor of a class in chamber music at the New York Master Institute of United Arts. During his early career in London he was 'cellist of the 'Chamber Music Players', an ensemble which included Albert Sammons, L. Tertis, and W. Murdoch, and has at present his Quartet with Carl Flesch as leader.

EDITOR.

SALOMON, JOHANN PETER, 1745–1815, German violinist and violist, for a large portion of his life resident in London. He was one of the founders of the old Philharmonic Society, taking part in their first concert (1813) in a quintet by Boccherini. Salomon's name is especially associated with the music of Haydn, whose quartets opp. 77 and 78 are said to have been composed for him. Moser speaks of him as having 'introduced the music of the Viennese masters, particularly Haydn, into Berlin'.

EDITOR.

SAMAZEUILH, GUSTAVE, b. 1877, French composer, pupil of Chausson and d'Indy.

Divertissement et Musette, str. quartet, fl, ob, cl, fag, horn	Durand,	1912.
Quartet, str, d mi	,,	1911.
Sonata, pf, v, b mi and B	,,	1904.
Fantaisie élégiaque, pf, v	,,	1914.
Esquisse d'Espagne, pf, ob (or fl)	,,	1916.
Prelude, organ, v	,,	1923.

and some smaller pieces.

Gustave Samazeuilh began his musical studies at Frankfort, under Wagner's direction, with Felix Mottl as his teacher. On his return to France, one would perhaps have expected him to seek, by way of counterweight, to complete his studies with a Fauré, a Debussy, or a Dukas. It was not so. It was to Chausson he went, then on to d'Indy, becoming one of the most ardent followers of the latter.

Samazeuilh is not particularly prolific. Apart from some half-dozen minor pieces for two instruments, his chamber works, properly so called, are limited to a string quartet and a violin sonata; two works only, but important ones. For the days are over when musicians piled up sonatas on quintets and these on quartets. Saint-Saëns, Fauré, Leborne, and Darius Milhaud were the last French composers to write more than one of each type; a very remarkable fact when one considers, in Saint-Saëns's case, for example, his immense activity in other fields, and in the case of Fauré, the exceptional quality of his work.

The String Quartet, written in 1900, is a youthful work, even supposing that modifications were made before it assumed its final form. It shows a skill unusual in so young a musician. Conceived at the height of the rage for cyclic form then prevalent on the Continent, it has a claim to be considered one of the most finished specimens of its class. The opening theme is announced in an introduction, a faithful enough paraphrase from one of his elders above-named; then follows the theme of the slow movement. The tempo gradually quickens to a lively 6/8, in D minor; the opening theme now appears in its proper rhythm, which, it must be confessed, is preferable to the declamatory deliberation of the introduction. Each of the four instruments has its turn with the six crotchets, bestridden, now and again, by short figures, heralds of what is to come. Then, in the relative major, follows a melody full of expressiveness, yet bearing with it a suggestion of a vague asceticism; this leads to a point of repose on the tonic. After lengthy development, in which the two themes already heard undergo ingenious and scarcely recognizable transformations, the introduction reappears in the tonic, followed by the classical recapitulation.

The scherzo in 5/4—still in D minor—brings a fresh transformation of the theme, which in this movement—vif et léger—has a more conciliatory and human touch. But it returns again in its expressive and singularly inappropriate guise, tricked out with a canon at the octave between first violin and viola. For at this period, all the young folk, whether musicians or not, dazzled by Franck's finale, must set to work on canons at the octave.

The canon mounts to the third and passes to 'cello and second violin. Each takes part in it, and the climax is reached in a resounding unison. After a short interlude comes another variant of the mother-theme; the vif et léger is resumed, but in 7/8, and this is its best moment. The movement ends with gentle pizzicati.

The most frankly expressive and the least cyclic of all the movements is the third (lent et soutenu), with its long phrases developing quite naturally, and with greater interest than the others. The finale has an introduction in varying tempi, the form approximating to that of the finale of d'Indy's E flat symphony. All the themes are here announced, or rather, recalled, for, with the exception of the melodic theme of the finale, all have been long since familiar, even the principal theme, which is the same so often heard and transformed, and which here appears, 'gaîment et pas trop vite', in a new and last disguise. The melodic theme is of exquisite flexibility, tenderly sung by the violin, while, above and below, a play of delicate arabesques goes on. But what interweaving of themes! with rhythms so alike that their individuality is almost lost. And what alternations of quick and slow! There is no rest. And this is true, not only of the finale, but of every movement except the adagio. The *lentos* and *animatos* are so inextricably entangled that one confuses them, and there are moments when one is uncertain whether one is listening to an adagio or a scherzo.

The Violin Sonata, like the quartet, is the result of much labour. Contrary to all expectation, since it is ten years later than the quartet, the predominating influence is not so much d'Indy as Franck himself. With this reserve, it lacks neither grandeur nor warmth. But the writing is thick to suffocation. Air, light, space, all are lacking, and when, for a wonder, the piano is alone, or, yet more rare, the violin, or when one is gratified by a most welcome half-pause, one seizes the chance to breathe again, as if relieved of a heavy load.

If the harmonic vocabulary is more mature, richer and more varied than in the quartet, on the other hand—and this again is a fault of the period—the composer of the sonata in B has chosen to consider the hexatonal scale as the last word of post-Wagnerian discovery. He immerses himself in it with delight—notably in the scherzo. This is a pity, for it is enough to dim these sunny pages. In the scherzo, after the second refrain, one should note the curiously Oriental coda, the more original, as it is apparently derived from none of the mother-themes. It appears and disappears for no apparent musical cause, leaving behind it, as it were, the trail of a meteor.

The 'lent et calme' is built on two long phrases, one in four-, the other in three-time. When the first theme returns, it is enfolded by the piano in a semiquaver figure—long premeditated—producing, with the triplets of the violin, a graceful swaying. This is the most captivating part of the work.

In the finale there are the same hints of what is to come as in the quartet; fragments of themes recalled, cadenza for violin alone, etc. The movement which follows is on cyclic lines; the theme lends itself most gracefully to this treatment; there are reappearances of previous themes in combination, and, by way of ending, a fiery and tumultuous passage dominated by the beautiful and gravely simple theme of the introduction.

THE FANTAISIE ÉLÉGIAQUE for violin and piano shows the same virtues and defects as the sonata: themes over-developed, constant repetitions of the same harmonic effects, too many alternations of quick and slow, producing the effect almost of a series of little pieces strung together, over-insistence on a single tonality long since affirmed. Lastly, a rather illusory Franckist atmosphere, with here and there a quotation—e.g. four bars before 4, and before 21, from Debussy. The general sentiment is lofty, and the writing, both for piano and for violin, is interesting. It is astonishing that such a piece, which gives ample opportunity for the display of the finest qualities of virtuosity, should not be included in the repertory of every violinist. Perhaps they are repelled by the proportions of the work, which, in fact, plays a good quarter of an hour. But it is a long step from entirely neglecting the *Fantaisie élégiaque* to putting their audiences off with some commonplace havanaise or poème.

THE ESQUISSE D'ESPAGNE, a kind of graceful 'vocalise' for oboe (or flute), shows melody more flexible, harmony less fluctuating and restless, as well as more refined, and a style beginning to break loose from academic fetters. A brief reference will suffice for *Chant d'Espagne* (Lemoine, 1925) and *Sérénade* (Durand, 1926) for wind instrument and guitar; 'pièces de circonstance' these, yet not without interest, written at the suggestion of the illustrious Segovia. But the Prelude for violin and organ is one of the happiest and most spontaneous efforts of the composer. The melodic idea, simple and charming, is poised on a rocking rhythm, and when it reappears at the end, an ingenious displacement of the accents, while preserving its general outline, presents it under an aspect so new that one is inclined to take it at first for the appearance of a third theme. Whether this idea is Samazeuilh's own or not, it is greatly to be desired that he should reach out to the larger forms, and have done with the inevitable unvarying recapitulation used and abused by sonata-writers from Fontenelle's day to our own.

FLORENT SCHMITT.

[Samazeuilh's violin sonata was played at the Leeds Art Club in 1910, and the quartet at a chamber concert of the Leeds Trio in 1911, led by Alex. Cohen, who provided on that occasion some interesting programme notes.

EDITOR.]

SAMINSKY, LAZARE.

Quartet, str		U.E.
Hebrew Rhapsody, pf, v	op. 3 (No. 2)	Comp. Mus. Corp. (Agent, Carl Fischer, N.Y.).

A conspicuous figure of the Jewish national movement in music.

SAMMARTINI (San Martini), (1) GIOVANNI BATTISTA, *c.* 1700–1775, 'Sammartini of Milan'; conductor and organist.

Modern republications:

Trio-sonata, v, vc, fig. bass (pf.), E flat, op. 1, no. 3 (H. Riemann, Coll. Mus. 28) B. & H., 1906.

Trio-sonata, v, vc, fig. bass (pf.), a mi, op. 3, no. 9 (H. Riemann, Coll. Mus. 27) B. & H., 1908.

Sammartini exercised a direct influence on the development of modern instrumental music, particularly in the case of chamber music. His trio-sonatas, practically unknown to-day, should be included among the most important documents in musical literature (see Bibliography: Sondheimer and Torrefranca).

It is in Sammartini's work that the transition from a constrained (in motif and rhythm) to a free (classical) style first becomes evident. The successive nuances introduced within the movement—a device already adopted by Sammartini's predecessors to break the monotony—became in his hands a broad, constructive medium, by means of which the sonata movement could be divided into contrasting sections. In this manner a different basis for musical construction was established, though it is true that the new principles of statement and form appeared in their purity and entirety first on German soil (cf. STAMITZ). Sammartini's creative power was still hampered by accessory ornamentation, or, again, by a tendency to broad, flowing cantabile, common to most of his immediate successors, which was bound, for the time being, to weaken the effect of the new 'contrast' basis.

R. SONDHEIMER.

[*Notes from Fétis:* (*a*) In B. & H.'s *Thematic Catalogue* for 1762 are found the themes of thirty-six trios (2 v, bass), and of six concertos (v solo, 2 v, vla, bass). (*b*) Fétis says he found a note on a MS. mass, which gives Sammartini's compositions at the number of 2,800. (*c*) Mysliweček, hearing one of his works at Milan, exclaimed: 'I have found the father of Haydn's style!']

(2) GIUSEPPE, brother of G. B., 'Sammartini of London', was also a composer of chamber music, some of which has been republished.

SAMMONS, ALBERT EDWARD, b. 1889, leading British violinist.

Phantasy quartet, str, B	op. 8	Hawkes.

A work of marked originality, which gained a Cobbett Prize.

Though associated at present mainly with solo playing, Albert Sammons is no less distinguished as an interpreter of chamber music. In 1910 he formed the 'New String Quartet' with Petre, Warner, and Evans, afterwards known as the London String Quartet, of which he remained leader until 1919. Some of the performances of modern music given during these nine years were, considering the small amount of time available for rehearsal, among the most remarkable I have ever heard.

His sonata recitals with William Murdoch are among the features of the London season. Unfortunately the attempts of these broad-minded artists to interest audiences in new works meet with a lukewarm response from the public. (See also 'Chamber Music Players' in article British Performing Organizations.)

Editor.

SANDBERGER, Adolf, b. 1864, German composer.

2nd quartet, str, e mi	op. 15	B. & H., 1899.
Trio, pf, v, vc, a mi	„ 20	Siegel, 1921.
Trio-sonata, pf, v, vla, E flat	„ 4	B. & H., 1890.
Sonata, pf, v, d mi	„ 10	Siegel, 1892.

Sandberger, who is best known as the editor of the *Denkmäler der Tonkunst in Bayern*, also wrote a study, *The Story of Haydn's String Quartets* (1899).

The trio-sonata is a pleasing work of no great difficulty, and is particularly well written for the strings. He wrote two string quartets, the second only being published. Dr. Altmann has analysed it in his *Handbuch*, speaking highly of the musicianly qualities displayed.

Editor.

SANDBY, Herman, b. 1881, Danish composer.

	Composed	
1st quartet, str, C	1918	Hansen.
2nd quartet, str	1923	Carl Fischer.
Scandinavian folk-song settings, pf, v, vc	1917	„ „

Sandby's folk-song settings include a suite for 'cello. His works, which introduce Norwegian, Danish, and Swedish themes, have been well received by a London audience, and one of his string quartets is in the repertory of the Flonzaleys. Editor.

SANDRÉ, Gustave, French composer.

Quartet, pf, v, vla, vc, E flat	op. 15	Hamelle.
Little suite, pf, 2 v	„ 64	Schott.
Sonata, pf, v	„ 21	Hamelle.
Suite, pf, v		Leduc-Bertrand.
Sonata, pf, vc	„ 3	Hamelle.

also a sonatina, 2 v (Hamelle).

SAN MIGUEL, Mariano, Spanish virtuoso clarinettist.

Founder of the 'Soc. de Instr. de Viento', 1910 (Wind Instrument Society).

SANTOLIQUIDO, Francesco, b. 1883, Italian composer.

Sonata, pf, v, a mi	Ricordi.

'Straightforward, unsophisticated fare. In each of the three movements a broken chord accompaniment predominates — rather too much so, since the last movement repeats the same variety of it that was already conspicuous in the first. . . . It is always musicianly, and to those who like a bold, square theme, squarely presented without the entanglement of far-fetched harmonies or obscuring counterpoints, its performance will give considerable pleasure.' (*Chesterian.*)

SARASATE, Pablo Martin Meliton Sarasate y Navascues, 1844–1908, Spanish violinist.

Sarasate's art may be said to have died with him. From his Strad. there streamed a tone of unexampled beauty. He was adored, not only by the general public, but also by musicians of culture, though his gifts cannot be said to have been of a highly intellectual order. One saw at Sarasate's recitals most of the grave and reverend signors of the musical world, listening with rapture to his Spanish dances, with tonic and dominant accompaniment, drinking them in as if they were marvels of polyphony. The tonal and rhythmic charm of his solo playing was beyond description.

That is not to say that as a chamber music player he was outside the pale. Jacques Thibaud, himself a consummate artist, writes,[1] 'I have often played quartets with Sarasate, for he adored quartet playing, and these occasions are among my most treasured memories.' Andreas Moser also speaks of Sarasate's love for ensemble music, though with less appreciation; and John Ella engaged him more than once for his Musical Union Concerts (*q.v.*).

He was at his best in works of the romantic school, the sonatas and suites of Raff and Goldmark, and especially in the fantasia in C of Schubert, a work of extreme technical difficulty for both piano and violin, unaccountably neglected by present-day concert-givers. It abounds in fascinating lyrical passages which were well suited to Sarasate's style.

Of the solo sonatas of Bach, he only played (within my recollection) the last in public, a much lighter work than the rest, but he once played me the Chaconne (at a quick pace) in private. It was just before lunch, and at the finish he laughed loud and said, 'Ah! la Chaconne comme apéritif. C'est superbe.'

Editor.

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[1] In *Violin Mastery* (Frederick A. Stokes Co., New York).

SARLY, Henry, b. 1884, Belgian composer, pupil of Tinel.

Poème, pf, v, vc	Chester.

A composer with modern tendencies. He has other chamber works in MS.

SARTORI, F.

Trio, pf, v, vc, C	op. 14	Baroni, 1923.

SATTER, Gustav, b. 1832, Austrian pianist.

Sextet, 2 v, vla, 2 vc, fag, A	op. 109	R. Forberg.
Fantaisie, pf, 2 v, vla, vc, E flat	,, 2	Hoffarth.
Quintet, pf, 2 flügelhorns, althorn, baritone, E flat (or 2 cl, althorn, fag)	,, 6	,,
Trio, pf, v, vc, F	,, 75	,,

Pougin describes Satter as a remarkable pianist and a distinguished composer. That he had some faculty of self-criticism is shown by his disavowing his earlier works, which had been already published.

SATURDAY POPULAR CONCERTS. *v.* Popular Concerts.

SAUSSINE, H. de, French composer.

Sonata, pf, v	Laudy (Paris), 1904.
,, pf, vc	,, ,, 1904.

SAUVEPLANE, H., French composer.

Quartet, str, F	Senart.
Sonata, pf, v, f mi	,, 1920.

SAUVREZIS, Alice, contemporary French composer.

Hermione et les bergers (recitation), barit. voice, fl, cl	Senart.
Sonata, pf, v, d mi	Hachette.
Poème, pf, vc, f sharp mi	Senart.

Alice Sauvrezis, a native of Nantes, studied under César Franck, later with Guiraud and Paul Vidal. The violin sonata, which is in the classical style, consists of four movements: allegro (with short introduction) which is somewhat in the style of a violin concerto; andante, a kind of cavatina with two themes; a lightly scored intermezzo, charmingly simple, and Schubertian in character; and a finale with a broad and powerful theme contrasted with another of more passionate nature and a brilliant conclusion.

The *Poème* is a fiery allegro with a central andante, the underlying ideas being faith and enthusiasm. Mademoiselle Sauvrezis is an earnest and talented musician, a faithful disciple of her master, Paul Vidal.

Adolphe Piriou.

SAUZAY, Eugène C. E., 1809–1901, French violinist.

Sauzay, though in a small way a composer (string trio, piano trio, publ. Costallat), is best known by his two books, the first of which, entitled *Haydn, Mozart, Beethoven, Étude sur le Quatuor* (Paris, 1861), is of considerable interest to quartet players. It contains analyses and remarks, together with a thematic catalogue of the quintets, quartets, and trios of these composers. There is a chapter devoted to the origin and history of the quartet, the rationale of the form in which it is written, the rôles of the four instruments, and a study of the execution and appreciation of music.

The second, which is a supplement to the first, is entitled *L'École de l'accompagnement faisant suite à l'Étude sur le Quatuor*, and contains, besides thematic catalogues, some remarks dealing with the art of accompanying on the piano.

He was a member of Baillot's Quartet (playing alternately second violin and viola) until its dissolution in 1840. He then started his own quartet party with his wife (pianist), Norblin, and Franchomme.

Editor.

SAVARD, Augustin, b. 1861, composer of French extraction.

Quartet, str, F	Schirmer.

SAXLEHNER, Andor, German composer.

Trio, pf, v, vc, C	op. 32	R. Kaun, 1907.

SAYVE, Auguste de la Croix Chevrière, Comte de, 1791–1854, French composer, pupil of Reicha.

The following works are still obtainable:

1st quintet, 2 v, vla, 2 vc	op. 14	B. & H.
Quartet, str, g mi	,, 13	,,
Two trios, pf, v, vc, F, c mi	opp. 9, 12	,,

Sayve was a man of wide culture and attainments. In early life he was a cavalry officer under Napoleon, and went through the campaigns of 1812–13–14. The full list of his chamber works given by *Fétis* is not entirely accurate.

SCALERO, Rosario, b. 1873, Italian violinist, pupil of Wilhelmj.

Sonata, pf, v, d mi	op. 12	B. & H., 1910.
Suite in olden style	,, 15	,, ,,

Scalero founded the Società del Quartetto at Rome in 1913.

His sonata, a contrapuntally interesting and solidly constructed work, is suited for public performance. The suite in olden style is lighter in character, and includes a gavotte which may be used as a piece apart.

Scalero has written several smaller pieces of chamber music character, also published by B. & H. (*v. Altmann*).

SCANDINAVIAN PERFORMING ORGANIZATIONS.

(*a*) Danish:

Copenhagen String Quartet: Gunna Breuning, Ella Faber, Gerhard Rafa, Paulus Bache.

(*b*) Norwegian.

About the year 1860 various foreign musicians came to Norway and gave performances of chamber music. But it was not until 1865 (the year that saw the creation of the first important Norwegian chamber work) that the musicians Böhn, Hennum, and Ursin invited the public to subscribe to three concerts. This was the first attempt to form a permanent chamber music ensemble in Norway. The Christiania String Quartet, with Böhn as leader, kept together (with many changes in its composition) down to 1894. Then Hennum died, and the ensemble with its rich traditions was dissolved.

Gustav Lange, Böhn's successor as conductor in the Musical Society, maintained the tradition, establishing in 1899 the Musical Society's Quartet, which kept together until 1906. The orchestral conductor Johan Halvorsen continued the quartet traditions from 1914 to 1919, and in 1919 was formed the Philharmonic Society's Quartet, still existing at the moment of writing. The leader of the orchestra, Richard Burgin (afterwards Hugo Kolberg and Robert Soetens), Oscar Holst, van den Vegt, and A. Schuster formed the Quartet.

All the above-named Quartets consisted of musicians from the symphony orchestras. But the private musician who has specialized most in chamber music is the Norwegian violinist Arve Arvesen, who had begun to play chamber music in 1896. In 1898 he established The Norwegian Quartet in Bergen, and in 1915 he started Arvesen's Quartet in Oslo, with fixed subscription evenings. The participants were Holst, Per Bolstad, Haaland, and Selaski (later on Bache and Selin).

Afterwards, the ensemble was changed into a Trio (Arvesen's Trio) (Arve Arvesen, Waldemar Alme, Yrjo Selin), which still performs in public. Arvesen with his ensemble has given regular performances throughout Norway, and has thus worked up an interest in chamber music of great benefit to the musical culture of the country. He has played classical and modern programmes, and has given a number of first performances of the most important Norwegian and foreign works in chamber music. Within recent years Leif Halvorsen founded The Norwegian Quartet, which is still active.

Chamber music is cultivated privately by The Quartet Society, which was established in 1876. In this amateurs took part, but subsequently the Quartet was replaced by The Artists Quartet, which took over the programmes. Chamber music is cultivated by amateurs in all Norwegian towns, and a growth of interest in this branch of the art is perceptible throughout the country.

M. M. Ulfrstad.

SCARLATESCU, Joan. *v.* Roumanian Composers.

SCARLATTI, (1) Alessandro, 1659–1725, Italian composer.

His contribution to instrumental chamber music is small, although he wrote some sixty cantatas for a solo voice accompanied by various instruments; these may certainly be regarded as chamber music in the highest sense, as their interest is purely musical and not dramatic. They show a highly developed sense of musical form—higher indeed than the instrumental chamber music of the period; and the instrumental parts are not mere accompaniments, but are treated with the independence proper to chamber music.

His instrumental chamber music includes four *sonate a quattro* for two violins, viola, and 'cello, being expressly marked *senza cembalo*. They probably date from about 1715. They consist chiefly of alternating fugues and dance-movements, the fugues being developed at considerable length. A set of MS. parts is in the Santini Library at Münster; a score (in which certain movements are missing) is in the Fitzwilliam Museum, under the title of *Concertos* by (?) Pietro Scarlatti. The Santini Library also possesses two sonatas for flute and continuo (June 1699), and three sonatas for flute, two violins, and continuo, for two flutes, two violins, and continuo, and for three flutes and continuo, respectively. These are of little interest. Another sonata for flute, two violins, and continuo is in the Liceo Musicale of Bologna, but the authorship of it is doubtful.

E. J. Dent.

[The authorship of the first string quartet has been variously attributed to Scarlatti and to Allegri. A discussion of Scarlatti's work will be found in the article on Allegri, and in Professor Dent's article on the Beginnings of Chamber Music. Editor.]

(2) Domenico, 1685–1757, son of the above.

There is no chamber music properly so called by this composer, but among the sonatas for harpsichord printed complete by Longo there are some for violin and figured bass. These are totally different in style from the harpsichord sonatas, and are all written together in one column of the MS. (now in St. Mark's Library, Venice), which formerly belonged to Maria Barbara of Braganza. This was first pointed out by Professor Donald Tovey, and verified by the present writer.

E. J. Dent.

SCHAEFER, Dirk, b. 1873, Dutch pianist.

Quartet, str, c sharp mi	op. 14	Noske.
Quintet, pf, 2 v, vla, vc, D flat	,, 5	B. & H.
1st sonata, pf, v, D	,, 4	Noske.
2nd ,, ,, ,, f mi	,, 6	B. & H.
3rd and 4th sonatas, pf, v, B flat, D	,, 11	Noske.
Sonata, pf, vc, a mi	,, 13	,,

By means of a government subsidy Schaefer was sent to the Conservatorium at Cologne, where he won the Mendelssohn prize against twenty-five competitors.

He was attracted from the first to chamber music. Concerts given in the principal towns of Holland by Gerard Hekking, the 'cellist, inspired him to write a 'cello sonata. After this there appeared a piano quartet and quintet, which were first heard during the Tonkunstlerfest at Frankfort in 1905. His next chamber works were the four violin sonatas, of which Carl Flesch has included two in his repertory.

Schaefer is a man of strong character, with very definite principles. He says quite frankly that he has little sympathy with extremely modern tendencies, and that he recognizes limits which cannot be overstepped without derogation to the dignity of the art. As a pianist he grew up saturated through and through with the classics, and with the spirit of the older masters, and this appears very clearly in his compositions. They are strongly influenced by Brahms, with whom he has much affinity. For the rest, each composition is an admission of his love of melody of the nobler sort.

The Piano Quintet is effectively and brilliantly written. Principal and counter-melody are happily combined, but the polyphony always remains clear, containing nothing that is too involved for clear statement. It is evident that a strictly logical mind has been at work, and the firmly drawn melodic lines are an expression of his dislike for the commonplace.

The Violin Sonatas are his most successful works; the fourth, in D, particularly, one must reckon among the most beautiful pieces of recent years. Here the themes are characterized by ease and elegance, and the ideas are full of life and ardour. The style of the composer has altered; in the fourth sonata, at least, one is reminded rather of César Franck than of Brahms, and this tendency towards the moderns is not merely external, but an inward change.

The String Quartet, which is played by the Bohemian Quartet, and which is perhaps Schaefer's deepest and most intimate work, shows this tendency also. The composer is a master of quartet style; and the whole is worked out with the sure hand of one who understands his métier thoroughly. Whereas in his earlier works the last word for him seems to be represented by Brahms, it is evident that here, as in the fourth violin sonata, Schaefer believes in the possibility of new developments, without for one moment approving of the extravagances of the ultra-modern composer.

Schaefer is in the prime of life, and while he was formerly obliged to do much and strenuous teaching, present circumstances are such that he can devote more time to composition. It is, therefore, reasonable to anticipate that this fertile and dignified writer will produce much interesting work that will bring honour to Dutch music.
Willem Landré.

[I can confirm from experience all that Mr. Landré says about the violin sonatas of this composer. They are the most pleasing of any works of the Dutch school that I have yet come across, and a valuable accession to the repertory. Dirk Schaefer excels as pianist as well as composer, and has given many historical recitals of chamber music in various Dutch cities, as well as in London, with success.
Editor.]

SCHÄFFER, Fritz.

Sonata, pf, v, G	Wunderhorn-V., 1913.

SCHAFFNER, Nicolaus Albrecht, *c.* 1790–1860, German composer settled in France.

Seven quintets, 2 v, vla, vc, cb	opp. 32–8	Richault.
Quintet, 2 v, vla, vc, cb, F	op. 43	Costallat.
Four quartets, str, E flat, b mi, G, C	opp. 22, 23, 27, 28	,,
Quartet, str	op. 57	Betts (London).
Three quartets, fl, v, vla, vc	,, 7	Costallat.
Three quartets, fl, cl, horn, fag, F, d mi, C	,, 5	B. & H.

SCHAPLER, Julius, 1811–1886, German composer.

Quartet, str	G	Heckel, 1841.
Quintet, pf, v, vla, vc, cb (or 2nd vc)	E flat	Simrock, 1876.
Trio, pf, v, vc	C	Schlesinger, 1870.

Schapler, who was an accomplished performer as well as composer, was awarded for his string quartet a prize offered by the Musical Society of Mannheim. Schumann (in his *Gesammelte Schriften*) fully approved the verdict of a jury which included Spohr, Kalliwoda, Lindpaintner, and Reissiger, and mentions the influence upon the composer of Beethoven's A minor posthumous quartet. He further hailed Schapler's quartet as a thoughtful and original work, to which he drew the attention of German quartet organizations, but it is doubtful if Schumann's judgement has been endorsed by posterity.
Editor.

SCHARF, Moritz, b. 1838, Saxon composer.

Quartet, str, G	op. 60	Reinecke, 1899.
Quintet, pf, v, vla, vc, cb, A	,, 41	Freie Musikal. Vereinig. (Berlin), 1893.

SCHARWENKA, (1) PHILIPP (LUDWIG P.), 1847–1917, German composer.

	op.	
1st quartet, str, d mi	117	B. & H.
2nd ,, ,, D	120	Simrock.
Quintet, pf, 2 v, vla, vc, b mi	118	B. & H.
Trio, pf, v, vc, c sharp mi	100	,,
,, ,, ,, ,, G	112	,,
,, ,, ,, ,, e mi	121	,,
Duet, v, vla, with pf, A,	105	,,
Suite (5 mov^{ts}), pf, v, g mi	99	,,
Sonata (2 mov^{ts}), pf, v, b mi	110	,,
,, ,, ,, e mi	114	,,
,, pf, vla, g mi	106	,,
,, pf, vc, g mi	116	,,

This composer, who, without possessing his younger brother Xaver's talent, showed himself his superior as a master of form, made his first venture in chamber music in 1896 with a suite for violin and piano, op. 99. In the last years of his industrious life he devoted himself assiduously to this branch of his art. His modulations are not infrequently original, and he excels in depicting moods of gloom—as, for instance, in the piano trio, op. 100.

THE PIANO QUINTET should be widely welcomed as an eminently playable piece for all concerned; to professional players its formal excellence will make a special appeal. Though influenced by Brahms, the work has both freshness and originality. The opening allegro is full of life; then follows, in pleasing contrast, a charming adagio con intimo sentimento, and, lastly, a fiery finale. In this last movement, which is preceded by an introduction, the purely technical work is of more value than the subject-matter.

There are three string quartets, the third of which has not yet been published. The first rises to its climax in the finale, which is full of the inspiration of modern ideas. The andante tranquillo, *In Memoriam*, which has a very striking theme, is very melodious and clear throughout.

In the second quartet the first movement has a certain academic coldness, and the themes are not very concise. A movement in the style of a minuet (moderato) is attractive; but the strongest appeal is made by the andante in A major, which is a kind of dirge, marked by genuine inspiration. At the end comes a pastorale in D, with the sub-title *Die Kohlhasenbrücker Fuge*, named after the composer's country seat. This makes a very good impression by reason of its freshness, fluency, and excellent workmanship.

The violin sonata in E minor has a broad and truly imposing first movement; the two remaining movements are not equal to this, but the work is, on the whole, thoroughly effective and good to play.

(2) XAVER (FRANZ X.), 1850–1924.

Quartet, pf, v, vla, vc, F	op. 37	Rühle.
Trio, pf, v, vc, F sharp	op. 1	B. & H.
Trio, pf, v, vc, a mi	,, 45	Rühle.
Sonata, pf, v, d mi	,, 2	B. & H.
,, pf, vc (or v)	,, 46	Augener; Schott.

This world-famed composer, who remained even in his old age a brilliant pianist, owed his success in the first place to his compositions for his own instrument. His chamber music is not of great importance, for he regarded it only as a side issue.

THE VIOLIN SONATA was full of promise, even though it plainly showed the influence of Mendelssohn and Schumann. The sonata opens with a short and serious slow introduction; this does not recur, and leads to the allegro appassionata, with a first subject which breathes unrest rather than violent emotion.

The second movement lives up to its name, *Romance*, and, if it approaches the level of a salon piece, its melodies are, happily, free from triviality. The final presto agitato shows the strongest individuality; the rhythmically effective principal subject is vigorous, and the second melodious. The sonata may be recommended for its concise form, and the effective treatment of both instruments.

THE 'CELLO SONATA may equally be recommended for these same qualities. The themes of the opening allegro are not particularly inspiring, but yield as much as could be expected (and no more) from a skilled composer. It is, therefore, the more surprising to find the andante, which begins somewhat in the manner of Bach, striking a note of warmth and dignity which lifts it far above the commonplace. This movement might well prove effective if performed alone. The lively finale has cleverly handled themes which are prettily thought out, even if they suggest salon music. This sonata sounds well, and the piano writing is particularly fine, while the stringed instrument also receives its due. WILHELM ALTMANN.

SCHEIBE, JOHANN ADOLF, 1708–1776, German composer and author.

The many quartets, trios, and sonatas composed by Scheibe, which existed for the most part in MS., are now obsolete. He is best remembered by his publication, *Der Kritische Musikus*, in which interesting observations on the beginnings of the *Kammerquartett* are to be found. EDITOR.

SCHEIN, JOHANN HERMANN, 1586–1630, Saxon composer.

Modern republications:

Canzona (5-part fugue), 3 v, vla, vc, bass	(A. Prüfer) B. & H.
Intradas Nos. 17, 18, 20 (from *Venuskränzlein*), 2 v, 2 vla (3 v, vla,) vc, bass	(A. Prüfer) B. & H.
Suites nos. 8, 10, 14, 19 (from *Banchetto musicale*), 2 v, 2 vla, vc, bass	(A. Prüfer) B. & H.

Suite (from *Banchetto musicale*), 2 v, 2 vla, vc, bass, a mi	(A. Schering) Kahnt.
Suite, no. 22 (from *Banchetto musicale*), 4 horns	(A. Prüfer) B. & H.

Schein was for fifteen years cantor of the Thomasschule at Leipzig (1615–1630), the post afterwards held by Bach, for whom he prepared the way. In his music is seen the disappearance of the peculiar harmony of the old church modes.

Arthur Prüfer published a monograph on Schein's Life and Works, followed by a complete edition of his works, published by B. & H. The *Venuskränzlein* (1609) contains eight instrumental pieces in five and six parts. The rest of the work consists of vocal pieces. The *Banchetto musicale* (1617) contains twenty instrumental suites in four and in five parts, with two separate pieces at the end.

M. Drake Brockman.

SCHEINPFLUG, Paul, b. 1875, Saxon composer.

Quartet, str, c mi	op. 16	Heinrichshofen.
,, pf, v, vla, vc, E	,, 4	R. & E.
Worpswede (tunes from Lower Saxony), pf, med. voice, v, cor angl (or vla)	,, 5	Heinrichshofen.
Trio-suite, *im alten Stil*, pf, v, vc, G	,, 19	,,
Sonata, pf, v, F	,, 13	,,

The present writer professes a certain predilection for Scheinpflug's chamber works, for though they occasionally overstep the bounds of chamber music proper in striving after orchestral effects, they are the work of a true musician.

The Piano Quartet has a first movement (allegro, *mit Feuer und Leidenschaft*) which seems to depict a hero's life story; in the first place his character, in the second his happiness. The development is of great interest, the coda grandiose. The opening of the andante quasi adagio is gloomy, but before long the music yields to a happier mood which, after a brief return of the inward conflict, once more rises to its height before the movement quietly dies away. The scherzo fantastique, an unruly, provocative movement, is perhaps the most characteristic of the whole work. At the beginning of the finale the mournful introduction to the andante is heard once more; then the allegro starts off with fiery vigour. The dreamy second subject now enters upon a contest with the first, and, in the end, life and laughter triumph over the gloom of the introduction. In this last movement the composer's art in combining his themes is particularly well demonstrated. He is fond of using inversions and canonic devices, is not averse from a fugue, and has also a weakness for frequent changes of tempo. His rhythm is somewhat complex, and only practised ensemble players, who are up to the virtuoso standard, should attempt this work.

The String Quartet presents fewer difficulties. The composer's summary runs, with slight modifications, as follows:

> 'First movement: with fervour and passion. The form is, in outline, that of the classical sonata. The whole movement expresses the passionate craving for life felt by one who has received a death wound; there is a struggle, now hopeful, now hopeless, but voices of the night bring consolation. The development opens with a funeral march; the coda marks a decisive struggle between life and death. Second movement: barcarolle, with the subtitle *Lithuania*; in form a combination of adagio and scherzo. Unity is secured by making the first subject common to both sections and their respective moods. The rhythm is that of the barcarolle bent into northern shape. It is penetrated by the melancholy spirit of Lithuania, that wide, watery country with its lonely dunes, its blue villages, and its enigmatical human beings. The finale expresses itself in stirring rhythms, and overflows with new life. Out of the big fugue at the end a powerful close is developed in dithyrambic strain.'

Few string quartets are superior to this in emotional intensity and sense of climax; on the other hand, it is written too much on orchestral lines, particularly in the outer movements. This is easily explained by the material, which is almost symphonic in character. As regards harmony, it is entirely modern. The movement called *Lithuania* should be a general favourite.

The trio suite was presumably written for a particular occasion, and the writer was not greatly impressed by it.

The Violin Sonata, on the other hand, may be played or heard repeatedly with satisfaction; it is free from all affectations, and is attractive both in subject-matter and form. The strong, broadly outlined first movement, which appears to have been influenced by the corresponding movement in Brahms's first violin sonata, is not without contrasting tender passages. In the slow movement (entitled *A Summer Night on the Heath*) there is some very delicate mood painting. The last movement takes up the main subject of the first by way of a close, and there are some charming variations on a theme played by the violin alone. The most successful and original of these is that which does duty for a scherzo. One of the great merits of this sonata is that it is so pleasant to play, as the composer knows so exactly what demands he may make upon both performers.

Wilhelm Altmann.

SCHELLING, Ernest Henry, b. 1876, American pianist, pupil of Moszkowski.

Divertimento, str. quartet (with pf obblig)	Leuckart and Carl Fischer, 1927.

The divertimento, Schelling's only published chamber work, consists of four pieces for strings and piano and three pieces for strings alone. The separate titles are: *Les Fontaines de Garengo*, *Évocation Catalane* (*à la mémoire de Granados*), *Raja Tamil*, *Gazal persane*, *Berçeuse pour un enfant malade*, *Irlandaise*, *The Last Flight* (Aviation camp, October, 1918). The work is dedicated to the Flonzaley Quartet, by whom it was first performed in New York, with the composer at the piano. It is an entertaining composition, modern in spirit, but never extremely or exaggeratedly so. Use is made of Oriental themes in several of the numbers, and there is an unusual employment of percussive effects, obtained by rapping[1] on the body of the string instruments.

A. L. Goldberg.

SCHENCK, Elliot.

Sonata, pf, v, A	op. 9	B. & H., 1903.

SCHERBER, Ferdinand, b. 1874, Viennese composer.

Quartet, pf, ob, cl, bass cl, B flat	C. F. Schmidt, 1914.
Sonata, pf, fl, A	U.E., 1905 and 1912.

Scherber, who is a self-taught musician of talent, has written other chamber works still in MS.

SCHERCHEN, Hermann, b. 1891, German conductor and violist.

Quartet, str	Steingräber, 1920.

Scherchen has also written a piano trio (pf, v, vc).

Scherchen, a self-taught composer, was a prisoner in Russia during the world war, returning to Berlin in 1918. His proclivities for music of the advanced type are shown by his connexion as editor (1920–21) with the publication of a periodical, *Mélos*, expressly devoted to music of the kind, and, judging from Dr. Altmann's remarks (*Handbuch*), by the occasional use of not entirely acceptable dissonances. 'Yet it would appear that he is not without poetical ideas and a feeling for form.'

Editor.

SCHERING, Arnold, b. 1877, German collector and arranger of old chamber music.

Schering's work in chamber music consists of the two publications: *Perlen alter Kammermusik*, containing works of the old German and Italian masters, published by C. F. Kahnt; and *Altmeister des Violinspiels* (Peters, 1909), including sonatas by Tartini and other great masters.

SCHEUNEMANN, Max, German composer.

Quartet (on poem of C. Flaischlen), pf, v, vla, vc, E	op. 23	Rhein. Mus.-V. (Essen), 1923.
Forest Pictures (Romantic suite), pf, v	,, 21	Rhein.Mus.-V. (Essen), 1923.

SCHILLINGS, Max von, b. 1868, German composer, 'Intendant' of the State Opera House, Berlin.

		Composed	
Quintet, 2 v, 2 vla, vc, E flat	op. 32	—	U.E., 1917.
Quartet, str, e mi		1887	Simrock, 1906.

Schillings has only occasionally given his attention to chamber music, although it may be said to have been his first love. When he was in the upper school of the Gymnasium at Bonn in 1887 he wrote a string quartet for a musical circle at the house of Köster, a professor of medicine, where he was in the habit of playing viola. This work was published, without essential alterations, in 1906. Its intellectual maturity together with its perfect form and beauty of sound have made him many friends. The lofty serenity and clear thematic style of the later Schillings is already discernible, notably in the introduction to the lively first movement, which is charmingly written in true quartet style; it reappears towards the close of the finale, and again in the expressive slow movement. A particularly happy melodic inspiration dominates the middle, more agitated section in E major, of this movement. The following strongly rhythmical movement has a middle section containing a noble air with a pizzicato 'cello accompaniment which lends it a peculiar charm. The passionate finale has also one rather quiet and sustained melody, the treatment of which is quite admirable.

The String Quintet belongs to Schillings' maturity. In the massive outer movements there is drama of an almost too intense nature, the second subjects in both cases contributing greatly to the effect. The slow movement, in which a strict fugue is introduced, is profoundly moving. The easiest to understand is the rapid third movement, a scherzo bearing the inscription 'Sine lassitudine', the interest of which is enhanced by the middle section with its changing rhythm—a combination of 2/4 and 3/4—while the melody has also considerable charm. Though by no means easy, this quintet repays close attention.

Wilhelm Altmann.

SCHIMON, Adolf, 1820–1887, Austrian composer, pupil of Halévy.

2nd quartet, str, a mi	op. 25	Heugel.
Trio, pf, v, vc, d mi	,, 19	Costallat.
Sonata, pf, v	,, 20	Heugel.

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[1] The more usual 'col legno' effect produced by striking the strings with the wood of the bow is much employed by the more advanced school of writers for the orchestra, but fortunately it has not yet found its way into chamber music. Editor.

SCHINK, Hans.

Sonata, pf, v, D	op. 17	Schultheiss, 1922.

SCHLÄGER, Hans, 1820–1885, Austrian composer.

Quartet, str, F	op. 29	Doblinger, 1873.

The quartet was awarded a prize at Milan.

SCHLEEMÜLLER, Hugo, German composer.

Suite, pf, vc	op. 30	Zimmermann, 1919.

SCHLEGEL, Leander, 1844–1913, Dutch pianist.

Quartet, str, G	op. 17	Siegel.
,, pf, v, vla, vc, C	,, 14	Süddeutsch. Musik-V.
Sonata, pf, v, G	,, 34	Siegel.

Schlegel, who was a follower of Brahms, toured with Wilhelmj in his younger days. The piano quartet, op. 14, played on one occasion at South Place, was described by the annotator as 'a work of much poetic charm'. His music earned the approval in Vienna of the famous pianist, Julius Epstein, who wrote of him, 'His soulful music is modern in the best sense of the word, the fruit of individual feeling, yet avoiding the extravagance of the new school'.

Leander Schlegel's string quartet is analysed by Dr. Altmann in his *Handbuch*. Editor.

SCHLÖSSER, (1) Louis, 1800–1886, German violinist, pupil of Mayseder.

Three quartets, str, D, A, f mi	opp. 1, 4, 15	Costallat.

Schlösser was a composer of some note. Four quartets were published by Richault, and three of them republished as above. For other works *vide Fétis*.

(2) Adolph, 1830–1913, pianist, son of Louis.

Quartet, pf, v, vla, vc, f mi	op. 109	Hofmeister, 1865.
Trio, pf, v, vc, D	,, 108	Hofmeister, 1866.

SCHMID, Heinrich Kaspar, b. 1874, German composer, pupil of Thuille.

		Comp.	
Quintet, fl, ob, cl, horn, fag, B flat	op. 28		Schott.
Quartet, str, G	,, 26	1916	,,
Trio, pf, v, vc, d mi	,, 35		,,
Sonata, pf, v, a mi	,, 27		,,

H. K. Schmid has been described as belonging to the neo-romantic school, and is the subject of an interesting biography by Hermann Roth (1921). Dr. Altmann (*Handbuch*) gives a sympathetic account of the quartet, op. 26, which appears to be his chef d'œuvre. Editor.

SCHMID, Joseph, b. 1868, Bavarian organist, pupil of Rheinberger.

Sonata, pf, vc, d mi	op. 63	Kistner, 1909.

SCHMID, Tobias, 1768–1821, German inventor settled in Paris.

Schmid was the inventor of the 'piano-harmonica' (afterwards improved under the name of 'piano-quatuor'), a keyboard instrument on which the sounds and manner of playing of violin, viola, and 'cello could be imitated with the object of playing string quartets, &c. The present writer heard it at one of the *Expositions universelles* in Paris, but has no desire to repeat the experience.

It is of grim interest to record that Tobias Schmid was the man who was the first constructor, though not designer, of the guillotine. Editor.

SCHMIDT, Franz, b. 1874, Austrian composer, director of the Staatliche Musik-Akademie in Vienna.

Quartet, str, A	Leuckart.

This quartet, which is in the repertory of the admirable Sedlak-Winkler Quartet, a young chamber music union, has many admirers in Viennese chamber music circles. Reading it in score, I see that it is in four movements, of which the first, anmuthig bewegt, contains practically the thematic material for the whole work. Good contrapuntal writing and a happy use of pizzicato are characteristics of this movement, though plucking the E string on the high A is of doubtful effect. The adagio, in D flat, contains some song-like themes with rather complex accompaniments for the lower strings. The soft close of the movement promises to be very impressive. After a strongly rhythmical scherzo, the finale, though marked ruhig fliessend (flowing tranquilly), opens rather emotionally with a viola entry, and is full of incident. There is an indication that a passage should be played in the manner of a slow march, and the final bars die away to pianissimo; otherwise the movement is more exciting than tranquil. On the whole, a work of great originality and melodic inspiration. Editor.

SCHMIDT, Leopold, b. 1860, German composer and historian.

Sonata, pf, v, f mi	Augustin, 1903.

SCHMIDT-ELSEY, Arthur.

Suite, pf, fl, C	op. 1	O. Forberg, 1913.

SCHMITT, Aloys, 1788–1866, Bavarian composer.

	op.	
Three quartets, str, B flat, G, f mi	70	B. & H.
Quartet, str, E flat	79	Weygand & Benster (The Hague), 1841.

Two quartets, str, E flat, g mi	80	B. & H.
Two quartets, str, A, E flat	81	,,
Two trios, 2 v, vc, E flat, d mi		André, 1869.
Little suite, 3 v (or 2 v, vla), G		Klemm, 1900.
Sextet, pf, 2 v, vla, vc, cb, C	104	Hofmeister, 1841.
Trio, pf, v, vc, f mi	35	Schott.
,, ,, ,, ,, E flat	105	Simrock, 1844.
,, ,, ,, ,, E flat	122	André, 1856.
Sonata, pf, v	27	Peters.
,, ,, ,,	66	Artaria.
,, ,, ,, G	118	Hofmeister, 1854.
Sonata cantante, pf, v, B flat	123	Siegel, 1858.
Sonata, pf, vc, g mi	127	André, 1868.

There is also another trio, 2 v, vc, op. 63, and Dr. Felber mentions nine string quartets.

The above works are not of equal artistic value, nor do all of them bear the impress of a marked individuality. But they were popular in their time, frequently performed, and some of them may even at the present day lay claim to a modicum of interest.

The Grand Trio, op. 35, is a very pleasing work. The two opening movements, a moderato and an adagio, suffer from monotony of rhythm, but the excellent developments of the first and the fervour and deep feeling of the second keep the hearer's interest alive, and make up for the lack of rhythmic variety. Rhythm comes into its own in the third movement, a graceful scherzo in F, with an expressive trio in D flat. The finale, an effective rondo, continues mainly in the mood of the scherzo, though more passionate in nature. The individual instruments are very skilfully handled; and the entire work breathes the genuine chamber music spirit.

The Trio Concertante for two violins and 'cello also possesses praiseworthy artistic qualities, and reveals greater technical maturity. The first movement is attractive by reason of its wealth of invention and skilful construction, and contains many interesting harmonic details. The andante con moto is finely melodic, and the minuet rhythmically interesting. In the final rondo, presto, there is exuberance, but also periods of calm, and it is in the calmer mood that the work closes.

The Sextet, op. 104, is influenced by Mozart and, to a lesser extent, by Spohr. The introductory movement shows the hand of a master, though lacking in inventiveness; but a strong impression is made by the andante con moto, which is as artistic as it is skilfully written. The charming minuet is similar in style, while the final rondo is rather concerned with outward effectiveness, though avoiding triviality.

Of his other chamber works, the following deserve mention: two quartets, full of fresh invention, and two sonatas, opp. 123, 127, of which the second attracts more by its artistic construction than by its originality or depth.

Schmitt's compositions in no way advanced the development of chamber music; he opened no new paths, but followed in the footsteps of the great classics, in whose shadow, nevertheless, his works in their time attained to some prominence. Rudolf Felber.

SCHMITT, Florent, b. 1870, French composer, pupil of Fauré and Gédalge.

	op.	Comp.	
Andante and scherzo, harp, str. quartet	35	1906	Mathot.
Quintet, pf, 2 v, vla, vc, b mi	51	1901–8	,,
Sonata, pf, v, g sharp mi and d mi	68	1914–19	Durand.
Légende, pf, vla	66	1918	,,
Final, pf, vc, C	77	1926	,,

Besides the above, Schmitt has written a *Lied et scherzo* for double wind quintet, op. 54 (Durand), and a large number of shorter pieces.

Florent Schmitt has a strong bias towards the severer forms of composition, due partly to his studies, and partly to his thorough intimacy with the works of the great masters, especially Bach and the nineteenth-century Russians, which developed a strong sense of polyphony, rich harmony, and vigorous rhythm. A leading feature of his work is a strength which sometimes produces violence and even brutality. On the other hand, the gentler side is not lacking; he can paint tenderness, sorrow, and despair; and his work at times recalls the desolation of certain pages of Walt Whitman or of Léon Paul Fargue. Above all, he follows no set methods of composition; it is no exaggeration to say that he has a horror of all attempts to fashion ideas according to rule.

He has written a considerable number of chamber works, many of which are short pieces which cannot be discussed here. The first important chamber composition is the

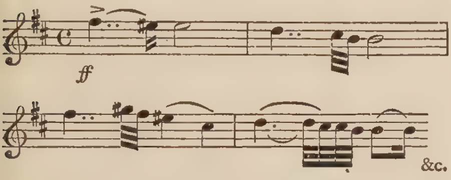
Andante and Scherzo, op. 35, a work of some thirty pages. Although begun long after the quintet, one may, nevertheless, consider it as a companion study—not a sketch or a resumé—but rather a fragment of this great work with a different treatment. It forms a valuable addition to the literature of the chromatic harp.

The treatment of the strings deserves notice; they are almost always opposed to the harp as a separate mass, and thus serve almost as a small orchestra; indeed, the composer contrives to obtain from them sounds that are really orchestral, instead of employing them merely for accompaniment. The most notable feature about the work is its rhythmic freedom, cross-accents being continually employed, and this with a wonderful sense of balance; for the fiery nature of the composer must have felt the limitations of his five instruments after the important choral and orchestral work on which he had been engaged.

The crowning work of this period, however, is the quintet, which is so well known to-day that it may be regarded as a classic. It was greeted on its first appearance with most enthusiastic praise, and it must be considered as one of the outstanding works of the first quarter of the twentieth century.

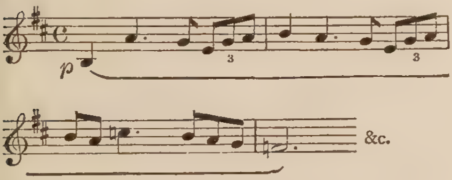
The Quintet in B Minor is in three movements. The first opens with an introduction founded on two subjects; the first, A, on the strings—

Ex. 1. A.



which appears later in the movement, and again in the finale; the other on the piano—

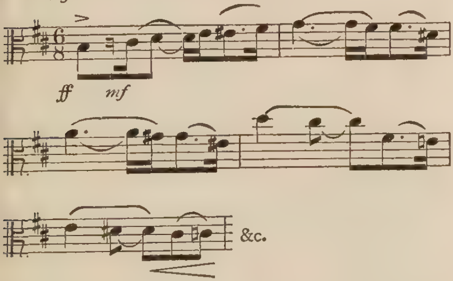
Ex. 2. B.



which also appears and produces a temporary calm in the finale.

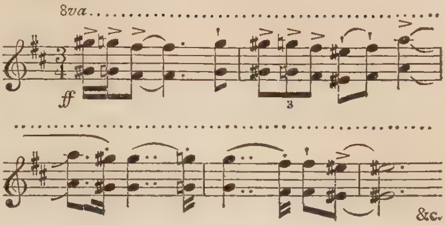
After this slow and solemn exordium there arises gradually a feverish unrest, out of which the principal subject appears, clear and distinct on the viola:

Ex. 3. C.



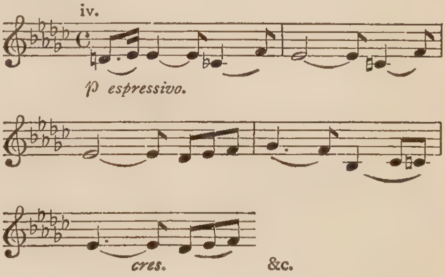
This, by means of a bridge passage (c^1), vigorously accented by piano and strings together—

Ex. 4. c^1.



leads to the second subject (D)—

Ex. 5. D.

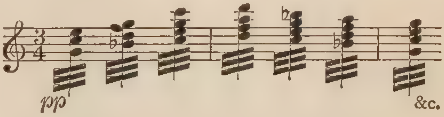


announced by the violin.

Now the first theme (C) insinuates itself into the second, and, by imperceptible degrees, takes its place. When it is in full possession of the field, it is preceded by the introductory theme (A), appearing in all its brilliance on the piano, decorated by the strings with sparkling trills. The conclusion grows gradually calmer, and winds its way peacefully to the final pedal point.

The introduction to the second movement serves as a transition from the first, both in key and in rhythm. For this purpose the composer employs an incidental theme (E)—

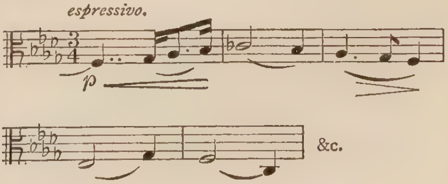
Ex. 6. E.



in muted tremolos on the strings, with a suggestion of the scents of evening, and of distant bells sounding on the far horizon, on the piano.

Now comes the real first subject (c^2) on the viola—

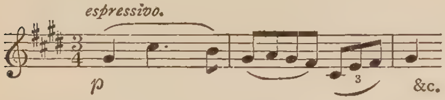
Ex. 7. c^2.



being, as already stated, a derivative of the first subject of the preceding movement. It is accompanied by the piano with plain and simple arpeggios.

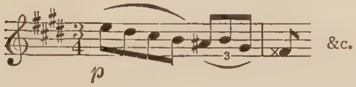
A brief reminiscence of theme E follows; then comes a fresh theme (F), sung by the strings alone:

Ex. 8. F.



Twice the phrase swells out, and each time there is audible a germ (F[1]), which will develop

Ex. 9. F[1].

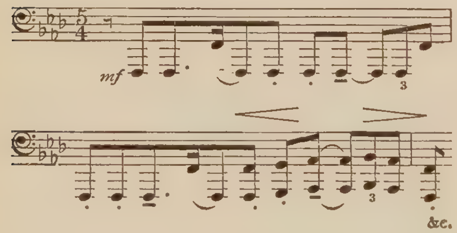


and become the second subject of the finale. So, in alternating waves, the murmuring tide slowly rises and bears us towards the realms of grief.

Suddenly the flow ceases. It ebbs once more, and with it depart its fever and pain. The twilight episode returns, floated on the arpeggios of the piano, while the strings weave a development of theme C[2], which leads to a sweet and gentle peroration.

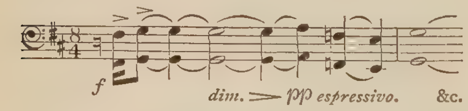
There is again a transition from D flat to B minor between the second and third movements—very short, this. It is based on two independent themes from the principal subjects; the first (G), hammered out by the piano, is a lively 5/4—

Ex. 10. G.



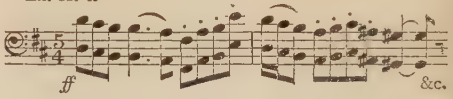
this is followed by a slower phrase in 8/4, pulsating with inner life, and giving rise to the second auxiliary theme (H), chanted by viola and 'cello in unison:

Ex. 11. H.



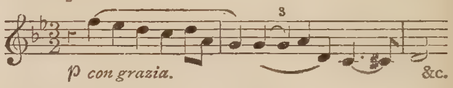
Thus heralded, the first subject of the finale bursts forth, a wild fierce dance, punctuated with harsh accents by the strings, while the piano sounds like a kind of fiendish xylophone:

Ex. 12. I.



A brief return of the introduction, with its two themes, introduces a second subject (F[2])—

Ex. 13. F[2].



the origin of which (from the middle of the second movement) has already been indicated, and which is here subjected to the most ornate and capricious imitation.

But these frolics are interrupted by the dance rhythm. Starting with the piano, it reaches the strings, and settles into an obstinately recurring accompaniment figure, while the second violin plaintively sings a reminiscence of the second theme (B) of the introduction to the first movement.

Then the arrangement is reversed, the piano now taking up the song, while the strings weave around it a tracery of double stops—distant echoes of the dance.

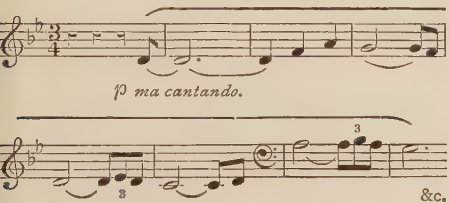
Now in succession reappear the second theme (H) of the introduction to the finale, and, later, the first (A) of the first movement. These are combined with a contrapuntal mastery which has a suggestion of inevitability as well as of freedom. And necessity again dictates the recapitulation of the two principal subjects in the original key.

Gradually the speed slackens, and the meditative murmuring of the andante is heard once more, the second subject of this movement passing furtively to the piano, while the strings emphasize the essential theme. A speeding-up follows; the dance theme comes back on the strings more and more imperiously till the climax, when the motifs of the introductions of the first movement and finale are combined with it. Finally, after a last appearance of the first subject of the finale in the tonic key of B, both major and minor, all the principal themes of the work are blended and rush on in conflict; the first subject of the first movement in augmentation, and that of the finale both in augmentation and diminution combined with the incidental theme of the first movement and the opening motif of the first introduction. This tremendous conflict ends with a triumphant Dionysiac affirmation of the dance-rhythm.

This quintet is the most important product of the vigorous talent of Florent Schmitt, and is one of the few works in which he has employed cyclic form—and in strikingly original fashion. Certain changes which were made later, notably in the third movement, necessitated a new edition of the work, which will remain an imperishable monument of art.[1]

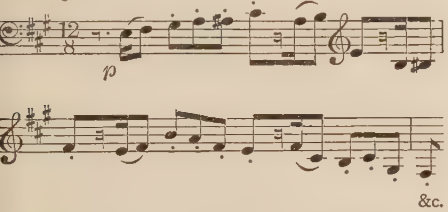
The Lied and Scherzo were written in 1910 at the request of Gabriel Fauré, who asked Schmitt for a test-piece for the Conservatoire. It was written in May of that year, and the title sufficiently indicates its form. A short prelude[2] of an interrogative character, which seems to be feeling its way, ends in a smooth cantilena (A)—

Ex. 14. A.



which imperceptibly grows more animated, till it gives place to a chromatic motif (B)—

Ex. 15. B.

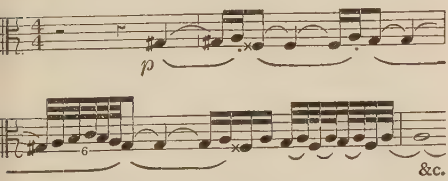


full of pitfalls and snares, and interrupted by two returns of the previous section. A coda in which flute and clarinet, then oboe and cor anglais, unite with the horn, outlines the principal rhythm; then a few stopped notes from the horn die softly away.

The Légende, for viola or alto saxophone and piano, marks a new stage in Schmitt's chamber music, in which the strong oriental touch hitherto confined to his orchestral works boldly appears, as might be expected from the composer of the *Psaume* and the *Tragédie de Salomé*.

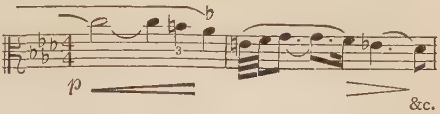
The general lines are those of the andante of a sonata, with a kind of introductory recitative

Ex. 16. A.



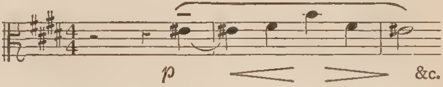
and two themes (B and C) somewhat akin in character—

Ex. 17. B.



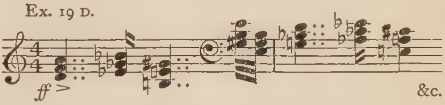
in the sense that one is the continuation of the phrase begun by the other; both are heavy with secret grief.

Ex. 18. C.



They are separated by trumpet-calls in perfect fifths (D), bright with a glitter as of jewels—

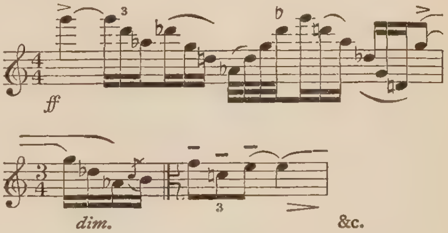
Ex. 19 D.



unless, indeed, the *Légende* be considered as a fairy tale, and without pressing the analogy too closely, as similar to one of the tales of the *Thousand and one Nights* beloved of childhood.

Here the new aspect of the melody should be noted, as in this peculiar cadence (E) of the soloist, in diminished octaves with a strange melodic curve:

Ex. 20. E.



It suggests a mirage in the desert, with its fascinating waterfalls which exist only in the traveller's fevered imagination.

Noteworthy, too, is the continual contrast between the discursive style of the viola and the manner in which its grave and sustained voice is supported by the waving accompaniment of the piano; there is no empty imitative harmony; it is an expression of that fatalism which rises superior to all externals and goes to death with an enigmatic smile.

Florent Schmitt has never attempted to relate a story in his music; the objective realities which others seek to portray he merely suggests by means of the actual sounds employed. In this *Légende*, where there was every temptation to steep his brush in local colour, he paints only from the heart; like Racine, he draws 'something from nothing'.

---

[1] The above analysis refers to the second edition of the quintet.

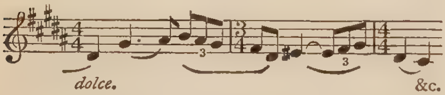
[2] In this prelude is found—by anticipation—a theme which occurs in Debussy's *Boîte à joujoux*, which appeared some years later.

THE SONATE LIBRE EN DEUX PARTIES ENCHAÎNÉES (*ad modum clementis aquae*)[1] was begun at the outbreak of war, and its completion was long delayed owing to the composer being in the army.

The form of this sonata is remarkably audacious, for it is constructed like an immense diptych, the two sections of which are intermingled; of these, the second is the more fully developed, the working-out being interrupted by returns of the first part, amounting almost to variations, which serve as a kind of slow movement.

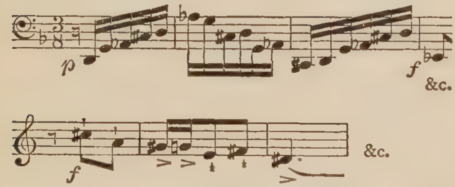
The plan of the sonata comprises, then, after an introduction, a slow section (A) with broadly curving lines; this has a long crescendo in the middle, which dies gradually away to the softest *pp*:

Ex. 21. A.



Suddenly, 'like the tuning of barbarian fiddles', an abrupt motif, B, starts off in the bass of the piano—

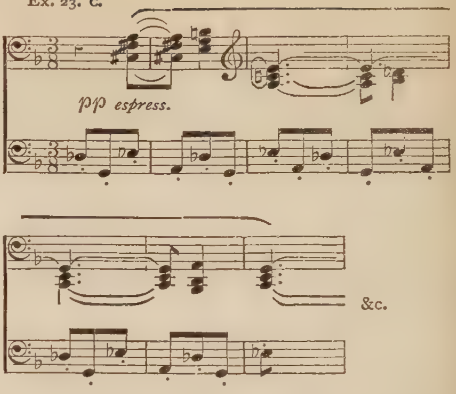
Ex. 22. B.



which is punctuated with rhythmic accents. The violin enters in turn, rough and barbaric; now it parodies the piano, now intersperses its replies with mocking pizzicati.

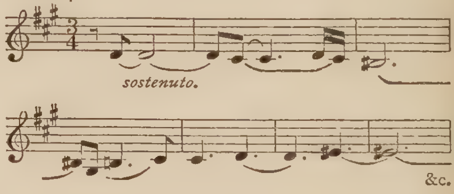
When the two partners are wearied of their demoniac play, a fresh theme appears on the piano (Ex. 23, C), in minor common chords, with the effect of syncopations, due to its binary rhythm being opposed to the bass in 3/8. What an extraordinary mixture of the keys of A and G minor runs through this episode, the impression of each of these keys being strengthened or weakened in turn! Whether this be called polytonality or not is of little importance, but it must be admitted that the dramatic force of the situation arising from these clashings is sufficient excuse—if excuse be needed.

Ex. 23. C.



For the rest, it does not last long; already the ternary rhythm of the bass is transformed into duplets in the treble of the piano, beneath which the G string of the violin sings a weary lament which takes on a sharper note:

Ex. 24. D.



The minor chords of the piano become distant as the stars, and their cold light shines down on wretched humanity—represented by the violin—and chills it. But now there is increased agitation, and a recapitulation of the whole first part of the second movement follows, as logical as the da capo of a scherzo after the trio.

There is another break; it is now the first movement which is caught up into the polyphonic whirl, till the final upheaval, the fierce energy of which is satiated in sixteen rushing bars of 3/8, the last echo of the titanic combat.

Lack of space precludes a further description of the wonderful art with which Florent Schmitt has here rejuvenated old forms without his structure in any way passing the bounds of reason. He is not, of course, the first to attempt this remodelling of ancient forms, but he is certainly one of the few whose success is due equally to his respect for them and to his own ingenuity.

What he can draw from a harmonic or rhythmic detail has already been seen, and these remarks might be extended to his use of major and minor common chords, which he is careful not to use in conjunct motion, but which he employs in contrary motion, connected according to the simplest rules of harmony.

It is worthy of note that the first movement is in G sharp minor, the second in D minor; the connecting link, therefore, is the tritone, the ancient *diabolus*. The former key even reappears a last time, before the conclusion, in a short phrase for muted violin.

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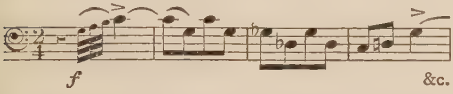
[1] The title is a parody of that of Georges Clemenceau's paper, which varied during the war according to the activity of the censor. [Clemenceau's paper, originally *L'Homme Libre*, was entitled *L'Homme Enchaîné* after the attentions of the censor. ED.]

But especially it should be noted how skilfully he has condensed what might be difficult to express on a full orchestra, and divided it between two instruments so difficult to harness together. The work reflects sentiments of every description: the horror of the war, the distress, the terror of the evil days, and, in the brief final climax in D major, the most sunny lyricism imaginable.

Florent Schmitt's last chamber work (written in 1927) is the

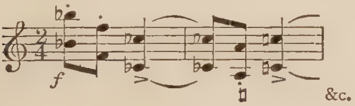
Final for Piano and 'Cello. It resembles the finale of an unwritten sonata, and is in three divisions. The first of these is a crowded introduction, the most important feature of which is the exposition of the first theme in C major, or rather of the first aspect of the first theme (A)—

Ex. 25. A.



for this descent of a fourth—there are many fourths in this finale—will be found a little later, thus—

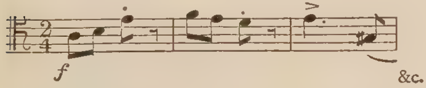
Ex. 26. A¹.



and the greater part of this episode, as well as the whole of the ending, is based on this form of it.

The second theme (B) in A minor—

Ex. 27. B.



is also founded on the interval of a fourth. It would be more correct, perhaps, to regard this as an offshoot of the first, with which it is soon to be in conflict, a conflict in which both adversaries display high strategic qualities. This motif (B) wanders round the centre of the picture, where the 'cello sings openly, and has the peculiarity of ending as it began, being severely symmetrical.

The third panel of the triptych is a recapitulation of the various subjects, but it is so independently treated that one reaches the stretto with a sense of growing surprise, and the explosion of the final chord comes before one has time to collect oneself.

In this mighty movement the 'cello has ample opportunity for display, and proceeds in lordly fashion from the low C to the leger lines of the G clef. Yet this is no freak, but well within the bounds of permissible writing for the instrument.

This *Final*, despite its attractiveness, possesses a certain Olympian serenity, which will assure it a place apart.

The term 'Dionysiac' was employed to describe the end of the quintet; it would seem applicable to all Schmitt's works preceding or immediately following the war, up to and including the violin sonata. Florent Schmitt rejoices in his youthful strength, assigning no limits to his caprice.

Just as the river grows larger in proportion to its distance from its source, if his point of view is higher to-day, if, knowing his power, he now observes greater restraint, it is not that he has quitted the combat, but that, become a philosopher like Jove himself, he employs his thunderbolts only when he must.

P. O. Ferroud.

SCHNABEL, Alexander Maria, b. 1890, German composer.

Trio, pf, v, vc, c mi	op. 10	Raabe & Plothow. 1921.
Sonata, pf, v, G	,, 5	,, ,, ,, 1921.
,, pf, vc, c sharp mi	,, 4	,, ,, ,, 1921.

Schnabel has also written a chamber symphony for twelve instr., op. 16, string quartet, op. 12, and piano quintet, op. 18.

Alexander Schnabel is one of the foremost figures among contemporary German composers. His chamber work, which belongs essentially to the modern romantic school, discloses a mind of reasonably liberal tendencies whose roots are grounded in tradition.

From the structural point of view, a favourite device of the composer appears to be the repetition with harmonic embellishments or varying figuration of a simple theme of four or more bars, this treatment continuing until the entry of the second subject, which is developed on more conventional lines. The first and third movements of the 'cello sonata are examples of this method.

A still more noteworthy illustration of this economy of means is to be observed in the finale of his trio, where, in the course of a modified form of fugue, the composer carries his scheme no farther afield during the first 102 bars than the reiterated enunciation of, and answer to, a simple eight-bar subject! Thus no modulation occurs until the 103rd bar, yet no feeling of monotony is produced. Schnabel's prevailing mood, though distinctly sombre, tends to throw into greater relief those moments of grandeur and passionate intensity with which the hearer insensibly feels that certain themes are charged from their very outset. He is, none the less, capable of sustaining a mood of quiet repose and simple, idyllic charm, as in the andante cantabile of the trio.

It may be urged that he is over-fond of subjects embodying a harmonization of the chromatic scale. On the other hand, he contrives to achieve some remarkably clear writing by his frequent recourse to the device of doubling two-part harmony, whilst the effects attained by similar harmonic motion in the extreme parts are equally noteworthy.

These observations afford a clue to the comprehensiveness of Schnabel's equipment, which, in its larger issues, justifies a generous estimate of the composer's future.

Adolph Mann.

SCHNABEL, Arthur, b. 1882, German pianist.

	Composed	
Quartet, str, d mi	1918	U.E.

Arthur Schnabel, who is an accomplished pianist,[1] is also a chamber music composer of note, though little known in this capacity. The quartet shows radical tendencies hardly general at the time when it was written. Schnabel's style here is derived from Beethoven's last quartets and from Arnold Schönberg, though Schnabel is much more melodious in the accepted sense of the term than Schönberg. A strictly contrapuntal, linear manner of writing, extraordinary rhythmical energy, complete freedom of the individual parts in rhythm, key, time, and measure characterize this extremely intricate and extended, but entirely unconventional and valuable first quartet. Hugo Leichtentritt.

The string quartet has a concise first movement (allegro) with two groups of themes. The first is dominated by the strong tension of the principal motif presented in unison. The second, hovering between C and C sharp, is developed in multiform variants. In the extended recapitulation the speed increases to molto presto with the second theme in augmentation. The coda is particularly rich in thematic combination.

The second movement is a graceful, somewhat 'precious' serenade with three themes in 5/8 time. The end of the first acquires later on a significance of its own. In the course of a variation in triplets the third theme is presented in retrogression, not exact however, but accompanied by contrapuntal finesses and disguised by polyphonic part-movements.

The extensive larghetto begins with a freely moving melody (the time values are expressed in figures such as 11/8, 18/8, 10/8, 11/16). It is highly coloured in its variegated expression. The second group of themes, rigorously bound to the key of G, is varied by the softly complaining bird cry of the third theme. Its dominating note A is the centre of much varied by-play.

The pulsating speed of the finale-prestissimo is heightened by rhythmical modifications and changes of time. The thematic material is taken from the first group of the opening movement. As an example of Schnabel's thematic technique we may mention particularly the preparation of the second theme before its final presentation. There is hardly a note in the quartet without thematic significance.

Among the unpublished chamber works by this composer are a second and third quartet, a piano quintet, and a sonata for violin alone. Carl Flesch, in the second volume of his work now in the press (1928), will reproduce a movement of the sonata as an example of novel treatment of the instrument.

L. Dunton Green.

SCHNEIDER, Georg Abraham, 1770–1839 German horn virtuoso and oboist.

Among very numerous chamber works the following are still obtainable:

Six quartets, fl, v, vla, vc, D, F, d mi, G, B flat, g mi	op. 51	B. & H.
Three quartets, fl, v, vla, vc, D, F, G	,, 52	,,
Eighteen trios, 3 horns	,, 56	,,
Six sonatas, vla with 2nd v, g mi, B flat, E flat, F, c mi, A flat	,, 18	,,

Schneider had rare knowledge of all kinds of instruments, and wrote much chamber music of every kind. For fuller list of works *vide Fétis*.

SCHOBERT, Johann, *c.* 1720–1767, German composer.

Modern republications:

Two quartets, pf, 2 v, vc, E flat (both)	op. 7 (no. 1), op. 14 (no. 1)	(H. Riemann) *D.D.T.* 39, B. & H., 1909.
Quartet, pf, 2 v, vc, f mi	op. 7 (no. 2)	(H. Riemann, Coll. Mus. 50) B. & H., 1911.
Two trios, pf, v, vc, B flat, F	op. 16 (nos. 1, 4)	(H. Riemann) *D.D.T.* 39, B. & H., 1909.
Sonata, pf, v, C		(H. Riemann) Augener-Schott, 1902.

Schobert is remembered to-day as 'the first composer whose most important work lay in chamber music with pianoforte obbligato' (*Riemann*). His style was akin to that of the Mannheim school. Schobert was friendly with Mozart, who spelt his name 'Chobert'.

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[1] Arthur Schnabel's successes as solo pianist in London are a matter of recent history (1929).

SCHOECK, OTHMAR, b. 1886, Swiss composer.

Serenade, fl, ob, cl, fag, horn, str. quartet	op. 1	Hug, 1907.
Quartet, str, D	,, 23	,, 1913.
,, ,, C	,, 37	B. & H., 1924.
Gaselen, pf, barit. voice, fl, ob, bass cl, trpt, percuss.	,, 38	,, ,, 1925.
Sonata, pf, v, D	,, 16	Hug, 1909.

Schoeck has a very individual style, and could, with qualifications, best be classed amongst the neo-romantics. His charming serenade and his melodious violin sonata delight all hearers by their spontaneity. The two quartets are much more personal, and filled with genuine passion, but are extremely difficult from the musical and technical standpoint.

Schoeck's two song cycles, one of which, for voice and chamber orchestra, is outside the province of this book, are perhaps his finest compositions. The other, *Gaselen*, is a suite of ten songs on poems by Gottfried Keller, and is remarkable for richness of expression and an entirely new treatment of the voice. The accompaniment is expressive and melodious.
FREDERICK HAY.

[Schoeck's string quartets are treated by Dr. Altmann in his *Handbuch*, and strongly recommended for public performance. In no. 1, the second violin part is unusually prominent, being written occasionally an octave higher than the first. There is a tendency to rhapsodize, and performers are beset by difficulties in the way of perfect intonation, but it is to be said in the composer's favour that strong creative power is felt throughout. In the second quartet the tendency to seek new paths is apparent, but the work is not of the atonal school. The rhythmic difficulties, however, are very great, and the work should only be taken in hand by very experienced artists. EDITOR.]

SCHOENEFELD, HENRY, b. 1857, American composer.

Sonata quasi fantasia, pf, v, g mi	op. 53	Simrock, 1903.

SCHOLZ, ARTHUR JOH.

Two chamber pieces, pf, ob U.E., 1911.

SCHOLZ, BERNHARD E., 1835–1916, German composer.

Prize quintet, 2 v, vla, 2 vc, e mi	op. 47	Hainauer.
Prize quartet, str, G	,, 46	Peters.
Quartet, str, a mi	,, 48	Hainauer.
Quintet, pf, 2 v, vla, vc, C	,, 25	Cranz.
Trio, pf, v, vc, e mi	,, 26	Schott.
,, ,, ,, ,, a mi	,, 83	Firnberg.
Sonata, pf, v, E flat	,, 3	Peters.
Sonata (on German folk-songs), pf, v, G	,, 20	Schott.
Sonata, pf, v, a mi	,, 55	Hainauer.
Two sonatas, pf, v, D, a mi	op. 94	Firnberg.
Sonata, pf, vc, F	,, 5	Peters.
,, ,, ,, d mi	,, 14	B. & H.
Two sonatas, pf, vc, C, G	,, 19	Schott.
Sonata, pf, vc, a mi	,, 81	Firnberg.

A MS. piano quartet in F minor was played at the Beethoven festival at Bonn, in 1899, which had been awarded by the 'Verein Beethoven-Haus' a prize competed for throughout the world.

This composer, who was indefatigable in making known the works of his friend Brahms, is practically forgotten, in spite of the fact that he published nearly a hundred compositions, most of them on a large scale.

Scholz was an excellent contrapuntist and a master of form, but glowing imagination and striking originality were denied him. In 1877, however, his op. 46 won the Florentine Quartet prize on the recommendation of Brahms and Volkmann; in 1878 his op. 47 was similarly honoured by a society in Petersburg. Yet to-day these works seem disappointing, though one may admire certain details, and feel some interest in the minuet of the quartet. The piano trio is the only chamber work which is likely to find favour with amateurs. With regard to the violin sonata, op. 55, the excellent form and finish cannot conceal the poor quality of the melodic invention. In the first movement even the second theme has little appeal, though it is not without delicacy; the coda, however, gives a more favourable idea of the composer. The andante is rather lacking in charm, but the rhythmic qualities of the scherzo lend it a certain interest. This scherzo has two trios; the first is weak, the second pure Schumann. The finale has some cleverly devised variations on a simple theme of the folk-song order. WILHELM ALTMANN.

SCHÖNBERG, ARNOLD, b. 1874, Austrian composer.

Chamber symphony, fl, ob, cor angl, cl (in D), cl (in A), bass cl, fag, contrafag, 2 horns, str. quartet, E op. 9, U.E., 1906.
Serenade (seven numbers), cl, bass cl, mandol, guit, v, vla, vc, with tenor voice in 4th number (Sonnet of Petrarch), op. 24, U.E., and Hansen (Copenhagen).
Sextet (*Verklärte Nacht*), 2 v, 2 vla, 2 vc, d mi, composed 1899, op. 4, U.E., 1905.
Quintet, fl, ob, cl, fag, horn, op. 26, U.E., 1924.
Quartet, str, d mi, composed 1905, op. 7, U.E., 1907.
2nd quartet, str (with voice in 3rd and 4th movts.), f sharp mi, op. 10, U.E., 1910.
3rd quartet, str, composed 1927, op. 30, U.E., 1927.
Suite, pf, piccolo (fl), cl, bass cl (fag), v, vla, vc, op. 29, U.E., 1926.
Pierrot Lunaire (21 tiny poems), voice (reciting), pf, fl, cl, v, vc, composed 1912, op. 21, U.E., 1912.

A string quartet (early work, written about 1897) was performed by the Fitzner Quartet (1898–99), but the work is now lost. Schönberg's early works have been taken over from the Dreililien Verlag by the U.E.

Schönberg is one of those personalities who receive universal recognition as musical reformers even though the pendulum of contemporary criticism may swing between high appreciation and strong antipathy. It may safely be said that Schönberg's personal influence and activity could not be eliminated from the general scheme of music of his day without essentially distorting the picture, for he, more than any other musician, has found the solution of nineteenth-century problems, and prepared the way for the new spirit in music. Particularly in his chamber works is this solution to be found; for while the importance of some of the choral and orchestral works is undeniable, the *Chamber Symphony* or the *Pierrot Lunaire* must be admitted to have greater historical value. We may even come to regard Schönberg as so pre-eminently a chamber composer that his orchestral writing in such works as the *Five Orchestral Pieces* and the dramas *Erwartung* and *Glückliche Hand* appears to be an adaptation of his chamber music style.

His work may be divided into three periods. The first, in which he develops the traditional classical and romantic forms to their extreme limits and comes to a dead stop, includes his compositions from op. 1 (1898) to the string quartet, op. 10.

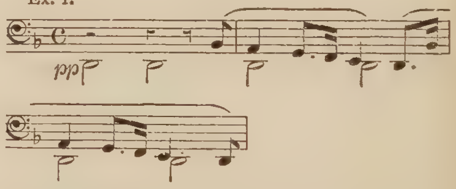
The second period, opening with the *Fifteen Songs*, op. 15, and closing with *Four Songs with Orchestra*, op. 22, marks the definite abandonment of the principles of traditional forms, and breaks the laws of tonality. Strained as the harmonies of the first period were, each chord could yet be brought into relation with a tonality on which the harmonic progression was based; but in the second period the conception of tonality has been dropped. The chromaticization of the melodic line and the harmonic progression brought about what is called atonality. Schönberg himself avoids this term in his treatise on harmony—in fact, definitely rejects it—for he maintains that behind the apparent atonality there may be a tonality as yet undiscoverable. There were, presumably, laws governing the new scheme, but they were laws which, so far, it had proved impossible to grasp in terms of theory.

Meanwhile, out of a logical adherence to the idea of chromatic melody and accompanying parts, the form-principle of the third epoch was being evolved: that of composing on the *twelve-note system*. This system, which may best be compared to a synthesized fugue and variation form, was now adopted by Schönberg in conjunction with a strictly formal construction. (Signs of this had already been exhibited, it is true, notably in certain portions of *Pierrot Lunaire*.)

THE SEXTET, VERKLÄRTE NACHT, was written at a time when German composers were still so over-awed by the apparition of Wagner that they dared not write for the stage, but turned to the symphonic poem. The work, which is in one movement, is a highly original attempt to introduce the symphonic poem into chamber music. It was, of course, obvious that this would entail greater severity of form and construction than is usual in orchestral works. It is a youthful work, with the virtues and the failings of its class. It overflows with vivacity, and, at the same time, betrays a savage delight in inventing ever-new combinations of motifs and in piling up stringendos and climaxes so incessantly that the listener is often driven to crave a volume of sound such as no six stringed instruments could produce. Neither is the work free from Wagnerian influence; yet there is, in spite of all, such power and passion in the melody that the strong impression made by this work is invariably renewed on each fresh hearing.

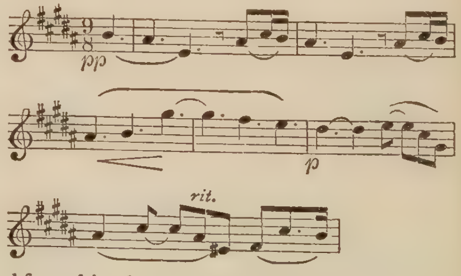
The form of the sextet grew out of the treatment of Dehmel's poem, on the subject of which it is based: the wanderings of two lovers, mutually conscious of their guilt-laden love, on a cold, moonlight night. First comes the awakening of a tragic thought—

Ex. 1.



which steadily rises and spreads; then the transition to a restless motif—the woman's self-accusation—followed by a dialogue between man and woman (alternation of 'cello and violin). After a longish development of this subject and a stringendo, there follows a broad, quiet cantilena, peculiarly characteristic of the composer's youthful style:

Ex. 2.



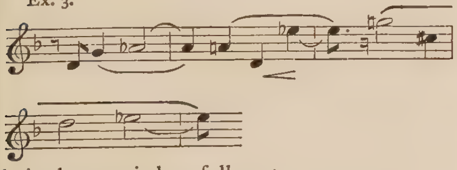
After this theme has been dealt with, new climaxes occur, and a recitative on the first violin leads back to the first theme, this time fully harmonized and requiring great strength on the part of the players. Then comes a section in which the enchantment of moonlight is suggested with great virtuosity, and in the midst of this the dialogue between violin and 'cello is introduced. A re-statement of the motifs and some new climaxes follow; then the coda brings the piece to a close with a vision of the moonlit world.

STRING QUARTET IN D MINOR. Schönberg did not return to the problem of the symphonic poem in chamber music, but occupied himself instead with the forms of absolute music. The string quartet in D minor is a case in point. Here, again, he transferred to the realm of chamber music a form which had up till then been employed only in works for full orchestra, as in Strauss's *Heldenleben* or the *Domestic Symphony*. Retaining the usual four movements, he produces all the thematic material in the first, varying its form in the remaining movements according to the character of each. The first movement is the biggest and most important as regards form, for it embraces the whole work—scherzo, adagio, and finale are embedded in it. The construction is as follows:

I. 1. A. Group of main themes (C); B. Transition; C. Group of secondary themes (C, 6/4, 3/4).
  2. First development (C).
II. 1. Scherzo (3/4).
  2. Second development (3/4).
  3. Recapitulation of main-theme group (C).
III. 1. Adagio (C, 12/8).
  2. Recapitulation of secondary group (4/4, 6/4).
  3. Transition (4/4).
IV. 1. Rondo-finale. (₵)
  2. Development of previous motives. (₵)
  3. Closing section (4/4).

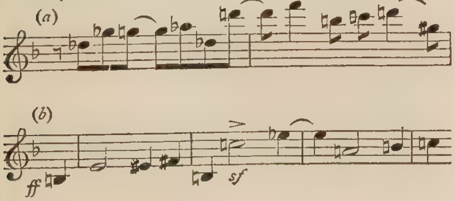
To elucidate his manner of varying the themes, the following motif is quoted; this appears first as an accompanying voice, and afterwards makes its appearance as the opening theme of the secondary group:

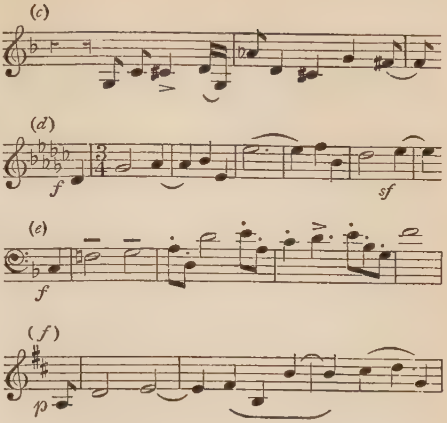
Ex. 3.



it is then varied as follows:

Ex. 4.



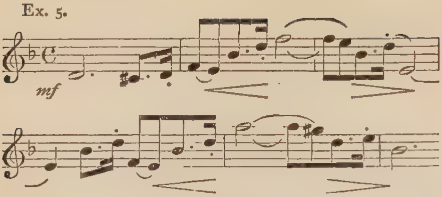


This work marks the beginning of Schönberg's variation-technique, which from now onwards becomes of increasing importance. In his case it is not the musical idea in itself that has a specific character; this defines itself only through the tempo and rhythm in which it is presented. The theory of relativity may also have influenced the composer, who can evidently no longer bring himself to present his musical idea in one single definitive aspect to the exclusion of all others, but regards the first presentation of it, in whatever form it may be, as one only of the many aspects in which it is destined to appear. All other aspects, produced by change of rhythm, tempo, or phrasing, have precisely as much justification as the initial aspect of the musical idea, which has only an absolute existence as an 'idea' in the Platonic sense of the word, as a 'thing-in-itself' in the Kantian.

The more clearly Schönberg's speculative tendency emerges, the more he frees himself from excessive emotion and applies the keenest logic to the construction of his musical ideas, the greater is the importance attributed by him to the principle of varying an idea by alterations in tempo and rhythm: thus, in his recent work, he puts forward tone combinations which only become characterized by the musical situation in which they happen to find themselves. The result is curious; this very limitation of free inspiration by rules which the artist is bound to respect would tend to make the work of other musicians dry and academic, but with Schönberg these self-imposed rules appear to have an inspiring effect—judging by his compositions from the D minor quartet to the serenade and suite (opp. 24 and 29) inclusive.

The D minor quartet opens with a vigorous theme (Ex. 5) which, with its extension (13+16 bars), fills 29 bars and is immediately repeated in E flat minor in double counterpoint, the theme being given to the bass and the former bass motif

Ex. 5.



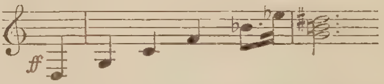
being transferred to the upper part. The individual motifs of the theme are now thoroughly worked out, a climax being reached with the fugued stretto of the first motif of the theme in C minor. A rapid modulation and cadence lead back to D minor, in which key the main theme then appears in full with the accompanying parts varied. After a short transition the secondary group is introduced by the first violin in the after-sentence of a theme developed from an earlier 'cello motif; and only then does the full theme appear on the second violin. The working-out of this theme is chiefly fugal, and after the climax the third theme makes a soft entry—'simply' (*einfach*). The development now begins. It consists of several sections, contrasted in time and tempo. The principal part is played by the cantabile theme, which gradually transforms itself into the theme of the scherzo, in G flat major.

The first section of the scherzo follows the normal classical form. To provide an accompanying figure for the theme (in the bass) the bass theme which originally accompanied the main theme is again used, with variations in rhythm. A soft, muted trio follows, more flexible in form, although here again every note is extracted from the main theme. The first section of the scherzo is now repeated in E major; this receives very free treatment, leading back finally to the development section of the first movement, where the original 4/4 rhythms become changed into 3/4 rhythms. Not until the end of this section does the first main theme appear (on second violin and viola, with first violin and 'cello playing freely around them) in all its length and breadth, *ff*, and in the original 4/4 time. The movement finishes on the 'cello. The first violin now re-enters, *p*, playing the theme of the adagio in quiet tempo. (Here, again, all the thematic material, even that of the accompanying parts, contains nothing but variants of the main theme motifs from the first movement.) The after-sentence of the theme is led through all the instruments, and the ideas are then partially worked out before the second theme appears on the viola as a long-drawn-out melody. This develops into a sort of variation movement, in the course of which both subjects appear in combination. More developments of the themes of the first movement follow, adapted to the tempo of the adagio and with the main motif inverted, after which the second theme of the adagio and the first movement motifs are used in conjunction. In this manner Schönberg leads up to the rondo, the main theme of which is taken over direct from the adagio. From the very beginning of this fourth movement the themes of the first are employed, and in the middle section they definitely predominate. The closing section is analogous to the adagio, in that two themes of the movement are combined. The coda of the whole work makes a peaceful entry in D major and closes with the first main theme—in its final evolution.

THE CHAMBER SYMPHONY is constructed on a similar scheme, although everything here is more concise. A richer polyphony being indicated by the different timbres of the instruments, opportunity was afforded of introducing variations of the theme *simultaneously* instead of in succession. The work also bears evidence of the striving after conciseness of expression which was to become characteristic of Schönberg's later writings.

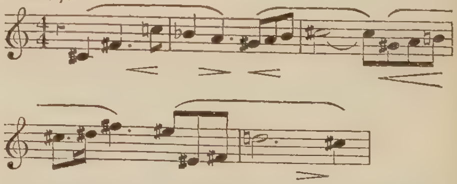
In the four bars of introduction, a chord built up of five fourths, one above the other, forms the harmonic preparation for the first theme of the principal movement. This is a vigorous, aspiring horn motif, in which tonality appears to have been suspended, the construction being based on fourths and not on thirds:

Ex. 6.



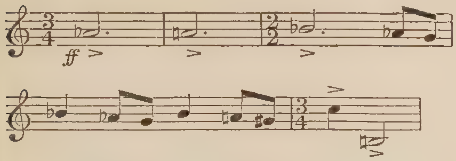
We may perhaps regard the 'John-the-Baptist' motif in Strauss's *Salome* as a forerunner of this theme, although the construction by fourths had no such far-reaching consequences there as here. This Fourth motif is, in fact, Schönberg's means of escape from tonality, wherever he uses it. A short, melodious idea is attached to the theme, and leads into the main motif, which is an impetuous upward rush for the 'cello, based on the whole-tone scale. The after-sentence of this theme is then brought forward and skilfully worked out. After a transition in which this passionate mood is maintained, the cantabile theme appears on the first violin, forming a continuation of the melodic line already found in the sextet, the first quartet, and the love-motif in the *Gurre-lieder*:

Ex. 7.



It is characteristic of this phase in Schönberg's work that all his thematic material began to be more cantabile, not indeed in the usual sense, but in a higher sense. Once more the theme is now presented and treated with great verve, until a sharp, rhythmical cadenza ends the movement. A short bridge-passage then leads to the scherzo, whose opening theme begins on the oboe—

Ex. 8.

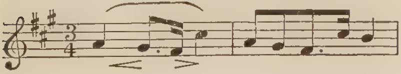


and immediately undergoes all manner of transformations. The inverted horn motif introduces the development section of the first movement, but with the theme of the scherzo woven into it. This section also ends with the motif in fourths, exploited in numerous ways, and passes at last into the broad, melodious adagio. This is a movement of great strength and passion, the feeling in which is so steadily worked up that the transition to the second development takes place unnoticed. The theme of the adagio appears yet again in this development. The whole is rounded off by the development of the rhythmical cadence-motif and the principal motifs of the first movement.

The Second Quartet. If the sextet, the first quartet, and the chamber symphony are to be regarded as representing, in the realm of chamber music, a continuous line whose point of origin lies in Strauss's symphonic poems, the second quartet may be definitely connected with the particular development of the symphony associated with Gustav Mahler's name. In this F sharp minor quartet, Schönberg reverts to the classical scheme of four detached movements. Allegro, scherzo, and finale have here their own thematic material, only the theme of the adagio being formed out of the main themes of the first two movements. The great art of this adagio consists in allowing the voice to do justice to the words of the poem, and, at the same time, to play its part in the structural development of the movement, which is in strictest variation form.

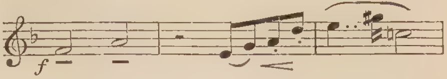
In comparing the two quartets, one is at once conscious in the second of that concentration on essentials which is the mark of a mature artist; of the precise diction which says only what needs to be said, and no more. In structure the first movement follows the traditional scheme of all first movements. The scherzo also conforms to the classical pattern, although the harmony comes near to transgressing the limits of tonality in isolated places. Out of the main theme of the first movement—

Ex. 9.



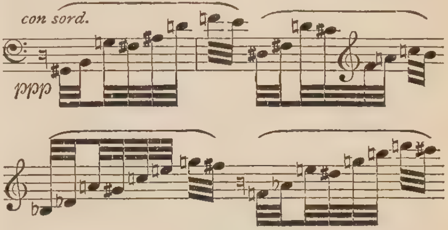
and the main theme of the scherzo—

Ex. 10.



is formed the theme of the adagio, whose character is at once determined by the opening words of Stefan George's poem: 'Deep is the mourning that wraps me in darkness' ('Tief ist die Trauer, die mich umdüstert'), sung by a dramatic soprano. The complete break with tradition takes place in the fourth movement. With the first notes, corresponding to the words, 'I feel the air of other planets',

Ex. 11.



the hearer is at once in a new tone-world, and this break was at once realized by the audience on the first two performances of the work. Only in the third section of the movement—which is so far advanced as to dispense with a key-signature—does F sharp begin to stand out as a tonic or *point d'appui* and F sharp major become more and more prominent in the harmony, this being the key in which the work closes.

Pierrot Lunaire. Between this quartet and the next chamber work, *Pierrot Lunaire*, there is a gap of four extremely productive years—years in which Schönberg strikes out entirely in his own way, seeking new means of expression and finding them. Written in 1912, *Pierrot Lunaire* is a cycle of twenty-one melodramas, falling into three groups of seven poems. Its peculiarity, from the performer's point of view, lies in the fact that the melody indicated in musical notation is not to be sung, but is to be transformed into a spoken melody with full consideration of the variations in pitch represented by the notes. This speaking tone has to find the medium between actual singing and realistic, natural speaking, neither of these being permissible; what is wanted is a clear rhythmical diction with infinite possibilities of modulation in the rise and fall of the voice.[1]

The five instruments of the chamber orchestra are combined in a variety of ways. In the first piece, *Moonstruck*, flute, violin,

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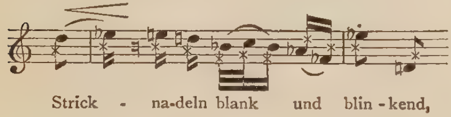
[1] It may be noted that Humperdinck used similar 'speech notes' (as opposed to definite musical tones) for the vocal parts of his *Die Königskinder* music in its original form as accompanying music to a spoken play. Ed.

'cello, and piano are employed, the piano leading. In the second, *Columbine*, a violin with piano accompaniment provides the first part, to be joined later by flute and clarinet. The fourth, *A pale laundress*, has flute, clarinet, and violin forming a mysterious accompaniment (*ppp*) to the recitation. Flute, bass clarinet, and 'cello are chosen for the sixth, *Madonna*. The seventh has a flute solo, accompanying the words of the poem, *The sick moon*, with a long melody in which three notes of tonical importance appear: C sharp, D, E flat.

But whereas the forms in this first part are elastic or even rhapsodic, the second part is distinguished by severity of construction. The first number in this part (no. 8, *Night*) is a passacaglia for piano, bass clarinet, and 'cello. In no. 13, *Decapitation*, a free five-part fugato develops between bass clarinet, viola, 'cello, and piano; and in no. 17, *Parody*, the viola is made to imitate the spoken melody—

Ex. 12.



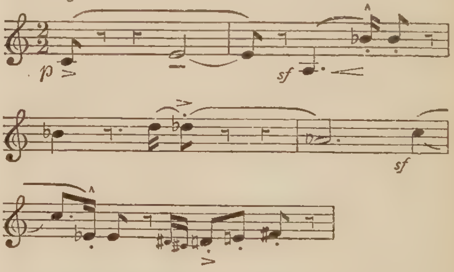
while the clarinet plays in mirror-canon (grazioso). Further on, a double canon begins between the recitation and the piccolo at the octave, a half-bar later in the one case, while viola and 'cello take it up in mirror-canon. This ingenuity is exceeded only by the following piece, *The patch of moonlight*, in which piccolo, clarinet, violin, 'cello, and piano form an accompaniment for the voice. The clarinet here plays in canon with the piccolo at the fifth, while simultaneously the violin and 'cello form a canon at the octave. This canon, which is developed in the strictest manner, runs back crab-wise from the middle of the piece, completing the feat in the middle of the tenth bar. But all the time the piano is playing a three-part fugue on its own account, corresponding to the augmentation of the first canon theme, and this fugue pursues its course to the end, regardless of the crab-wise course of the canon.

A contrast to this masterpiece of polyphony and compactness is provided by the serenade, no. 19, a rhapsodical piece for 'cello and piano, in which the 'cello plays a virtuoso solo part. As if overtaken by sorrowful yearning for vanished romanticism ('O fragrance of the magic past'), the work sighs softly to its close. Among the newer works it is *Pierrot Lunaire* which has made Schönberg's name, for the reason that it represents something absolutely new in form and execution.

THE SERENADE, op. 24. Greater difficulties stand in the way of making known the serenade, op. 24. This is the first work written entirely in 'twelve-note' technique, and the difficulty arises from the necessity of engaging a finished artist for the short but most difficult baritone solo contained in one of the movements. There is, further, the complication presented by the employment of mandoline and guitar, and the heavy technical demands made upon the players of these instruments.

And yet the serenade is worthy of an important place in Schönberg's collective work. For one thing, it is the most cheerful and graceful piece that he ever wrote; nowhere else has he displayed such ease and humour, such an absence of sorrow or irony. There are seven movements: March, Minuet, Variations, Sonnet of Petrarch, Dance-scene, Song without words, Finale. To facilitate the reading of this small but difficult score, Schönberg has dispensed with transposing notation—a practice which has become general with him in his latest period. He also adopts the sign 'H' to denote 'Hauptstimme' (principal part) and the sign 'N' for 'Nebenstimme' (subsidiary part). In the opening march, the cheerful, spirited note of the whole work is indicated by the main theme, which begins as follows, after a short rhythmical introduction by guitar and viola:

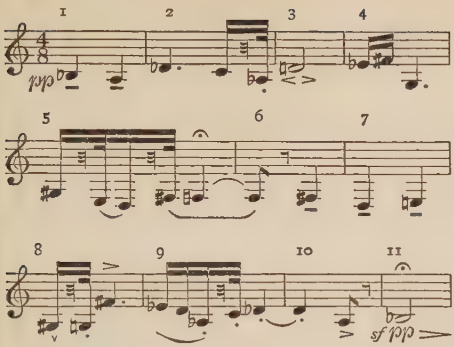
Ex. 13.



On repetition, this theme, inverted, is given to the clarinet, and in the subsequent developments is used indifferently in its original form or in the inversion. The minuet has a singing melody which, in spite of its modern character, breathes the repose of the classical examples of this form. Classical, too, is the exact repetition of the minuet after a more lively trio, and the rounding off of the whole with a short coda. Next come the variations (andante). Here the theme is built up on the principle of the twelve-note system (consisting of the twelve chromatic notes of the scale), which from now on appears with increasing insistence. It is given out by the clarinet, and is eleven bars in length (Ex. 14). There are two parts, of which the first embraces the first five bars, and the second the remaining six. The first is made up of the notes: B flat, A, D flat, C, A flat, D, E flat, F sharp, G, G sharp, E, D, F sharp, F; the second of F, F sharp, D, E, G sharp, G, F sharp, E flat, D, A flat, C, D flat, A, B flat.

It will be seen that the second part of the theme is an inversion of the order of the notes

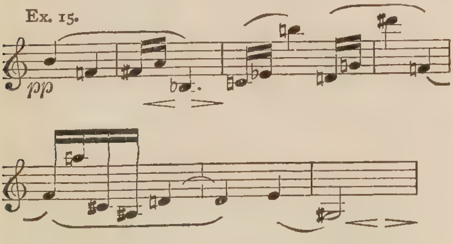
Ex. 14.



contained in the first, though with alterations of rhythm. There follow five variations and a coda, in which the series of notes composing the theme undergoes both horizontal and vertical transformations. In the first variation, the clarinet is given short, interrupted motifs which prove to be an inverted form of the first part of the theme, while the 'cello has this inversion in a different rhythm and in diminution. The violin then produces the original series of notes in fourfold diminution (the first half of the sentence only), after which the 'cello has the second half of the sentence. In the second variation, the clarinet has the theme in a new rhythmic form, while the bass clarinet plays it, inverted, in canon. There are, in addition, accompanying figures (on mandoline, guitar, and so on) taken from the first bars of the theme.

The fourth movement (*Sonnet 217 of Petrarch*) is composed on the same principle. The theme is built up of short motifs, appearing in succession on the violin, bass clarinet, 'cello, viola, clarinet, and again violin; the voice then takes up the theme and develops it. The fifth movement (*Dance-scene*) is a lively waltz, in which ingenuity is less to the fore. Most pleasing of all is the sixth movement, the *Song without words* (adagio). The melody is given to the violin—

Ex. 15.

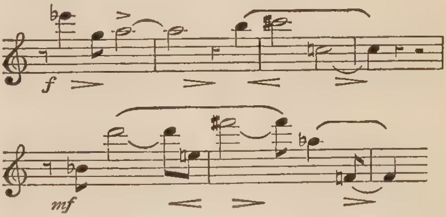


and it continues in one long phrase, accompanied at first only by the guitar, while the bass clarinet provides the bass, the other instruments not appearing as yet. The 'cello picks up the beginning of the melody in the sixteenth bar, and enters upon a duet with the violin.

The finale returns to the march tempo of the first movement, and contains fragments of themes from the various movements clothed in the rhythm of the first. At last (bar 45) the march reappears in its original form as a subsidiary part on the violin, and the combinations of motifs become more and more elaborate. Shortly before the close, the tempo slows down to allow the theme of the *Song without words* to appear in the violin part; this is only sketched in, however, and the general activity again assumes sway. A brief stringendo then leads to the finish.

THE WIND QUINTET. Here this new technique of composition is consistently employed. One main series of notes is the foundation of all four movements—E flat, G, A, B, C sharp, C, B, D, E, F sharp, A flat, F—together with several other series derived from it by means of inversion and 'cancrizans' motion. The quintet is undeniably a far harder, harsher work than the serenade, probably on account of this extreme application of the new technique, and of the timbre of the instruments (flute, oboe, clarinet, horn, bassoon). In form it represents a reversion to classical sonata form, untouched by Schönberg since the second string quartet. The first movement opens with the main theme (the first statement of the series)—

Ex. 16.



which passes through a detailed exposition and then leads to a transition group, introducing the inverted main theme as subsidiary. A rather lengthy closing group—which serves also to introduce the repetition of this part—leads to the comparatively short development section, after which recapitulation and coda appear.

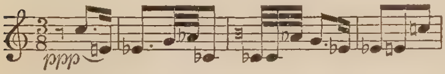
The second movement (scherzo) is also more or less in sonata form. The first part—the scherzo proper—includes the main theme, the first side-group, and the return of the main theme; the trio corresponds to a second side-group. A piccolo cadenza ushers in a development of the scherzo, and the recapitulation of scherzo and trio in abridged form follows. After a fresh flute cadenza, the coda closes a movement that has been perhaps unduly prolonged. The third movement (adagio) is in three-part Lied-form[1], the fourth an extended rondo. Here the twelve-note series (illustrated above as the key to the whole composition)

[1] See Foreword, art. BEETHOVEN.

appears in its most plastic form; while the individual parts are contrasted in a more striking manner than in the other movements.

The Suite, op. 29, shows a return to the suite form, last seen in the serenade. It is filled with the same spirit of gaiety as the serenade, and is as happily inspired. The first movement (*Overture*) is a lively allegro. An accompaniment figure on the piano contains the thematic nucleus of the whole work. After a short introduction, in which this figure is kept up by the piano, the main theme appears on the bass clarinet and is continued in the usual manner. Then follows the transition to a graceful theme of the secondary group. A waltz melody in slow 3/8 time is then introduced by the viola,

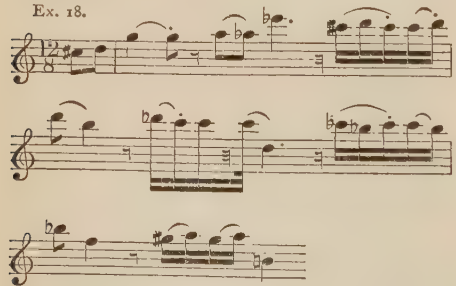
Ex. 17.



accompanied by the piano, and is continued by the piccolo with string accompaniment. A new motif now appears, and the tempo becomes slower during an episode in harmonics, after which a stringendo leads back to the altered opening of the overture. The main motifs then undergo further development, the waltz section is repeated, and the recapitulation of the beginning of the overture forms the close.

The second movement (*Dance steps*, moderato) is a brilliant and extremely capricious piece in 2/4 time, whose forerunners are to be found in Schönberg's piano music and in the dance-scene of the serenade, op. 24. The same applies to the third movement, a theme with variations in 3/4 time. Here Schönberg exercises his usual economy—there are only four variations—but every essential transformation of the theme is somehow achieved. A coda ends the movement. The gigue of the last movement shows a new aspect. The theme (in the customary 12/8 time) appears first on the clarinet, but the bass clarinet joins in at the second bar, and runs counter to it with an inversion, and on these contrasting elements the movement subsists, until a clarinet melody appears as second theme, accompanied by 'cello and piano:

Ex. 18.



The first theme now returns, followed by the cantabile theme—a rhythmically altered inversion of the first, as in the serenade and the quintet. A development of these themes follows, in which rondo and sonata form are combined. The third variation of the adagio is introduced as an episode in combination with earlier motifs. From this point onward the thematic texture becomes steadily simpler. The continuation of the theme (variation 3) is allotted to the clarinet, with an accompaniment of arpeggios on violin, viola, 'cello, and piano. The violin then brings in the inverted theme, augmented, and with it the first theme, which works to a short climax and brings the work to a close.

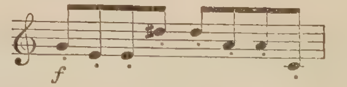
Although this piece conforms to the principle of composition imposed by the twelve-note system, it appears to be less rigidly treated than the quintet. The system is evidently exploited as a *means* of composing, just as the former fugue technique had been a means—and one which, after all, afforded scope for anything from dry scholasticism to free and inspired improvisation.

To Schönberg, who had forsaken the paths and avoided the forms of tradition with his second quartet, this principle constituted the bridge by which he could span the abyss of musical chaos, and gain a footing for a new and permanent musical architecture; and, since it was a purely musical expedient that was in question, he was enabled to surmount the musical crisis—which was also his own crisis—and feel his way forward into the new age.

The Third String Quartet, op. 30, returns to classical form, and the change is obvious not only in the adoption of the regulation four movements, but in the construction of each individual one. This does not mean that the treatment is archaic; the employment of classical methods represents a modern interpretation of the link between the art of the classics and the technique of Schönberg.

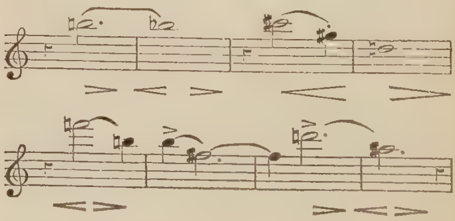
The opening motif of the first movement (moderato 𝅗𝅥=100) is divided between second violin and viola, and persists unaltered for the space of twelve bars:

Ex. 19.



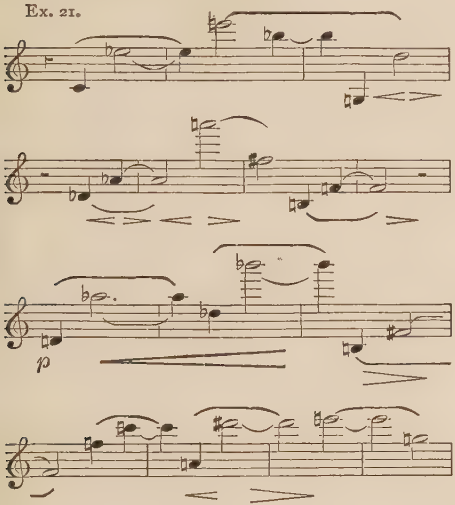
In the fifth bar the main theme appears above it in the first violin:

Ex. 20.



and is repeated with slight changes in the 'cello (bars 13–18). There follows a short development of the accompaniment motif and a portion of the main theme (bars 19–61), after which the second subject appears, again in the first violin. The very wide intervals in this theme are truly characteristic of Schönberg's latest melodic development:

Ex. 21.



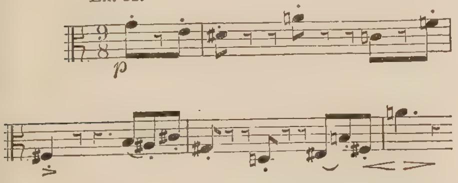
Without the introduction of any third (coda) theme, the working-out then begins, being concerned chiefly with the steady quaver figure of the opening motif, into which the two main themes are gradually woven.

In bar 174 an extremely free recapitulation sets in, passing on (bars 278–341) to an equally free coda.

The second movement (adagio ♪=60) is in variation form. Two ten-bar contrasting themes are stated and three times varied, and there is a brief coda.

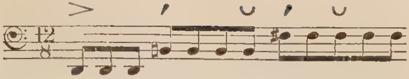
An intermezzo forms the third movement (allegro moderato ♩.=97). It is in unconventional minuet form, with the repetitions worked out independently. The main theme is given to the viola, the second violin and 'cello providing a rhythmical accompaniment:

Ex. 22.



The first eighteen bars are followed directly by a middle section in which the violin leads. The 'cello accompaniment has a distinctive rhythm which grows steadily in importance:

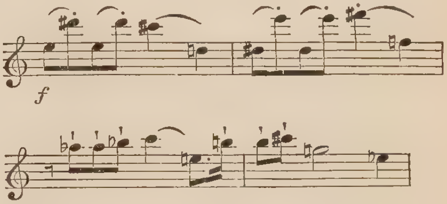
Ex. 23.



In the recapitulation of the main theme (abbreviated) at bar 39 the first violin again leads. The middle section is repeated immediately after, and at bar 69 a species of trio is introduced. This forms but a slight contrast to the first part, however. There follows a free recapitulation of the first part with a coda attached.

Lastly comes a rondo (molto moderato 𝅗𝅥=76), the twelve-bar subject of which gives the clue to the whole movement:

Ex. 24.



After a brief transition (bars 13–22), the first violin leads off into the first episode with a melody composed, this time, of the closest intervals. It then takes us over to the end-group, whose motifs are closely allied to those of the typical works of Schönberg's first period. A passage now leads back to the first main theme, treated contrapuntally, and eventually (bars 62–98) to the second episode. The recapitulation consists of the first part, substantially abbreviated (bars 99–118), only one episode being introduced (on the 'cello) after the main theme; and a transition passage at bar 144 then leads direct to the closing section. This section has a repetition of the main theme and a coda.

In this work it is once more the principle of *variation* which is the essential feature of Schönberg's constructive treatment—variation almost in the medieval sense. According to this principle, the *idea* of any given melody must appear each time with changed intervals and rhythms, and this practically eliminates the principle of exact repetition.

The original performance (by the Kolisch Quartet) of this work, which is dedicated to Mrs. Elizabeth Sprague Coolidge, took place in Vienna at a concert given in that lady's honour on Sept. 19, 1927. Egon Wellesz.

[It has been said that music of the atonal school begins where Beethoven left off, and judged from the purely intellectual point of view this may be confirmed; but, when the purely human standpoint is considered, some reservations have to be made. Owing to the reactions which follow upon certain distressing world events, the psychology of the new school of thought is entirely different from that of Beethoven. The music of his latest period no doubt contained occasional complexities, but the interests of melody were rarely sacrificed, as in modern times, to intellectual requirements.

Arnold Schönberg is at the head and front of this new school. His quartets contain some wonderful apocalyptic moments, and when in the Tristan vein (as in *Verklärte Nacht*) he proves himself not insensible to the claims of sensuous beauty; but he appears to us amateurs to be mainly concerned with the expression of his intellectual aspirations. Now amateurs, without being hedonists, are still not anchorites, and I am afraid that they are apt to turn only too readily from his music to that of composers who combine lyric charm with masterly musicianship.

Many would like to devote themselves to patient study of Schönberg's interesting scores, and I doubt not they would reap a rich reward; but here again there is an obstacle. The exactions of modern life are such that few of them can find time to do so. Hence, for the moment Arnold Schönberg's music remains to some extent in the background, its future uncertain. Meantime (1927), the B.B.C. has broadcast Schönberg's own arrangement of the sextet for an orchestra of 100 strings. EDITOR.]

SCHOOLS AND CHAMBER MUSIC. *v.* PUBLIC SCHOOLS.

SCHRATTENHOLZ, LEO, b. 1872, German composer.

Quartet, str, b mi	op. 28	Simrock.
Two sonatas, pf, v, F, B flat	„ 37	„
Sonata, pf, vc, a mi	„ 35	„

Leo Schrattenholz, who is a 'cellist as well as composer, was born in London, where, in youthful days, he was well known to the present writer, who had then occasion to join with him frequently in chamber music practice. I am therefore glad to read in Dr. Altmann's *Handbuch* an appreciative account of his clever string quartet (played by Joachim from the original manuscript). Though not easy to play, it is well written for all the instruments, and is to be recommended for public performance. The two violin sonatas belong to the Brahms school of composition. EDITOR.

SCHRECK, GUSTAV, 1849–1918, German composer.

Nonet, 2 fl, ob, 2 cl, 2 horns, 2 fag, e mi	op. 40	B. & H.
Sonata, pf, ob, F	„ 13	Kahnt.
„ pf, fag, E flat	„ 9	Merseburger.

Schreck's work is largely vocal, and in the larger forms.

SCHREKER, FRANZ, b. 1878, German composer and teacher.

Schreker is best known by his music dramas. He is one of the best-known teachers of composition in Germany, among his pupils being Alois Haba, Ernst Křenek, and H. Windls. His 'chamber' symphony for twenty-three solo instruments (U.E.) is surely a misnomer, though written in chamber music style.

SCHRENDER, JUSTUS.

Sonata, pf, v, G	van Esso, 1914.

SCHRÖDER, KARL, b. 1848, German 'cellist.

Two quartets, str, d mi, C	opp. 88, 89	Eulenburg.
Trio, 2 v, vla (or vc), F	op. 80	André.

Schröder founded a touring quartet with his brothers, Hermann (leader), Franz (2nd violin), and Alwin (viola). He edited the series of old 'cello sonatas known as *Klassische Violoncell-Musik berühmter Meister des 17 & 18 Jahrhunderts* (Augener-Schott, 1894). The trio is a work of considerable length, with plenty of interest in the lower parts.

SCHROEN, B.

Phantasy-sonata, pf, trombone (or vc)	op. 40	Jurgenson, 1900.

SCHUBERT, (1) FRANZ PETER SERAPH, 1797–1828, Austrian composer.

Schubert's complete works are published in Critical Edition by B. & H. The chamber works are in Vols. III–VIII and the Supplement, Vol. XXI (1889–1890).

[Other publishers are given in some cases.]

	Op.	Comp.	
Eine Kleine Trauermusik, 2 cl, 2 fag, contra-fag, 2 horns, 2 tromb, e flat mi		1813	B. & H.
Octet, 2 v, vla, vc, cb, cl, fag, horn, F	166	1824	Costallat.
Minuet and finale of an octet, 2 ob, 2 cl, 2 fag, 2 horns, F		1813	B. & H.
Quintet, 2 v, vla, 2 vc, C	163	1828	Cranz.
Rondo, v, str. quartet, A			B. & H.
Quartet no. 1, str, B flat	—	1812	B. & H.
Quartet no. 2, str, C	—	„	„
Quartet no. 3, str, B flat	—	„	„
Quartet no. 4, str, C	—	1813	„

	op.	Comp.	
Quartet no. 5, str, B flat	—	1813	B. & H.
Quartet no. 6, str, D	—	,,	,,
Quartet no. 7, str, D	—	Not later than 1814	,,
Quartet no. 8, str, B flat	168	1814	Cranz.
Quartet no. 9, str, g mi	—	1815	Eulenburg.
Two quartets, nos. 10, 11, str, E flat,[1] E	125	At latest 1817	,,
Quartet-movement, no. 12, str, c mi	—	1820	Simrock.
Quartet no. 13, str, a mi	29	At latest 1824	Eulenburg.
Quartet no. 14, str, d mi	—	1824	Leuckart.
Quartet no. 15, str, G	161	1826	Cranz.
Quartet, fl, guitar, vla, vc, G		1814	Drei Masken-Verlag.
Trio (one movt), v, vla, vc (orig. 2 v, vc), B flat		1816	B. & H.
Trio, v, vla, vc, B flat		1817	,,
Works with piano.			
Quintet (*The Trout*), pf, v, vla, vc, cb, A	114	1819	Schlesinger.
Adagio and rondo concertante, pf, v, vla, vc, F	—	1816	B. & H.
Trio, pf, v, vc (or vla—arranged W. Altmann), B flat	99	1827	,,
Trio, pf, v, vc, E flat	100	,,	,,
Sonata-movt, pf, v, vc, B flat	—	1812	Wiener Philh. Verein.
Nocturne, pf, v, vc, E flat	148		Cranz.
Rondo brillant, pf, v, b mi	70	1826	André.
Three sonatinas, pf, v, D, a mi, g mi	137	1816	B. & H.
Phantasie, pf, v, C	159	1827	,,
Sonata, pf, v, A	162	1817	Cranz.
,, pf, arpeggione[2] (or vc), a mi	—	1824	B. & H.
Introduction and var^{ns}, pf, fl, e mi	160	1824	B. & H.

[Also arranged pf, v (or vla) Doblinger.]

The above list does not include the numerous arrangements of Schubert's works, for which the reader is referred to the catalogues.

Schubert was the twelfth child of Franz Theodor Florian Schubert, a schoolmaster. His first musical instrument, the violin, he learnt to play from his father; later he was taught the piano by his brother Ignaz. The boy learnt less from his actual masters (Holzer, Ruziczka, and Salieri) than from the general musical atmosphere of the 'Convict'[3] and, above all, from his own experience of regular orchestral practice. There was chamber music in plenty at his own home, where the family met regularly on Sundays and feast-days (later, twice a week) to play quartets, Franz taking the viola on these occasions. Haydn and Mozart probably provided the principal material for domestic quartet practice, but the chamber music of Franz Krommer—at that time much played—was occasionally included, though Schubert himself found the symphonies of that composer 'insipid'. The musical impressions received in his own home were of great importance to him as a chamber composer in familiarizing him with the technique of quartet style. Salieri's instruction in strict form, from July 1812 onwards, may also have helped to strengthen his interest in a form dealing with four real parts. In 1817, inspired by the fine new instruments now available for his use, and by increased opportunities of duet playing, Schubert became more intimately acquainted with the piano, in writing for which he made rapid progress. He soon succeeded in making his compositions known, appearing, however, first as a song-writer. From 1824 onwards his chamber music attracted the attention of instrumentalists of repute, and during the last two years of his life certain of his compositions were even played at public concerts. Schubert's acquaintance with chamber music societies about this time must have been as much a source of inspiration to him as was the prospect of getting more of his work printed, owing to his newly established relations with important publishers. The long-drawn-out negotiations with Probst of Leipzig did finally result in the publication of his E flat piano trio in 1828. A few days before his death Schubert begged insistently to have Beethoven's C sharp minor quartet played to him; this was done, and he 'was roused to such a pitch of rapture and enthusiasm, and became so exhausted, that every one feared for him' (L. Nohl: *Beethoven, Liszt, Wagner*. Vienna, 1874, p. 111).

Schubert's chamber music fills a comparatively large space in his instrumental writings.

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[1] The E flat quartet was possibly written in 1813.

[2] The arpeggione, or guitar violoncello, is a six-stringed instrument covering a similar range to that of the 'cello.

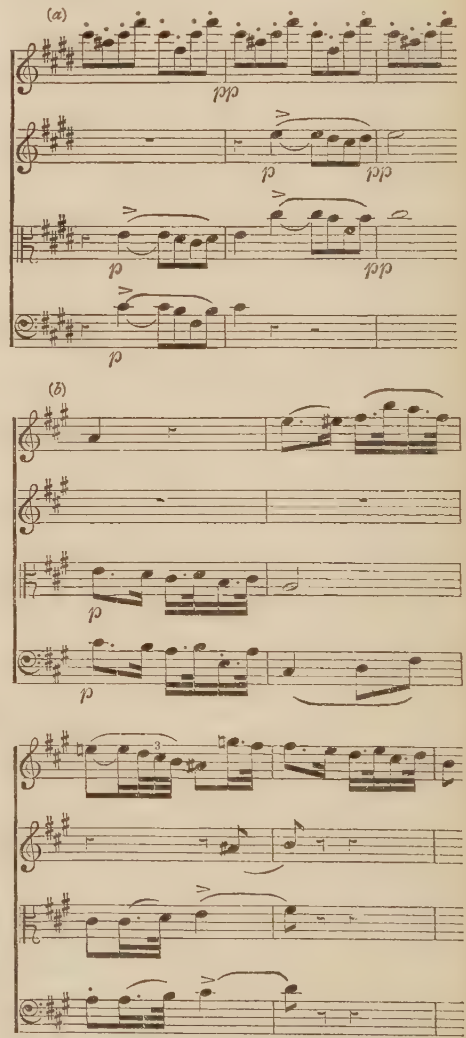
[3] The Imperial School for Students and Choristers, Vienna.

He himself alluded to the definite impulse which urged him to turn to chamber music in the spring of 1824, when, as evidenced in a letter to his friend Leopold Kupelwieser (March 31), he was seeking relief from his depression in his own creations. He had composed two quartets and an octet, 'and', he wrote, 'I am going to write one more quartet, for in this way I mean to prepare for a Grand Symphony'.

It is unfortunately not possible to deal adequately with the whole of Schubert's chamber music within the limits of this article, in which individual works of lesser importance will have to be ignored. Brief mention only can be made of the youthful quartets, which are not without importance when considered in relation to his mature quartet style. The list above gives a complete survey of his chamber music, with the object of inducing readers to take note of Schubert's less known works.

Schubert's quartets—and the same applies no less to the string trio movement of 1816 and a finished string trio of 1817—were originally written merely for home practice. In these youthful quartets, not all of which have been preserved, Schubert accustomed himself to the technique of quartet writing without at first troubling to copy his models formally. The E flat quartet, dating from the close of 1813, was the first one in which he attained the clarity of sonata-form that distinguishes the piano trio of 1812. Nor are the early quartets quite as mature intellectually as the songs and piano music of the same period. (Exception must be made, however, of the romantic introduction to the C major quartet of 1813, the trio in the above-mentioned E flat quartet and the slow movement of the B flat major of 1814.) The technique of his quartet writing reaches its ultimate clarity in the E major quartet of 1817. The definitive character of this quartet as compared with the earlier ones is due to the severe tests it has undergone in the composer's search after an individual quartet style, the peculiarity of which is the more marked in that it is able to expand freely under mature influences, unhampered by struggles with form. The goal towards which Schubert had been working since the B flat major quartet in 1813, a goal which had now—in 1816—in some respects been reached, is made more apparent by a comparison with Beethoven, who was then on the threshold of his last period, moving in the direction of sound freed from sensuousness, a de-materialized quartet timbre. Schubert, meanwhile, revelled in the warm colouring which belonged to his temperament, and which was noticeable in the E major quartet. Though not ignoring the fine linear aspect of quartet writing, he was no longer able to regard the individualization of the four parts (which had been his object in the fugato portions of the earlier works) as the goal itself, but only as a means of reaching it. His goal is, again, on quite a different plane from Beethoven's ideal of linear quartet style, an ideal which—to quote A. B. Marx—allows us to hear 'no longer instruments, but only voices'. Schubert, in the E major quartet particularly, where the four-part writing becomes flexible, is fond of grouping the instruments in twos and playing them off one against the other, either one harmonic group against another, or a harmonic group against a linear phrase.

Ex. 1.

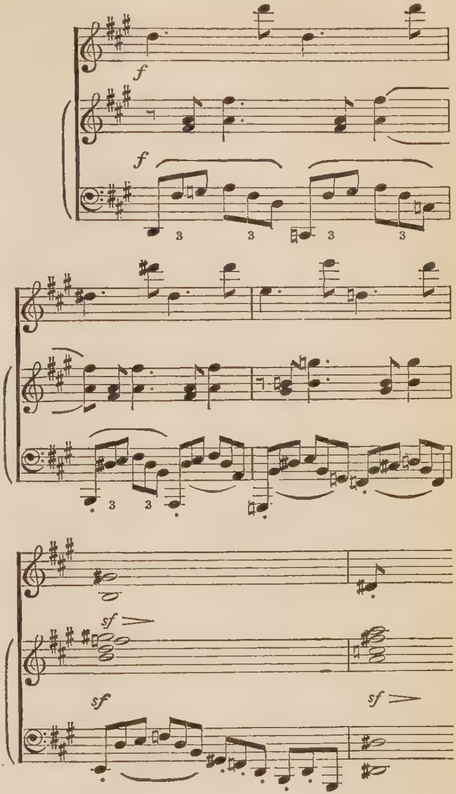


What Schubert kept before him as an ideal was not a deviation from the quartet style in favour of a linear distribution of the parts, but rather the obtaining of colour effects, as in the orchestra, by an arrangement of the parts in layers, and the E major quartet is a particularly good illustration of this.

Schubert's neglect of chamber music for strings during the years which followed (1817–1820) was due to external causes. The home team had expanded into a small orchestra which held its performances in other places and even—from 1815 onwards—in public. For these social functions Schubert had, of course, to provide music. Another factor to be remembered is the extent to which he was absorbed by the piano from the year 1815 onwards, particularly in 1817. He accordingly turned with vigour to writing chamber music with piano even before 1817, that year so fruitful in sonatas. In March and April 1816 he produced the three violin sonatas in D, A minor, and G minor. It was not until Diabelli printed the second of these in 1836 that the designation 'sonatinas' was attached to them, and the name, though adequately descriptive of their modest technical demands and compact construction, should not be taken as indicating their use for learners and beginners only—as is usually the case. Unassuming and easily grasped as they are, they are stamped with the ripe individuality of this period, even though they still bear traces of the influence of Haydn and Mozart, as might be anticipated in the first attempts in this category. The slow movements exhibit that simple, song-like character which is as distinctive of Schubert as the ethereal adagio is of Beethoven. Concise in outline as are the first movements, they are full of powerful harmonies and modulations. The abrupt leaps in the harmony over creeping basses, combined with the wide-flung curve of the melody in the development section of the first movement of the A minor sonata, give us Schubert at the height of his creative power. The melodic material is most carefully distributed between the violin and the pianist's two hands. In the first movement of the D major sonata, the theme is handled imitatively in a peculiarly attractive manner.

The Violin Sonata in A (published in 1852 as a 'duo', op. 162, by Diabelli) is, in its broader proportions, a considerable advance on op. 137. Its approximation may be traced to the sonatas—both finished and unfinished—of the year 1817. It will be noted, for instance, that the second movement is a scherzo, instead of a minuet. The subject-matter, it must be admitted, is not quite on the level of the contemporary piano sonatas, nor have its harmonies and modulations that degree of inherent elasticity which stamped the violin sonatas of 1816. On the other hand, this sonata of 1817 is important as affording the first instance in Schubert's chamber music of a piano part scored as richly and with as full use of the whole range of the keyboard as the solo sonatas of that year. In the course of his own playing on good and new instruments, Schubert discovered possibilities as yet unknown in keyboard effects. Passages such as this (from the A major sonata)—

Ex. 2.



which adopts the full sonorous writing of his contemporary (piano) sonatas, opened up new paths in ensemble music with piano.

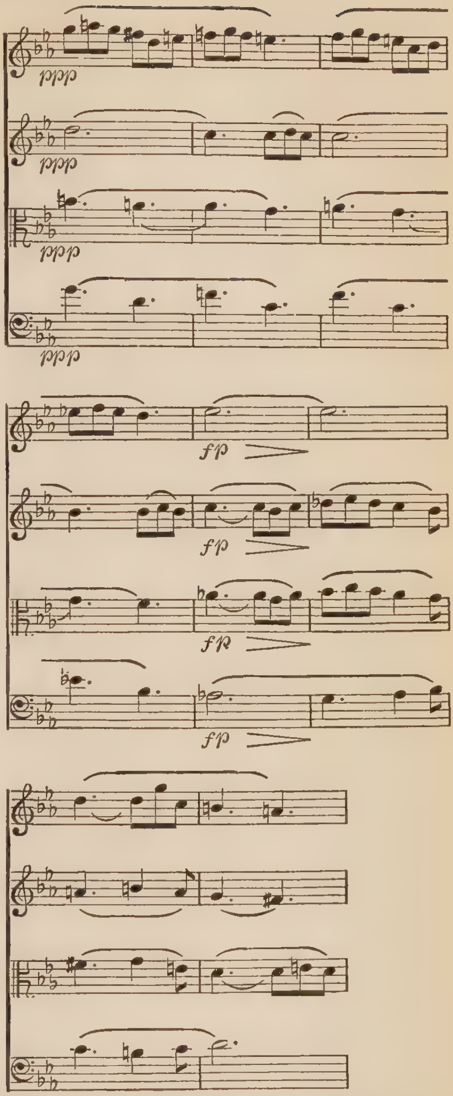
Schubert's native feeling for timbre, which had led to rich discoveries in piano music, developed in a different direction in his chamber compositions. There are many proofs that, like a true child of his age, he was not indifferent to the possibilities of the then fashionable guitar. The discovery of a quartet for flute, guitar, viola, and 'cello in 1918 shows us that Schubert made use of this plucked instrument in chamber music. That this was quite common a fleeting glance at a music catalogue of the period will show (cf. C. F. Whistling, *Handbook of Musical Literature*, Leipzig, 1828, pp. 342 ff.). In this quartet, dated 26th Feb. 1814, the guitar is not given merely the customary accompanying, filling-up rôle; it is placed entirely on a level with the other instruments, and has its full share of thematic material. Problems of tone quality have a particular attraction for the romanticist; in this case it was the peculiar timbre of the guitar and its blending with the strings that attracted Schubert, who clearly felt himself faced with a task of artistic importance. He was not merely drifting on the tide of fashion in writing for what now seems a very odd combination of instruments. Further, definite traces have been discovered of an earlier version of the same work without 'cello—i.e. as a trio. Schmid is probably right in his suggestion that Schubert, after a performance of this 'terzet', would be bound to admit the inadequate carrying power of the guitar as a bass, and accordingly added a 'cello part as an auxiliary. The terzet has so far not been found, and all the more mysterious is the reference to the 'engraved terzet' in the last movement of the quartet. It must be assumed that there was an engraving (or a proposed engraving) of a Schubert work even before the known first printed work. Another unsolved problem is presented in the last movement by the inscription over the variation-theme: 'Serenade. Maiden, slumber not yet.' Is this a song of Schubert's own of which all trace is lost? In his later chamber music he was, as we know, fond of using his own songs as thematic material. Perhaps the whole piece was visualized as a serenade; it has obviously more pretensions than a casual piece written to order, and challenges attention here and there by its delicate harmonies and sound effects, its clear thematic work and ingenious instrumentation. The serenade idea is borne out by the number of movements; there are five in the available MS., and there may well have been more originally. Since this quartet, in which the fifth variation (decidedly not a 'last' one) is represented by three bars only in the MS. (these were added to by the editor), is once more available to all, the picture of Schubert's chamber music has been enriched by a characteristic feature, for it gives us a genuine echo of the older serenades, cassations, and divertimenti, the spirit of which was to reappear in the octet of 1824—having undergone a refining process which raised it to the level of pure chamber music.

Once Schubert had thrown off the scholar's yoke and entered upon the thorny path of the independent creative artist, he could not revert to the old, easy-going serenade atmosphere for his chamber music, but was impelled to seek a different framework for the joys and sorrows surging within him. New experiences came to him in 1818, when he went on a country visit to Zseliz in Hungary, and, in the following summer, on his even more eventful journey into Upper Austria with Vogl. Here he was able to revel in the natural beauties of the magnificent scenery, enjoy good company, and make music to his heart's content.

The Trout Quintet, with its variations on Schubert's song, *The Trout*, was the result. According to Stadler it was written 'at the special request . . . of Paumgartner, a Styrian amateur and friend of Vogl, who was quite charmed by the delightful little song. It was his wish that the quintet should have the same construction and instrumentation as the recently published Hummel quintet (originally a septet). Schubert soon completed it, and retained the score for himself.' Taking the variations as the nucleus of the composition, we may assume that the five-movement construction arose from the wish to give the standard four movements their accustomed importance. The fundamental note of the piece is defined by the persistence of a major tonality throughout. In the opening allegro vivace there is vigorous pulsating life, but, though undeniably showy, there is no seeking after effect for its own sake; even in brilliant passages the parts have invariably something important to say. A noble air floats past in the andante, interrupted by episodes of truly Schubertian melancholy, clouding for a solitary moment the general light-heartedness of the quintet. But these mournful strains give way to a play of rhythmic forces, charged with all the charm of Schubert's romanticism, and suggestive of a moonlit 'Night-Song' from the Styrian landscape, that secret collaborator in the quintet. The power and brilliance of the scherzo brings us back into daylight, and the trio slips easily into its place in the middle. The variations conform, of course, to the decorative type, in which the theme has not yet arrived at symphonic development, but remains passive while the other parts play around it. In the first three variations it is played, in each case on a different instrument, in its original form, and remains quite unobscured even in the more freely handled fourth and fifth. The last variation brings us back into close touch with the vocal original, by adding to the theme, now phrased alternately by violin and 'cello, the familiar rippling figure of the accompaniment. But however casual the suggestion which led Schubert to write variations on his charming song *The Trout* for an informal chamber music ensemble, the result is a great advance on the song variations in the guitar quartet of 1814, successful as they were. He realized more and more that in such methods of theme transformation, presenting in juxtaposition varying aspects of musical material, there lay every possibility of developing his own romantic creative instinct, which, lacking all restraint, knew nothing of the dramatic, concentrated constructive determination of a Beethoven. It must be admitted that, taking the quintet as a whole, the variation movement does not stand out from the rest, whereas in the later D minor quartet the variations on *Death and the Maiden* form the intellectual focus and really dominate the whole. The finale of the *Trout* quintet performs the simple task of providing a cheerful and inconsequent ending. The pregnant rhythm of the themes, which stamps the whole movement, is probably traceable to the musical impressions received by Schubert during his visit to Hungary in 1818. It goes without saying that the effective writing for the piano is distinguished by that mastery which is to be found in Schubert's chamber music with piano after 1812, when his piano music took its upward flight.

The Quartet Movement in C minor. The string quartet, the technique and spirit of which Schubert had so laboriously acquired in his youth, seemed, after the E major quartet of 1817, to have vanished from his field of vision. A whole world divides the youthful quartets from the quartet fragment of 1820. He had now finally ceased to write quartets to order, for experimental study, or for the home circle. To the independent artist, whose unfinished cantata, *Lazarus* (written in the same year), showed such genius, the string quartet had now also become a vehicle for conveying to the world his inner struggles. This change in the status of the quartet in Schubert's creative work may, perhaps, be compared to the part played by Beethoven's F minor quartet, op. 95, which divided his early quartets from the late ones; but in Schubert's case the C minor movement represented a far more sudden break with the old-style quartet, symbolized for the eighteenth century by a 'conversation between four witty people', to the string quartet which speaks the language of the soul's confessional. With the mysterious swelling tremolo in which the four instruments meet at the opening of this movement, Schubert, as in the slow movement of the quartet op. 168, transforms the idea of death—inexorably, and with that impressiveness which he alone among the musical romanticists possesses—into an experience. This tumult of the senses gives way to a consolatory theme, but returns to break new ground, with feverish quaver passages for the violin and impatient, ever-changing harmonies below. Only with the real second subject comes complete spiritual adjustment, relaxation, and calm, and now the yearning for inward peace, expressed by straining suspensions, suddenly loses all touch with earth, and the motion dies down into calm and measured cadences in an ethereal pianissimo. The simplicity of the harmony and the part-writing amounts to genius when we consider the effect produced. Attention may be drawn, also, to the very emphatic entry of the subdominant after E flat major has been reached (bar 5). The effect is that of a plagal cadence from the sphere of church music (Ex. 3). It is as if Schubert, by meditating on another and a better world, were seeking peace for a soul trembling in fear of death. It is the close of the movement which must decide whether, in the end, he finds liberation from earthly oppression. There is no return of the opening tremolos in the recapitulation, following on the restless development section; Schubert reserves them for the end, and uses them with all the more effect for the concluding tragic notes. At most the end is resignation, not deliverance; bitter soul-conflict, not peace. Was the real peace reserved for the second movement, a fragment of which is included in the revised list of the complete works, Series 5? In any case, this fragment proves that Schubert had planned a quartet in several movements. The autograph score was formerly in Brahms's possession, and was first published in 1870 as a posthumous work by B. Senff at Leipzig.

Ex. 3.

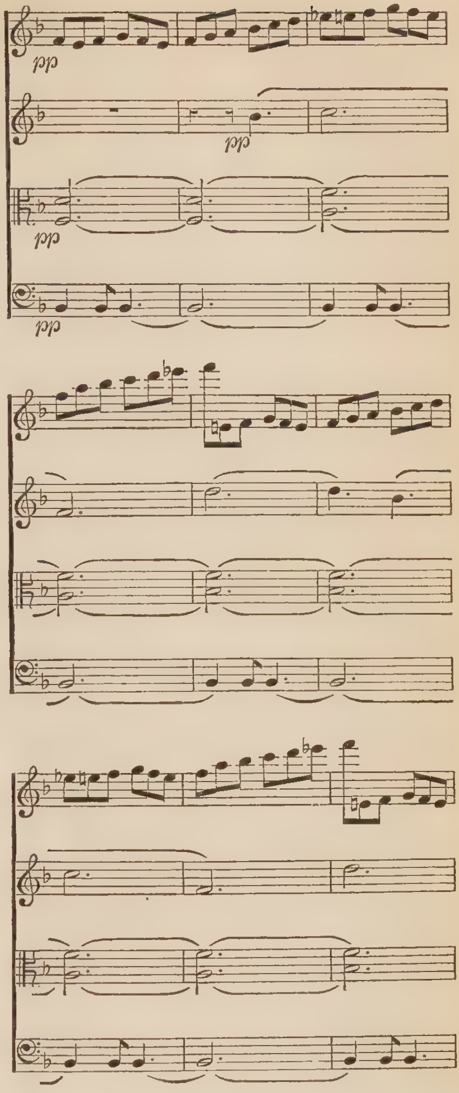


The A minor Quartet. Four years now elapsed before Schubert returned to chamber music. The zeal with which he then cultivated it, regarding it primarily as a preparation for a symphony on a large scale, is evident from the beginning of his letter to Leopold Kupelwieser of the 31st of March, 1824 (p. 3), already quoted: a letter full of the pessimism of those days when Schubert, ill and depressed as he was, had been hard hit by the departure of most of his friends from Vienna. It was during this time of solitude that he suddenly proved his complete mastery of the string quartet. The A minor quartet and the D minor (with the variations on *Death and the Maiden*) have hitherto been attributed to a later date, but, according to a fragment of the autograph discovered in 1901, the first sketch of the D minor belongs to March 1824, and not to the year 1826. The Hungarian colouring of the last movement of the A minor quartet has led to the assumption that it was written during the summer visit to Zseliz in 1824; in fact, however, it was produced in public in March of that year by Schuppanzigh, to whom it was dedicated, and was published in 1825 as op. 29 by Sauer and Leidesdorf of Vienna—the only one of Schubert's quartets to be published during his lifetime. 'It is', writes Schwind to Schober on the day of the performance, 'very smooth and gentle, but has the kind of melody that one associates with songs—full of feeling and quite distinctive. There was much applause, particularly after the minuet, which is extraordinarily delicate and unaffected.' Nevertheless, the work does not appear to have made a really deep impression on the public at large. The critics maintained an attitude of reserve, which is readily understandable to-day, when the A minor quartet is seen to be the direct continuation of what Schubert had begun in the C minor fragment, and we know the loneliness of the composer in that spring of 1824 when he felt himself to be (letter to Kupelwieser, 31st March) 'the most unhappy and wretched creature in the world'. In giving artistic expression to moods such as these, Schubert could not be acclaimed by the crowd. The C minor movement had been, not a problemless piece written for entertainment like most of the youthful quartets, but a musical reflection of soul-stirring events woven into an unyielding texture of inexorable logic. As an attempt to express organic growth, it prepared the way for the A minor quartet, the first three movements of which are a mature example of the blending of the movements into one broader unity. We owe the recognition of this inner unity to Alfred Heuss (*Chamber Music Evenings*, pp. 120 *et seq.*, 1919). He has pointed out the persistent recurrence of the accompaniment figure—reminiscent of *Gretchen at the Spinning-wheel*—on the second violin in the first movement; further, the effect of continuity given to the whole quartet down to the lively finale by the working-out on a large scale of the problem of the first movement—the striving towards the major from the minor. The inner programme of this work becomes more pronounced through the (doubtless deliberate) use for the minuet opening of the identical phrase with which Schubert begins his setting of Schiller's *Gods of Greece*. This instrumental quotation from his own song, *Beauteous world, where art thou? Come again, O lovely age of Nature's blossoming*, with its direct sequence of A minor and A major, takes the composer one step farther from the superficially imposed song-variations in the guitar quartet of 1814, and those introduced into the *Trout* quintet of 1819, towards the spirituality and intensity of his later chamber music, emancipated from the entertainment phase, and written in response to a pressing need for self-revelation. Heuss would like to cut off the last movement (as a mere conventional addition) from the spiritual unity of the first three. But, taking the case of the Unfinished Symphony, although Schubert is alleged to have said that he 'considered an intellectually justifiable continuation to be impossible' (Heuss, *op. cit.*, p. 124), the end, as we know it, is difficult to accept in view of the existing sketches for a symphony scherzo; and the rounding-off of the three spiritually connected movements of the A minor quartet by a finale of totally different character may be regarded as a necessary slackening of tension, intentional in all probability, and well weighed by the composer. His mental elasticity, which in 1820 had shown a falling off even in the second movement of a quartet, sufficed now—with the greater demands made on his quartet writing—to carry him through three movements, after which comes, not a flimsy finale, but a perfectly natural relaxation of tension.

With regard to the individual movements, it may be noted of the allegro that its elegiac melody is the work of a master of quartet style; that the activity of the parts in the development and their share in the working-out of the themes are on a level seldom reached by Schubert in his instrumental music. The serene and gentle second movement opens pertinently, not this time with a quotation from a song, but with a variant of a theme from *Rosamunde*, of which use is also made in the piano impromptu, op. 142. It is in intimate chamber music style, with occasional breaks into three-part writing. The third movement is entitled a minuet, but what a contrast it presents to other so-called minuets in Schubert's earlier quartets! The impressive, so to speak, programmatic quotations from the song which frame it are distinctive in themselves, and what a wealth of harmonic surprises it unfolds! With the entry of the trio there is Austrian local colour, and then the scene changes. In the incisive rhythm, the capricious accents, and sparkling passages, there breathes the spirit of Hungarian music which Schubert had absorbed before his second visit to Zseliz, after completing the A minor quartet.

The D Minor Quartet, written or first planned in March 1824, obviously has that inner unity which, in the A minor, was broken by a finale conceived in a different emotional vein. Here, in the second movement, Schubert again has recourse to his songs, and writes variations on the theme that underlies *Death and the Maiden*. This variation-movement was not inspired from without, as in the case of the *Trout* quintet, written for friends who wished to possess a particularly cherished song in chamber music form for intimate moments. Rather did the theme stand with Schubert for the direct original germ-cell of the work as he conceived it. It was in the spring of 1824, if ever, that thoughts of death must have oppressed him, and the seven-year-old song happened to recur to him. The musical dramatization of the Claudius poem with the heightened emotion of the *Maiden's* speech had naturally to undergo lyrical concentration. The struggle with Death is the subject of the first movement, and the andante accordingly dwells on Death's words. Then comes the theme of the variations; the gloomy scene is lightened on the appearance of Death as the 'Friend', and the end is resignation. Only once does the key change in the variations—when the pale G minor brightens into G major. In the harmony, and construction of the sentences, there is also adherence to the structure of the theme as at first stated, but nowhere does Schubert feel cramped by these limitations. The individual variations emerge as sharply outlined character pictures, whose part in the general scheme it may be to represent scenes from the 'Dance of Death' (*see* Heuss, *op. cit.*, p. 89). 'Death as the demon fiddler' is—again according to Heuss—the theme of the scherzo, which as a contrast to the ethereal close of the variations could hardly be surpassed. The finale is most definitely in the character of a dance of death; ghastly visions whirl past in the inexorable uniform rhythm of the tarantella. This musical dance of death is conceived plastically, and it is not by chance, but as part of the picture, that Death suddenly speaks with the voice of the Erl-King. There is deep meaning in the appearance of this phrase from Schubert's version of Goethe's ballad in the second violin part (Ex. 4). Heuss's interpretation of the first movement as a struggle with Death as the victor may be accepted; in considering the intellectual content of this masterpiece of chamber music one should not, however, overlook its technical form, which bears the impress of Schubert's definitive quartet style. We see here how, in two main typical principles, Schubert consciously departs from those of Beethoven. The peculiarity of quartet style, consisting in the equal handling of parts as four individuals, had

Ex. 4.



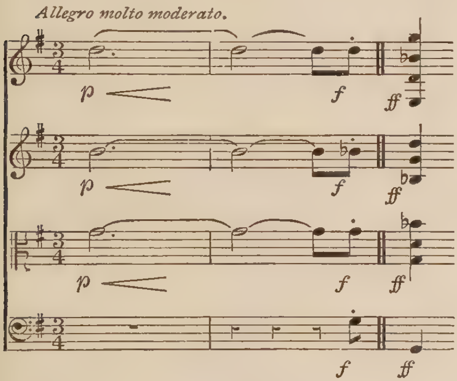
here reached its highest point in Schubert's music, for his skill in thematic treatment had always been—for one reason and another—somewhat limited. The working-out of the triplet figure—significant, according to Heuss, of the whole work—is a demonstration of masterly skill in development. But with this attempt to individualize the parts there is evidence of that striving, already noted in the E major quartet of 1817, to form groups among the instruments and set one body of sound against another. The structure of the second theme in the first movement is based upon this form of technique. Other means, too, are employed to exploit sound values. The orchestral effect, when it occurs, causes no real break, but only results in a valuable enrichment (typical of Schubert's quartet style) of the chamber music as such. But the importance of the D minor quartet lies—to emphasize the fact once more—not only in its style and technique but emphatically in its spiritual quality, in the inner force of cohesion which welds all four movements into a unity under the pressure of a dominating idea—the dance of death. Only from this high eminence does the great distance which separates this work from the quartets before 1820 become visible.

The Octet, op. 166, written in the spring (Feb.–March 1) of 1824, to the order of Count Ferdinand of Troyer, forms a gay contrast to the two lesser quartets of the same year. This is one of the works by Schubert intended to 'prepare the way for his Grand Symphony'. (He had been experimenting with symphonic studies in his chamber music for wind instruments since 1813.) This time he was impelled by the genius loci towards the traditional suite form, the movements corresponding in fact almost exactly, both in number and character, even in details, with those of Beethoven's septet, except that the minuet and scherzo have exchanged places. After an introductory adagio full of tension comes an allegro overflowing with life. True to the spirit of music for wind instruments, everything yields to rhythm and to splendour of colouring. The following andante—which, as Heuss remarks (*Chamber Music Evenings*, p. 57), is reminiscent of Beethoven's *Scene by the brook* in the *Pastoral* symphony—was designed to please Schubert's noble patron, an amateur of the clarinet—to which instrument the air is entrusted. The high-spirited scherzo belongs to the type which, according to Heuberger, is endowed with the bold mood of the Marches transformed into 3/4 time. In the imaginative variations on an unpretentious folk-song-like theme which follow, the powers of expression of the individual instruments are exploited by a master hand. Just as, up to this point, the octet, written in the style of the old suite, assimilates the spirit of the newer chamber music, so the minuet, however enticing in its old-fashioned way, can only be explained as the result of romantic pleasure in tone colour. How delicate is the coda that closes the movement! But there is a stern awakening from this idyllic dream; the hearer is torn from the visionary old-time suite to face stark realities. In the grim tremolos and painful abrupt rhythms of the introduction to the last movement appear those mournful moods and fears of death which Schubert betrays in his letter to Kupelwieser at that time (*op. cit.*, p. 28). But the shadows do not last long. With the final allegro all is joy and earthly pleasure once more. It is a sparkling last movement, bubbling with melody, which conjures up the spirit of the olden time and displays a more ambitious technique of form and much contrapuntal ingenuity. In comparison with the contemporary quartets, the octet is, of course, child's play, shadowed only in the introduction to the finale by the warning note of death; but, by its very position between such neighbours and considered in connexion with Schubert's frame of mind, this pleasing work may claim importance as an admirable and optimistic display of power by an exuberant artist nature.

The Rondo Brillant and Phantasie are works for one stringed instrument and piano, and may be discussed together here. They are on the dividing line between the concert piece and the essentially intimate type of chamber music, but they are not violin solos with accompaniment, for violin and piano receive equal consideration, and the piano part is an organic part of the whole. The B minor rondo was called *Rondo brillant* in the first edition (Artaria, 1827, as op. 70), and it is certain that, both here and in the C major fantasia for the same combination (first published by Diabelli in 1850 as op. 159), Schubert was paying toll to the age of virtuosity which had then set in. The fantasia was, in fact, written for the famous violinist Josef Slavjk. But even in this type of composition Schubert remained true to himself. The peculiar exuberance of imagination displayed here hardly permits of any formal passage work of the sort that serves only to show off the virtuoso. In both pieces there is an introduction of affecting harmonic intensity. There is irresistible buoyancy in the rhythmic swing of the rondo, which alternates between the rigidity of the march and the lightness of the dance. The more extended structure of the fantasia follows the lines of sonata form in a free fashion. The kernel of the piece is the variation movement, in which Schubert again falls back upon his own songs—*Sei mir gegrüsst* (I bring thee greeting). The whole piece aims at broad, tonal effects. For the piano there are brilliant technical passages and a good share of that virtuoso element with which, since Hummel and Moscheles had settled in Vienna, all piano composers in the capital were practically bound to identify themselves.

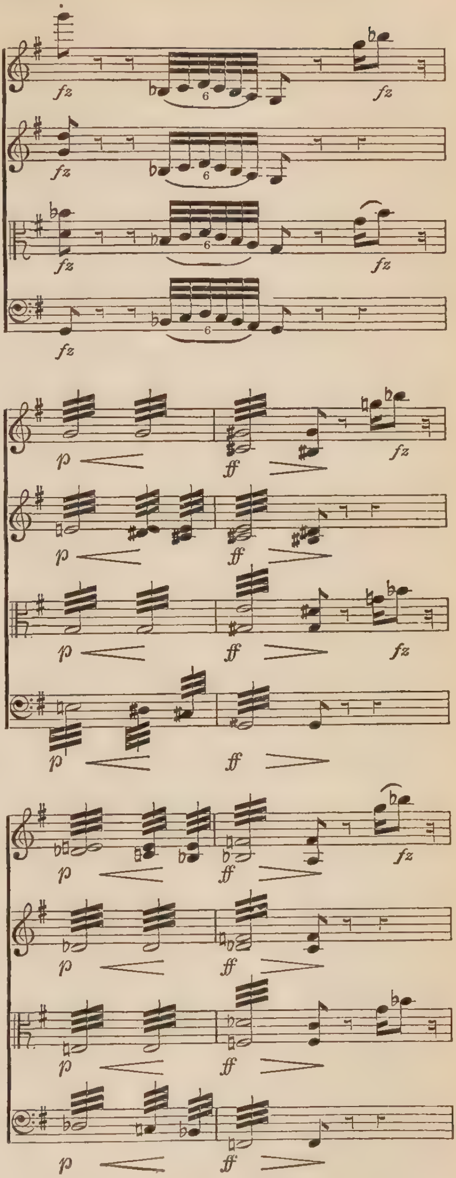
The G major Quartet. But if Schubert in these two violin pieces may be said to some extent to cater for a public whose taste had been submerged by the rising tide of virtuosity, his last string quartet (in G, published as op. 161 in 1852), written in the summer of 1826 in ten days, places him on a solitary pedestal. The work is in four movements, but the form is extended by the bold rush of ideas to proportions unknown till then in Schubert's quartets. This is evidently something quite new. There is nowhere any trace of a leading idea, of a song used to bring unity into all the movements, as in the 1824 quartets. Schubert's quartet writing was again dependent on itself, on the pure musical material and its treatment. That time-honoured musical phenomenon, the alternation of major and minor, beloved of Schubert at all times, figures here not only as the leading feature of the first movement, but dominates the finale also. The characteristic play of forces between the G major and G minor triads with which this, his last string quartet, opens, is indeed symbolic of the composer's deep-rooted romanticism:

Ex. 5.



It not only defines Schubert's romantic conception of quartet style, but emphasizes once more the divergence of his conception from that of Beethoven. Instead of leading the parts mainly in horizontal lines and individualizing them spiritually, Schubert compresses them vertically into harmonies intended to be heard as chords, not as the product of part writing. As a result, more orchestral effects are interpolated than in any of the earlier quartets. In this first movement the adoption of the double chorus principle in grouping the parts has not escaped Heuberger's notice (*Franz Schubert*, 3rd edition, 1920, p. 80); it is the logical outcome of a long preparatory series of studies in style. The historian of the newer harmony finds a wealth of material for consideration in a work which soars with such incredible boldness into the distant future over the heads of the most advanced romanticists. What E. Kurth calls the 'complete disintegration of tonal sound-relations', found in the first movement, is even more evident in the andante, where, undisturbed by the progressive leaps in the harmony, violin and viola persist in interjecting their sforzato motif on the same degree of the scale (Ex. 6). The wild flights of the *Nachtstück* stand out in startling contrast with the elegiac background of the second. The scherzo is a phantom from the region of ghostly romance; its pattering quaver-figure, which had already

Ex. 6.



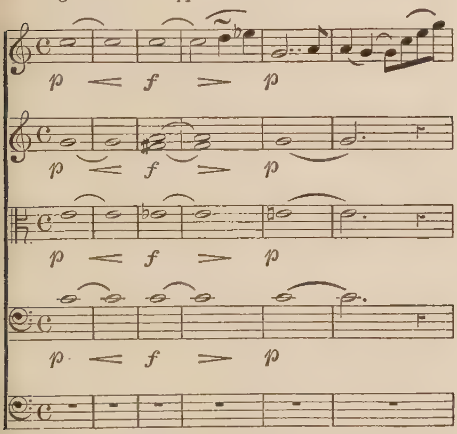
been employed in the B flat major quartet, op. 168 (1814), foreshadows the scherzo of the great C major symphony. There is an irresistible charm in the melody and harmonies of the trio-episode, which is one of the most delicately-finished of the Schubert 'Ländler'. The quaver motif of the scherzo, now figuring in 6/8 time, is again active in the playful rondo finale. A spiritual connexion with the other movements—as in the *Dance of Death* finale of the D minor quartet—cannot be claimed for this last allegro. But this fact does not impair the significance of the G major quartet in the least; the point is that Schubert, building on the firm technical foundation established by the masterly quartets of 1824, still hoped to conquer new worlds by a powerful flight of imagination. Nothing is definitely known of any performance of the G major in Schubert's lifetime, though the movement played at his own concert on the 26th March, 1828, may have been taken from it. On the 21st February 1828 he offered it in vain, together with the D minor quartet and several other compositions, to Schott at Mayence.

THE PIANO TRIOS of 1827 had better fortune. The B flat major (published by Diabelli in 1836 as op. 99) was probably performed in his lifetime, while the E flat major (written November 1827) is known to have been played several times in public, and was accepted by Probst at Leipzig for publication. It appeared, as op. 100, in the late autumn of 1828, the composer's fee amounting to a paltry 20 florins, 60 kr., i.e. 17*s.* 6*d.* English money. Schubert's close association with the Bocklet-Schuppanzigh-Linke Trio accounts for the closeness in date of these two works. With so excellent a pianist as Bocklet available, it was natural that Schubert, then at the height of his powers, should be moved to exploit the possibilities of the new romantic harmony in two large chamber works with piano. This is the bond uniting the two trios, so different in character that Schumann described them respectively as 'passive, feminine, lyrical' (op. 99) and 'active, masculine, dramatic' (op. 100). The peculiar character of the thematic material lends itself to the imaginative instrumentation and broad unfolding of the harmony, which shows a predilection for the common chord. In the B flat trio, gallant swinging triplets bear the theme of the first movement upward and onward. The wide curving melody of the second theme, overflowing with true Schubertian exuberance—i.e. full of manly vigour and devoid of sentimentality—appears in octaves on the two stringed instruments. From this coupling in combination, at times, with the melody on the piano, we see how Schubert aimed at underlining the sensuous in his sound effects. In the first movement the duet playing of the strings is only occasionally successful as compared with the more massive effects, but it becomes a feature of the slow movement. The undated E flat adagio (arbitrarily named *Notturno*—after the fashion of the day—by Diabelli, who published it as op. 148 in 1844) may be regarded as a rejected second movement for this trio. But the movement finally adopted is not only more balanced in sound than the rather sluggish rejected one, but also incomparably superior in invention and treatment. The scherzo is of a different type from Schubert's others, a type adopted also in the E flat trio; the germ of what is here the leading principle of style—the canonic imitations between the parts—already exists in op. 99. The scherzo mood is subdued and restrained; instead of clattering chords there is here—and still more in the E flat trio with its *piano* close to the scherzo—a leaning towards a more intimate note. A further resemblance between the two finales is their tendency to a folk-song type of melody. Owing to the great length of these movements, the effect of any piquant ideas which they may contain is to some extent neutralized. One word more about the two first movements of the E flat trio: note first the chords spread out, in joyous appreciation of their sound value, in the development section of the allegro. The pensive C minor melody of the andante con moto in the trio op. 100 is said to be taken from a Swedish folk-song. The inward agitation voiced in this movement, its ardent striving towards the goal, reveals another Schubert, not the joyous, care-free music maker of these particular trios. There is quite a different atmosphere in this andante, this self-tormenting monologue.

THE C MAJOR QUINTET. Schubert now felt impelled to turn once more to writing for strings alone. To the romanticist, who worked, not according to the ideals of the later Beethoven quartets, but in terms of sound and colour, the string quintet combination offered a new world as yet unexplored. Following upon an offer to Probst the publisher, there came into being the C major quintet, published later by Spina, as op. 163, in 1854. Instead of two violas, in the manner favoured by Mozart, Beethoven, E. A. Förster, and others, he employs a second 'cello, following the Boccherini combination characteristic of the first quintets. This decision to call in a conspicuously coloured rather than a dull-toned instrument is typical; it is again a case of emphasizing sound values. The second theme of the first movement clearly shows the full advantage of the additional sonority when the two 'cellos embark on a song of indescribable loveliness. The five-part writing permits of new groupings unknown to the quartet, and full use is made of the opportunities for delicate effects of timbre. Thus the music is again brought markedly nearer to the orchestral type by effective instrumentation. The G major quartet of 1826 had taken its stand firmly on a basis of absolute music, without the hidden programmes of the 1824 quartets, and the quintet follows a similar course. The composer has given us no clues from his own songs as to the spiritual background of this work. The musical happenings explain themselves; not, indeed, with the intentional harshness of the G major quartet, which scorns all idea of tonality, but rather with calm clarity coupled with an unexampled inward power of expansion. If, however, the date, 'September 1828', may be taken as correct, the intellectual content and the thoughts of the artist in this quintet need no longer be a secret. Shortly after Schubert, acting on medical advice, had (in August 1828) gone to his brother Ferdinand to be nearer to the country, he received the first warnings of death in the form of a serious illness from which he only temporarily recovered in October. Correspondence with publishers brought only fresh disappointments after the preceding small successes. His state of mind at the time is reflected in the first movement of the quintet, in which his hard and painful struggles find symbolic expression in the C major tonality, powerless and resigned, of the principle motif—

Ex. 7.

Allegro ma non troppo.



and in the anguish of the development. The delightful subsidiary theme, hailing from quite another world, which is the opposing force in this soul drama, eventually obtains the upper hand. The E major adagio steals upon the hearer as if involuntarily, but from this dream, too, there is a rude awakening, for the expression of which every expedient is called into service: agitated triplets, anxious syncopations, a seething unrest, over which there float far-flung curves of sorrow-laden melody, thrilling in their intensity. The idyll of the opening now returns, most admirably scored, but shortly before the close a reminiscence of the terrible F minor episode forces its way through.

The scherzo then comes storming in, full of feverish energy; all the resignation of the beginning, the idyll, and the terrifying picture of the adagio seem forgotten. But with the trio come serious thoughts once more—this time, the shadows of death. The inner meaning of this movement seems to be intentionally beyond any conceivable interpretation. H. J. Moser (*Hist. of German Music*, II, 2, p. 64, 1924) has aptly called it 'the most terrifying requiem mood in the whole literature of chamber music'. With the finale it becomes clear that the virile character of the scherzo proper was but an episode, for instead of the liberating key of C major it is markedly C minor that is chosen for the opening, while down to the last note, although a certain degree of optimism has been attained, there is always a way kept open into the region of the subdominant minor. Thus this moving swan song of Schubert's chamber music closes with this curious unconscious striving towards new aims.

Let us cast a glance over the more important works of the different categories. In that purely harmonic genre, chamber music for wind instruments, Schubert, except for occasional early attempts, took no interest. An incomplete wind octet of 1813 which has been preserved may be regarded in part as a preparatory study for orchestral writing. The older divertimenti or serenades, in which wind was blended with strings, had evolved a highly polished style, and offered an ideal outlet for relaxation in a time of great depression. It was in 1824 that Schubert made use of this form in his octet, a work overflowing with joyousness. In contrast to this mature chamber music piece, the recently discovered *Guitar* quartet of 1814 represents the early type of serenade almost unaltered. Chamber music with piano reaches its climax in the two piano trios of 1827; here Schubert aims at displaying to the full the sound values of the instruments. An early forerunner of these trios—the recently discovered sonata movement for the same combination of 1812—is naturally not far advanced in this respect, though it shows a much greater mastery of form than his contemporary quartets. His habit of going back to his own song creations, the first instance of which is found, perhaps, in the *Guitar* quartet, is an established feature in the variation movement of the *Trout* quintet of 1819, and one is thenceforward prepared for what is to come. This quintet also marks the definite adoption, in his chamber music with piano, of the brilliant style of the sonatas of 1817, already introduced into the A major violin sonata of that year. Less exacting technically, though stamped with an individuality of their own, are the violin sonatas of 1816, while the *Rondo brillant* and the *Fantasia* for the same two instruments approximate in varying degrees to the concerto style.

The centre of gravity of Schubert's chamber music lies undoubtedly in his string quartets and the string quintet. True, it was not until 1820 that he set himself more exalted tasks than writing quartets for the home circle. The C minor movement of that year definitely foreshadows the A minor and D minor quartets. These are works written not to entertain but to satisfy a craving for self-expression. The problem of making plain the spiritual unity of the movements is solved more impressively with each succeeding work. In the one case, a song brings the solution; in the other, the prevailing idea of a 'Dance of Death' has its centre of gravity in the variation movement, which is carried out with pictorial vividness. Quite other is the hypothesis on which the G major quartet is based; the inner unity is not made visible by the connexion with a song, but by the purely musical phenomenon of the major-minor progression, and its bold flights of imagination find expression in harmonies that are incredibly advanced even for Schubert. Similar clashes occur—though with modification—in the C major quintet. Life and death are here closely allied. A 'requiem' mood of incomparable sadness pervades the trio of this quintet—the touching swan song of Schubert's chamber music.

As it is impossible to assign a definite place to Schubert's work in the literature of chamber music until the history of this branch of composition has been written, it must suffice to draw attention to certain more general points of fundamental importance. First, it is certain that Schubert—in chamber music as elsewhere—contributed nothing new to the classical forms in respect of number, order, and construction of movements. There are, on the other hand, form-destroying romantic forces at work even in the earliest quartets 'of uncertain tonality'. The break with tonality becomes progressively more marked until the audacities of the G major quartet are reached. Schubert's position in chamber music with regard to Beethoven is most clearly defined in the quartets with their flat surfaces and concentration on harmonic effect, repeatedly emphasized in his own distinctive manner. His link with later times is found, above all, in the development of sensuous sound effect and the breadth of colouring. Even when he starts from the old-fashioned serenade, that is, goes back farther than Beethoven, he shows himself a romantic colourist in the best sense. His treatment of the piano, arising from an intimate knowledge of the instrument, which enabled him to exploit its timbre through all registers, is significant as forming the foundation upon which Schumann and Brahms could build their piano ensemble music. The wider orchestral conception of sound values in chamber music for strings indicated quite new paths in this category, and undoubtedly did something towards making possible a Bruckner string quintet. This particular development in chamber music may be regarded partly as a reaction against the abstract, non-sensuous music of Beethoven's last quartets. As there appeared to be no possibility of direct development on the lines of this bequest, attempts were made to advance from another direction. Dvořák, for instance, under the Neo-German influence, felt the impulse to extend to chamber music the possibilities of a 'programme'. But here, too, Schubert had shown the way. The problem of an inner programme had repeatedly absorbed him, and his own songs provided him with the needed symbols. It is because Schubert retained the native freshness of his temperament unimpaired, and was ever finding new ways through its influence, that the present value of his chamber music is so indisputably high.

A comprehensive list of Schubert's chamber music given at the head of this article contains only the most essential data. It may be noted that Breitkopf and Härtel published a complete edition of Schubert's works (1888–97).

For all other editions and transcriptions reference may be made to Altmann's *Catalogue*; T. Müller-Reuter's *Lexicon of German Concert Literature*, vol. i, 1909; G. Nottebohm's *Thematic Catalogue of Franz Schubert's printed works*, 1874, &c. WILLI KAHL.

[Schubert's personality is so inseparably associated in my mind with his music that I am impelled to break the rule imposed upon contributors and touch very briefly upon his life history. Had he lived to a reasonable age and enjoyed normal health till the end of his days, the task would have been one of pure delight. The name Seraph given to him at the baptismal font would seem to be prophetic. It is difficult to conceive that such a man with characteristics so essentially human, yet the possessor of gifts that may well be described as superhuman, should be anything but a creature of myth. He was more than a musician, he was music itself; not so much a creative genius as the inheritor, by grace of God, of lyrical treasures which he dispensed freely during moments of careless rapture. In 1818 he wrote from Hungary: 'All is well with me. I live and compose like a god, as if it had to be so.' No wonder that Carola Geisler-Schubert, the composer's grandniece, writing upon his Genius for Happiness,[1] commenced her essay with the words: 'Franz Schubert was one of the happiest mortals that ever lived,' and followed up this train of thought by saying:

> 'I set down these recollections solely with the wish that many people should be encouraged to picture his dear, good merry face, instead of the gloomy pining features depicted by plaintive historians. This sentimental, unmanly whining tone, so foreign to Schubert's brave cheerful spirit, must be emphatically contradicted. The fable of the joylessness of his life can be met by reference to the words of his friend and contemporary, the poet Bauernfeld: "The joyousness of heart with which God endowed him at his birth."'

These things needed to be said, if only to correct the false impression which prevails that Schubert spent his life in a condition of perpetual misery. There are few of us who would not be glad to share the 'misery' of this gloriously inspired musician. An exceptionally warm-hearted man, he was much beloved by his numerous comrades, mostly of artist race, and Viennese to the core; in whose company his minor troubles were forgot. Of course he was chronically impecunious. With such preoccupations he was foredoomed to manage his business affairs badly. Nor did he respond to the Mayfair ideal. He was plain of feature, short of stature, and badly groomed; he fed in cheap little restaurants and drank rather more copiously than was good for him of the delicious beer served at fantastically low prices in establishments of the kind. (Incidentally, he scrawled an immortal song or two upon the menu.) The routine of his life was varied by visits to mansions of the rich and great, to which he was taken by Vogl and other fashionable acquaintances—doubtless a Bohemian mode of life, but surely not a miserable one. There were recurrent fits of depression, from which no sensitive soul is immune; but can these, can any of the material drawbacks of his existence be said to outweigh the fact that at all times, night and day, music of the diviner kind was thrilling through his veins, the veins of a man rightly designated by Carola Schubert as the happiest of mortals?

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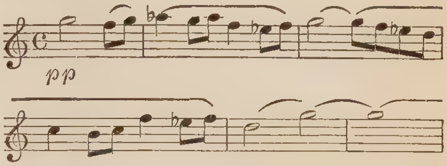
[1] In the New York *Musical Courier*, April 12, 1928.

It must be admitted that in one respect the fates were unkind to him during the last years of his life. A real tragedy in his life was that he suffered from a serious illness, against which he battled with unexampled fortitude, for, wonder of wonders, he produced during that period his finest work. And this tragedy culminated, alas! in the direst calamity which has yet befallen the world of music, in his early death in 1828, at the very moment when his genius arrived at full maturity. The possibilities of his future as a composer, dating from that moment, transcend the bounds of human prevision. He had already composed the C major quintet, the most romantically conceived work in all chamber music, and had shortly before begun seriously to study counterpoint. Material was accumulating for the composition of masterpieces to come, and one can imagine that vistas of supreme beauty were opening out before his inspired gaze while the darkness was closing around him. The soul of every true musician aches at the thought that this newly begun chapter in his artistic life was fated to come to a premature end.

On the C major quintet I have a few comments to make. Had it taken form as a quartet it would doubtless be far better known than it is at present. The addition to a quartet party of a second 'cello part exacting the services of a very competent performer, is not always easy to arrange. The quintet was given at the 'Pops' as many as twenty-three times, but from that time up to the centenary year it has seldom been heard in London; yet from the lyrical and dramatic point of view, nothing so ideally perfect has ever been written for strings as this inexpressibly lovely work. It has not the epic quality of Beethoven, but of the purely human appeal of this lovely music I am able to give a convincing instance. I have known four musicians, all greatly experienced in this class of music, and none in the least inclined by disposition to sentimentality, who with strange unanimity expressed the feeling that, were they fated in their last hours to listen to some lovely strain, this would be the music of their election. One of these was Alfredo Piatti (*q.v.*), and another, John Saunders,[1] an accomplished quartet leader, who is no longer with us. Upon his tomb in Norwood Cemetery are inscribed a few bars taken from the opening movement of this quintet:

Ex. 8.



So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.
Shakespeare, Sonnet XVIII.

They illustrate as words could never do the genius of the composer and the homage of a faithful interpreter.

I add a few informal notes which I wrote originally for the National Gramophonic Society. The opening allegro commences tranquilly, but there is already a thrill in the air at the 3rd bar, whilst the passage which commences the 26th bar is full of suppressed excitement, working up to a piece of bold imitational writing, interrupted by a piano subito leading to a theme of indescribable beauty played by the two 'celli. The same fascinating theme is assigned to the two violins in turn with alternate figures of accompaniment, affording examples of Schubert's delightful manner of writing for strings. The following section has many strenuous moments, the triplets and syncopations in the inner parts being difficult to record with clarity on the gramophone. The last bars have a typically Schubertian ring.

The enchanting E major adagio steals upon the senses like the breath of flowers borne upon the night wind, with pizzicati from the violins, true harp notes, and a soft response from the second 'cello. Later there is storm and stress and (*more* Beethoven) some eloquent silences, a startling enharmonic change, and then an episode in which the second 'cello has running passages which only an artist of great experience in ensemble playing can accomplish adequately. They are the *bête noire* of the amateur 'cellist, and require much anxious rehearsal.

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[1] *Vide* British Performing Organizations.

The scherzo, a movement of extreme virility, is sometimes known as La Chasse, as well it may be. One hears the winding of the horns, the tramp of horsemen, pulling up and starting again in eager pursuit of the quarry, and finally a sharp pistol shot, the *coup de grace* given to the hunted animal. The trio (andante sostenuto) in D flat major is Schubert's swan song. It differs from any 'trio' that ever was written, and is in strong contrast with those to be found in the composer's other chamber works. No lovely variant of the scherzo, no cheerful Ländler is here, but a presentment of the soul state of a moribund poet seeking and successfully seeking to cloak his depression in the presence of imminent death by his sense of beauty. The combination of instruments suggested to him some effective groupings in twos and threes, the opening phrase, for instance, being assigned to the violin and second 'cello in unison, followed by a tutti of rich chords and exquisite modulations. These modulations are incessant, a feature in Schubert's compositions which has been often commented upon and, in the case of the D minor quartet, disapproved by Mendelssohn! They are, like everything Schubert wrote, natural and spontaneous. The last mournful bars are followed by a vivacious bridge passage in unison reintroducing the scherzo (da capo).

The finale (allegretto) is throughout joyous in character, though commencing in the minor (C). It is generally spoken of as being in a strain congenial to Viennese audiences, which no doubt it is, but who does not revel in dance rhythms of the nobler kind? There is little to point out in this movement save the delicious filigree work assigned to the violins, who have some tricky triplets to play, and some precarious dovetailing of little spiccato passages before the close of the second section. With an acceleration of pace towards the end, the quintet arrives at a triumphal conclusion with an energetic stretto.

Each performer has a grateful part assigned to him. The violins are twin souls, the viola singularly full in effect, whilst the two 'celli sing like angels throughout. This manner of writing, amplified and still more richly polyphonic, would have formed the stuff of the 'Unwritten Symphony' lost to the world by Schubert's untimely death, to which his chamber music was, by his own account, a prelude.

The theme of the 'Death and the Maiden' movement was played at the Centenary Commemoration banquet given by the Worshipful Company of Musicians on 10 July 1928, followed by two minutes of silence. An unforgettable experience for those present, and a reminder that George Eliot wrote

> 'Schubert too wrote for silence: half his work
> Lay like a frozen Rhine till summer came
> And warmed the grass above him. Even so
> His music lives now with a mighty youth.'

EDITOR.]

(2) FERDINAND (1794–1859), brother of Franz.

Duets, 2 v (50 easy little duets)	J. Schuberth & Co., 1871.

SCHUBERTH, (1) CARL, 1811–1863, German 'cellist.

Octet, 4 v, 2 vla, vc, cb, E	op. 23	J. Schuberth & Co., 1848.
Two quintets, 2 v, vla, 2 vc, D, A	opp. 15, 24	J. Schuberth & Co., 1846 and 1852.
2nd quintet (*Fantaisie de concert*), 4 vc, cb	op. 19	J. Schuberth & Co., 1847.
1st quartet, str, C	,, 34	J. Schuberth & Co., 1859.
2nd ,, ,, F	,, 35	J. Schuberth & Co., 1860.
3rd quartet (*Meine Reise in den Kirgisen-Steppen*), str, B flat	,, 37	J. Schuberth & Co., 1862.
4th quartet, str, a mi	,, 40	J. Schuberth & Co., 1863.
Sonata, pf, vc, G	,, 43	J. Schuberth & Co., 1872.

Carl was brother to Julius Schuberth, the publisher (1804–1875), and was one of five sons of the musician Gottlob Schuberth (1778–1846), four of whom became professional musicians.

(2) LOUIS (or LUDWIG), 1806–1850, brother of Carl, German composer, pupil of C. M. von Weber.

Quartet, str, A	op. 22	J. Schuberth & Co., 1843.
,, ,, c mi	,, 34	J. Schuberth & Co., 1847.
Quartet, pf, v, vla, vc, B flat	,, 23	J. Schuberth & Co., 1843.
Quartet, pf, v, vla, vc, C	,, 32	J. Schuberth & Co., 1844.

Schumann (*Gesammelte Schriften*) treats Louis Schuberth's piano quartet with what is, for him, unusual severity. 'Although talent is apparent,' he writes, 'the work does not betray the thorough cultivation displayed by a masterwork. Its workmanship is unequal, common things appear among better ones, and the effect of fanciful passages is quickly nullified by the padding which follows.' Posterity has confirmed Schumann's opinion; Louis Schuberth's music is now a dead letter. EDITOR.

SCHULHOFF, ERWIN, b. 1894, German Czech composer and writer on music.

	Composed	
Sextet, 2 v, 2 vla, 2 vc	1924	U.E.
Two quartets, str	1925	,,
Five pieces, str. quartet	1923	,,
Concertino, fl (piccolo), vla, cb	1925	,,

	Composed	
Duo, v, vc	1925	U.E.
2nd sonata, pf, v	—	,,
Sonata, pf, fl		Chester.

There is also a suite for chamber orchestra in six movements (1921, U.E.).

Schulhoff possesses all the characteristics of the fashionable composer of the moment. The germ of his musical inspiration is almost always some modern dance rhythm. His idiom is frequently influenced by Czech or Moravian folk-song. There is an entire absence in his work of the philosophical tendencies, so typical of German composers of to-day. The distinguishing qualities of his style are humour, audacity, transparency, brilliance, and grace. English dancing and English cheerfulness evidently appeal to him. His suite for chamber orchestra is composed of dance movements; indeed, his obsession for dance rhythms is such that even his sonatas frequently take the form of a dance. Erich Steinhard.

[At the last concert of the Flonzaley Quartet given in London on 14 April 1928, this composer's first quartet was played with marked success. The dance rhythms to which Mr. Steinhard alludes were an attractive feature. The duo for violin and 'cello is a considerable work, though in the form of a sonatina. Schulhoff is described by a Berlin critic as a masterly performer on Aloïs Haba's quarter-tone piano. His talents and his versatility give him a distinguished place among contemporary composers and executants. Editor.]

SCHULTHESS, Walter, b. 1894, Swiss composer.

Quartet, str, d mi	op. 5	Henn (Geneva), 1921.
Serenade, v, vla, vc, E	,, 6	Schott, 1921.
Sonata pf, v, G	,, 8	,, ,,
,, ,, ,, F	,, 11	,, 1922.

Schulthess is an outstanding figure amongst the younger Swiss composers. Two influences are easy to distinguish in his music, that of Schoeck, and still more, that of Max Reger. Nevertheless, his style is not without originality. Even in his early quartet the individual movements (lento quasi fantasia—allegro scherzando—allegretto con variazioni) show exceptional power of expression and mastery of form. The charming serenade, however, reveals to the full his profound skill and intensity of expression. The violin sonata in G is of a joyous, that in F of a more passionate character. In addition to their musical beauty, these sonatas also present much that is technically interesting for the violinist.

Frederick Hay.

SCHUMANN, Clara Josephine (*née* Wieck), 1819–1896, pianist, wife of Robert Schumann.

Trio, pf, v, vc, g mi	op. 17	B. & H., 1847.

This composition, in which Haydn's influence is felt, is of modest calibre, and its interest for us Londoners lies in the fact that it proceeds from the pen of a chamber music player who delighted audiences at the 'Pops' during many weeks of each season for a series of years by her poetic interpretations of classical works by the great masters, especially those written by her husband. Such an example of allied greatness in husband and wife is perhaps unique in the annals of chamber music. Madame Schumann's reputation as a teacher of the piano was so great that to be known as a pupil of hers was alone a high distinction. Editor.

SCHUMANN, Georg Alfred, b. 1866, Saxon composer, director of the Berlin Singakademie since 1900.

Quintet, pf, 2 v, vla, vc, e mi	op. 18	B. & H.
Quintet, pf, 2 v, vla, vc, F	,, 49	Simrock.
Quartet, pf, v, vla, vc, f mi	,, 29	Leuckart; U.E.
1st trio, pf, v, vc, F	,, 25	,, ,,
2nd ,, ,, ,, ,, ,,	,, 62	Leuckart.
Sonata, pf, v, c sharp mi	,, 12	Leuckart; U.E.
Sonata, pf, v, d mi	,, 55	R. & E.
,, pf, vc, e mi	,, 19	B. & H.

This highly gifted composer, who, though unrelated by blood to Robert Schumann, acknowledges his spiritual relationship to his namesake, has already more than seventy compositions to his credit. Georg Schumann took the piano part himself in chamber music performances, and toured a good deal with his trio associates, Willi Hess and Hugo Dechert (whose place was taken, after his death in 1923, by Arnold Földessy); hence it is not surprising that all his chamber music is written with piano. The whole of his work is finished in form, sounds well, and is designed to appeal to modern sensibilities; it is harmonically and rhythmically interesting, instinct with lively intelligence and thorough musicianship. The present writer finds his first violin sonata his least attractive work; nor is the 'cello sonata very successful, for the stringed instrument is not too kindly treated. But even in his weaker works there are traces of *esprit* and inspired melody. Georg Schumann has written two piano quintets; of these the second is particularly recommended.

The Piano Quartet, however, which is happily inspired, is the work which best represents him, and it deserves careful study. The composer once said of it that it owes its being to purely musical inspiration, and has no pretensions to a programme, but does it not suggest one who is hard pressed by fate, but strives for and at last finds relief from inward oppression? It occasionally bursts the bonds of the older sonata form, and its intellectual content would do honour to a symphony. Defiance and complaint are expressed by the two main themes of the opening allegro and, in fact, dominate the movement. These two themes reappear in a different form, bringing a return to peace in the exquisite molto andante. In the very original quasi presto con fuoco, despair and defiance break out afresh, but a happier mood prevails later. In the final allegro, which has no thematic connexion with the preceding movements, the main theme expresses strong determination to grapple with despair, and the work ends on a note of victory.

The Second Piano Trio not only bears the mark of a highly cultured musician who seeks his ideals in Robert Schumann and Brahms, but also gives evidence of rich imagination. The first movement opens very happily, and has a most delicately inspired second theme. The working-out of the ideas and the charming writing of the piano part are very grateful to the ear. A deeper note is struck in the adagio, which opens with an expressive air for the 'cello, a most effective contrast being provided by the middle section. A delightful intermezzo forms the third movement, in combination with a lively scherzo. There are frequent changes of key, and the rhythm has a peculiar piquancy. In the finale, too, a quick, rushing movement, the rhythm is of special interest. This pleasing and, in the main, sunny work should win its writer many friends.

The Second Violin Sonata should also win popularity. In this work, connexion between the three movements is secured by a short terse theme. The opening allegro energico is lofty and powerful, and has a well contrasted second theme of true poetic delicacy. The slow movement is mainly elegiac, but is not without a dramatic touch. The final molto allegro would hardly be considered as on a par with the rest, were it not for the funeral march (coda, andante maestoso), which leaves the listener enthralled. Experienced ensemble players should not fail to make the acquaintance of this sonata, which is thoroughly modern in feeling, intellectually interesting, and excellently written. Its success in the concert hall may be looked upon as assured.

Wilhelm Altmann.

SCHUMANN, Robert Alexander, 1810–1856.

All Schumann's chamber works are in Vols. IV, V of B. & H.'s critical edition, except op. 46, which is in the Supplement (Vol. XIV). The original publisher is also given where possible.

	op.	
Three quartets, str, a mi, F, A	41	B. & H., 1849.
Quintet, pf, 2 v, vla, vc, E flat	44	,, 1843.
Andante and var$^{\text{ns}}$, 2 pf, 2 vc, horn [*see Note*], B flat	46	B. & H.
Quartet, pf, v, vla, vc, E flat	47	Whistling, 1845.
1st trio, pf, v, vc, d mi and D	63	B. & H., 1848.
2nd trio, pf, v, vc, F	80	J. Schuberth & Co., 1850.
Four *Phantasiestücke*, pf, v, vc, a mi, F, d mi, a mi	88	Kistner, 1850.
3rd trio, pf, v, vc, g mi and G	110	B. & H., 1852.
Märchenerzählungen (4 pieces), pf, cl (or v), vla, B flat, g mi, G, B flat	132	,, 1854.
Sonata, pf, v, a mi	105	Hofmeister, 1852.
Sonata, pf, v, d mi	121	B. & H., 1855.
Four *Märchenbilder*, pf, vla (or v), d mi, F, d mi, D	113	,, 1887.
Five *Stücke im Volkston*, pf, vc	102	,,
Three *Fantasiestücke*, pf, cl (v or vc ad lib), a mi, A, A	73	Leuckart, 1849.
Three romances, pf, ob (v ad lib), a mi, A, a mi	94	B. & H.
Adagio and allegro, pf, horn, A flat	70	,,

Note.—The Andante and Variations, op. 46, is best known as a duet for two pianos, but the original form is as above.

Those who consider Robert Schumann's life and works will be struck by a peculiar feature that has often been pointed out, namely, the intensity and even the exclusiveness with which at different times he devoted himself to one or another kind of composition. The period during which his best and most characteristic works were produced was short. It may be reckoned at less than two decades. In his boyhood and adolescence his first flaming years of romantic impulse were devoted wholly to the piano. For this what he called his *Jeanpauliads* were written, and, for eight years or so after his first productions were published, nothing but piano music came from his pen. The dawning of his love for Clara Wieck and his victory over fate and a cruel father, a victory which gave her to him as his wife, unsealed the lyric springs within him; and in the year 1840 he was mainly concerned with the multitude of great songs that make his name imperishable among the song-writers of the world.

The next year he first undertook orchestral composition, and in that year produced the first symphony, the *Overture, Scherzo, and Finale*, the piano concerto and the fourth symphony. The following year, 1842, was his 'chamber music year', from which dates all his greatest chamber music: the three string quartets and the quintet and quartet for piano and strings; to which may be added the Phantasiestücke for piano, violin, and 'cello.

Thus it was comparatively late that Schumann came to chamber music; he was in his thirty-second year. Two or three years earlier he had begun to think of the string quartet. 'The pianoforte has become too limited for me,' he wrote to Clara Wieck in 1838. 'In the compositions I write now I hear many things I can hardly indicate. It is especially remarkable how my ideas are almost all canonic, and how I always discover the imitating voices later, often in inversion, in changed rhythms, &c.' He confides to his beloved that he is working at string quartets, which will come to something if she is true to him; if not, they will be buried. The next year he speaks of two string quartets, 'just as good as Haydn'.

On 28 May 1839 Schumann wrote to his new friend Hermann Hirschbach of Berlin, a young composer then devoting himself to string quartets: 'This summer I am thinking of writing some quartets. You, fortunate fellow, can spin yourself out tranquilly, but the *Zeitschrift* robs me of much valuable time. Still, I am young.' A month later he wrote to the same friend: 'I am *living through* some of Beethoven's last quartets, even to the love and hate that are in them'—a covert reference, no doubt, to the conflict he was then waging with Friedrich Wieck for the hand of his daughter Clara.

But from his early youth Schumann had joined in the intimacies of chamber music. His journal, the *Neue Zeitschrift für Musik*, had demanded of him much serious critical study of contemporaneous music of this sort. One immediate occasion of his interest in it was the series of 'quartet mornings' that he gave in his rooms in the later 'thirties. These, he writes, afford him much pleasure, and they are also 'helpful to the *Zeitschrift*'. He was urged on to emulation of Hirschbach, about whose quartets and quintet he had written a critical article in the *Zeitschrift*.

The pianoforte, which he now began to feel 'too limited', was his own instrument, that upon which he had intended to become a virtuoso, had not his zeal to acquire technique defeated its own aim through the ill-advised use of a mechanical appliance. Schumann knew the instrument through and through. He had found not only new and poetic forms in composition for the piano; he discovered in it new capacities of expression and new subtleties of timbre. But the stringed instruments he never played, such knowledge as he had of these latter being due only to genius, which instructs and reveals and makes many things clear in ways not accessible to mortals less gifted.

By the time he began to think seriously of writing chamber music, Schumann's genius had been clarified and somewhat sobered. His 'wild youth'—musically wild—as he himself called it, was past; the romantic impulsiveness and extravagance had now subsided. Its engaging ingenuities and audacities had given place in his mind to larger issues. His dual personality as Florestan and Eusebius, that lovable pair representative of the composer's moods, figments of a strong imagination which spoke so eloquently through his earlier music, had faded away; and so far had their creator become estranged from them and what they stood for, that their initials at the foot of each piece were erased by him, as some may regret, in the sober second thought of second editions. That intoxication with the heady wine of Jean Paul Richter's ebullient spirit, potently shaping and colouring his musical inspiration, had gradually left him. He had, as he thought, 'put away childish things', and that youthful effervescence had worked itself out. There remained the strong, clear potency of a pregnant inspiration, an exalted imagination not less warm and deeply passionate, an originality more than ever conscious of itself and of its powers, following its own way into new and unexplored paths, sure of its own destiny. In one of his letters to Hirschbach he says: 'New paths are opening before me. I cannot rest, and must find expression in music. I cannot imagine how I shall be composing ten years from now.' And later, when his string quartets were in the hands of his publisher, Härtel, he wrote him: 'I know that these quartets are significant and characteristic of the newest and latest tendencies in this form of music, and the form is by no means exhausted.'

Chamber music requires a different attitude and point of view from that which produced the *Davidsbundlertänze*, *Carnaval*, the three early sonatas, and much more of Schumann's early piano music. It was Schumann's good fortune that he was not irresistibly drawn towards chamber music—or was it his good sense that kept him from it?—till he had reached the chamber music state of mind. His inspiration had not weakened, but had gained in strength and depth. His knowledge and command of technical means were more secure and more supple than ever before. He was better equipped in the technique of composition, in contrapuntal skill and judgement in part-writing, in the knowledge of structure and the feeling for form; and by so much his imagination was sublimated and strengthened for a higher and more sustained flight. Schumann's chamber music of 1842 is in many ways among the most perfect of all the products of his genius; the purest and most powerful in its beauty, the strongest in its form, best balanced in its substance, and best adapted in its technical means and processes to the expression of the composer's thought.

There is, in fact, little in Schumann's greatest chamber music that seems tentative, experimental, or uncertain in touch. He entered, to all appearances, full-fledged and confident upon the difficult and problematical art of chamber music, even upon that most difficult and problematical field of it, the string quartet.

For undertaking his quartets, he prepared himself especially by a diligent re-examination and close study of Mozart's and Beethoven's. In April 1842 he ordered the scores of all their works in this form, and devoted himself to them for two months. The task of composition, once actually begun, was carried forward with great zeal, as Schumann himself wrote to more than one of his friends. The three were finished in little more than a month. The autograph shows that the adagio of the first quartet was finished on 21 June 1842; three days later, 'on St. John's Day', the finale was completed. The variations of the second were done by July 2, the last movement by July 5. The four movements of the third quartet are dated on the composer's manuscript, July 18, 20, 21, and 22, having thus occupied him only a few days.

Yet Philipp Spitta, in his article on Schumann in *Grove's Dictionary*, speaks of manifold alterations through which the quartets went before they reached their present form. Schumann intended at first to use the four bars of modulation connecting the slow introduction to the opening allegro of the first quartet (bars 30 to 34) as an introduction to the second. It may be thought that there is no need to consider this a 'mixing up poetic mysticism with his music', as Spitta does; it seems rather a suggestion of the idea of a cyclic connexion, or of a community of theme, such as appears elsewhere, and most definitely in the piano quintet. But Schumann struck this out. The slow introduction to the A minor quartet, Spitta informs us, was first intended to be played *con sordini*. The third quartet began with a chord of the 6/5 on D, held for a whole bar. The greatest alterations were made in the first allegro of the A minor and the variations in A flat of the F major quartets. Whole sections were re-written and modified in various ways.

Notwithstanding the short time in which he composed these quartets, we may believe Schumann when he writes: 'I have spared no pains to produce something good; as I often think, my best.' Mendelssohn, to whom they were dedicated, thought so too, and said so (though he avoided putting himself on record to this effect in his correspondence); and his praise was very grateful to Schumann, who did not get much of it. There is a story of Schumann's injured feelings, one day after he had been working on the quartets, at Mendelssohn's reply, when Schumann explained why he had declined to accompany him on a walk, the reason being that he was busy composing his quartets—'Oh! you would have been much better employed walking with us!' No doubt that was the wrong answer to make, even in jest, to a composer in the ardours of composition.

The arch-conservative, Moritz Hauptmann, chief contrapuntist of the Leipzig school, one of Bach's successors as Cantor of the Thomasschule, was delighted with the quartets; he wrote to Spohr that they pleased him mightily, that they plunged him into admiration of Schumann's talent, especially after the earlier piano pieces, which he had found 'aphoristic and fragmentary'. Ferdinand David, concertmeister of the Gewandhaus orchestra, had much good to say of them and, what was better, played them, much to the composer's satisfaction. They found, in fact, immediate approval in Leipzig musical circles; but they were slower in gaining ground elsewhere. They had some unfriendly critics in Germany, and even more in England, where they were introduced by the enterprising John Ella to the audiences of the Musical Union. The critics were their chief enemies, and were for a considerable time prodigal in abuse of them, and of the even finer piano quintet, as they were of Schumann's music in general. English opinion was slow to reach the true value of Schumann's genius, and it was not till the middle of the 'sixties that the tide definitely turned. In the United States there was a somewhat more open mind towards Schumann's music.

The public attitude towards the quartets is reflected in the publishers' attitude towards them. The parts were published in February 1843; but there was disinclination to undertake publication of the score, which Schumann greatly desired. He begged for it, adduced logical arguments in its favour, and even asked that the first quartet might appear in score, alone, to be followed later by the others. The publishers were finally persuaded, and the scores of all three appeared seven years later, as an agreeable surprise to the composer, on his birthday, 8 June 1849.

The sketches for the quartets were in possession of Brahms, inscribed 'To Johannes Brahms, in memory of Robert Schumann'. At his death Brahms left them to Joachim.

After the quartets came the piano quintet. It was natural that, after achieving the quartets, Schumann should feel the desire to employ the skill gained in string writing by joining the strings with his own instrument, in a union promising, for him, even completer and more pregnant beauty. It was, moreover, a novel undertaking. If not absolutely true, it is substantially so that there was no predecessor of Schumann's quintet; none written for this combination of instruments. There was Schubert's quintet for piano and strings, with double-bass (the 'Forellen-Quintet'), and Schumann was familiar with this, as an ardent admirer of Schubert and close student of his works. But there was no such quintet as Schumann's written by any of the great masters, and he must have had something of the excitement of pioneering in composing it.

He gave himself little rest after the quartets. He went at the quintet in September and worked rapidly. In five days the work was sketched out. Its completion took longer. It was finished in December, and on 6 December 1842 came the first performance in a private house, Mendelssohn taking the piano part. The composition bears a lasting mark of Mendelssohn's interest in it, namely the agitato section of the second movement, which Schumann inserted by Mendelssohn's advice. Its first performance before a larger audience was at an invitation concert given by Schumann in the Gewandhaus on 8 January 1844, when the piano was taken by Clara Schumann, the programme including the A minor quartet. Schumann thought the quintet had a 'fresh effect' and made an 'animated impression'; and now counted it as his best work.

There was no question now of importuning publishers on its behalf; it had already been promised to Breitkopf & Härtel, and a rival publisher, Whistling, also made a bid for it. Its dedication was first intended for the Grand Duchess Maria Paulowna of Weimar, but when the work appeared, the name of Clara Schumann stood in her place. And nothing could have been more fitting; for the fact that the quintet made its way more speedily than the string quartets may be attributed, in part at least, to the fact that Mme Schumann, who devoted herself with intense zeal to popularizing her husband's works, brought about many performances of it, and lent it the impetus of her great and growing reputation. There was also the attraction of its novelty.

Hardly was the quintet off the stocks when Schumann was at work again on the piano quartet; in another month it was finished, and this, too, very expeditiously, after a week's work. Before the year was ended the *Phantasiestücke*, op. 88, were completed. They were at first intended by Schumann to appear as a trio, but he soon recognized the fact that they belonged to a class apart from his greater works.

The piano quartet was not published till June 1845. In the meantime Robert and Clara had visited St. Petersburg, and had received much attention at the hands of two brothers, the Counts Wielhorsky, one of whom, Count Mathieu, was a noted amateur 'cellist. To him the quartet was dedicated; and the solo part for the 'cello in the slow movement may be considered a tribute especially for him. Its first public performance was at the Gewandhaus in Leipzig on 8 December 1844, with Madame Schumann at the piano, Ferdinand David playing the violin, the violist being Niels W. Gade, recently appointed conductor of the Gewandhaus orchestra. Schumann approved of his work, thinking it more effective than the quintet, but was not very sure. Posterity has been surer, and has put the quartet, with all its beauties, a little lower than the quintet, although Madame Schumann worked for it equally. As for the *Phantasiestücke*, they were kept back for eight years, and were first published in December 1850.

It has been habitual with writers about Schumann and his chamber music to criticize the string quartets as imperfect realizations of the highest ideals of string part-writing; to call them 'klaviermässig'. It is no doubt true that Schumann was inevitably influenced by his habits of years, his training as a pianist, his lack of practical familiarity with the stringed instruments. It may be that these quartets present a pianistic effect to the mind of the chamber musician, due to the generally limited compass and the close companionship in which the strings move. It seems often as if the composer had confined himself to the range of the two hands of a pianist—not, of course, that much of the music can be played by a pianist as it stands, but it leaves the impression that the composer's imagination instinctively kept his parts together, as in his piano works.

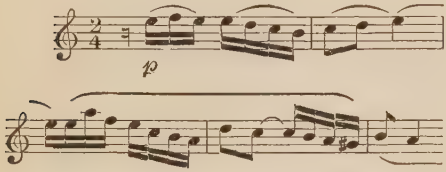
Then there are passages in the quartets that suggest the piano; passages which would be more effective on that instrument than on the strings, and which seem as if they were made to lie under a pianist's hand rather than a violinist's. Such passages were at first found uncomfortable by violinists when they first came upon them; but they have learned to make them effective, as musicians have learned to make many things effective that were new and unaccustomed. Things like these are often more disturbing to contemporaries, to whom they come with a shock of novelty, than to a later generation, whose performers have learned to play them and whose listeners are attuned to their beauties, and are no longer disquieted by the 'certain strangeness in their proportions'. There are probably very few players or listeners to-day who regret much, or anything, in Schumann's quartets. Their essential beauty has engraved itself deep in the minds of all chamber music lovers.

On the whole, Schumann in these works 'thought quartet', in Professor Prout's expressive phrase. That he did so is seen by his success in making the string quartet 'sound' richly, vigorously, and characteristically, to the delight and satisfaction of listeners, and thereby, it may be affirmed, achieving success from a technical point of view. For the technique of instrumental writing is a way of enabling the instruments to express the composer's ideas. And it may be said, finally, that it is the business of executants to find out how to make effective the conceptions of great masters; and, given good will, devotion, and sufficient skill, they have done so.

In a larger and higher way, however, these quartets are conclusively established because they are beautiful music, strongly original, strongly characteristic of the composer's innermost nature, highly imaginative, deeply poetic, and laying hold irresistibly of the listener's sympathies. They have achieved the composer's purpose, and are a successful embodiment of his intentions.

QUARTET IN A MINOR, op. 41, no. 1. This quartet opens with an extended slow introduction (andante espressivo), a reflective, introspective theme in A minor, 2/4—

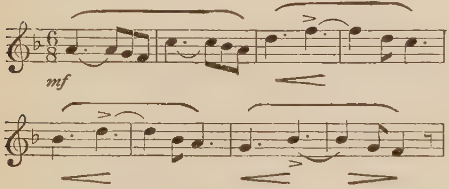
Ex. 1.



treated with much contrapuntal freedom and richness, with constant imitation throughout for the four instruments. After a close in A minor, four strongly rhythmic bars, with chords on the dominant seventh of F, lead into the allegro, which abandons A minor altogether and is occupied with the key of F.

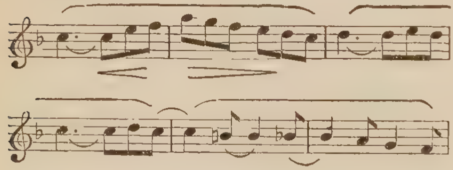
The first theme—

Ex. 2.



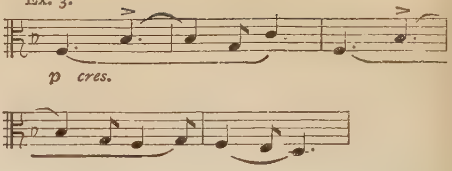
is a gracious, insinuating melody in 6/8 time, showing characteristic traces of the Schumannesque accent on the second half of the measure, ending in a little curving clause—

Ex. 2 *a*.



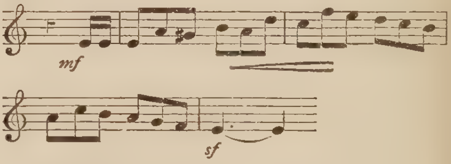
of which much is to be made presently, followed by a freely modulating close. There comes immediately another theme, in B flat, again with the displaced accent (Ex. 3), which forms the basis of a first short fugato, and is followed by another, founded on the concluding clause of the first theme, somewhat extended. This closes the first section with the repeat. There has been no real 'second theme' in the usual sense. The development section treats the material already presented with plastic manipulation, and with great freedom and flexibility of modulation—qualities that are in themselves a fascination to the listener.

Ex. 3.



The scherzo (presto), again in 6/8 time and in A minor, is a genuinely Schumannesque conception, even though it is said to trace its origin to a dead-and-gone piece by Marschner. The theme—

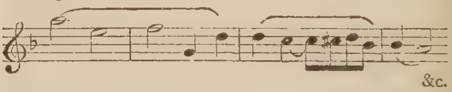
Ex. 4.



is in rushing, undulating quavers, with a couple of pulsating kettle-drum beats at the start. A second section carries the key into C major. There is a brief intermezzo in that key in alla breve time, which has a more even measured flow. A noticeable feature is the pedal point for the 'cello on C, then on G. The first theme returns for a full restatement of all its phases.

The adagio in F—

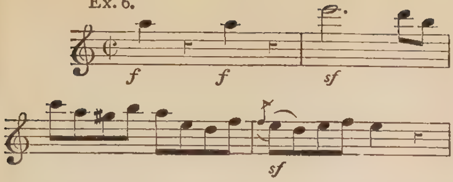
Ex. 5.



is still more characteristic of Schumann the fervent, romantic singer. After three bars of introduction, the first violin begins the song, a long and eloquent strain accompanied by arpeggios on the viola and freely moving long notes on the other instruments. The 'cello takes up the strain, but finishes only its first half, the accompanying arpeggios now played pizzicato by the first violin. The tranquil mood is somewhat disturbed by a sudden modulation into A flat and the separation of the voices into intertwined arpeggios and rolling figures; the rhythm becomes more complicated through the imposition of triplets in double stopping upon the arpeggios, as the violin recalls the song theme. The voices break again into the rolling figure. The three introductory measures return, and bring the close.

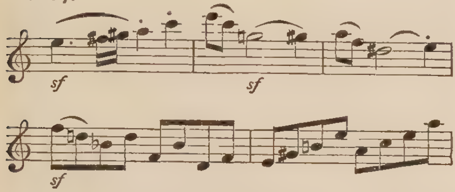
The last movement (presto) in alla breve time, returns to the key of A minor. The theme, in A minor—

Ex. 6.



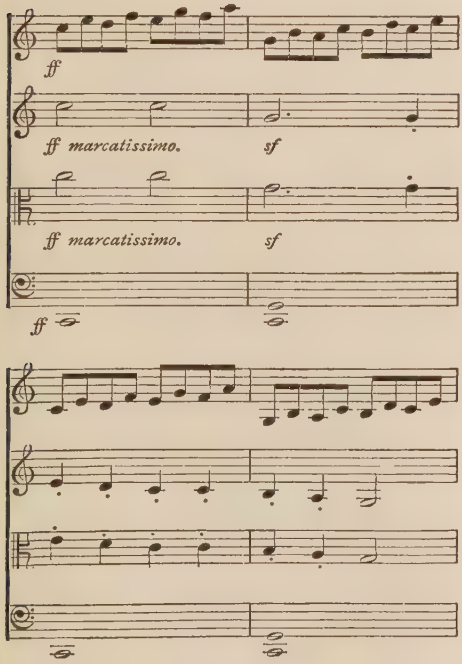
is of a resilient, pregnant rhythm, in two somewhat contrasted sections. This is the second:

Ex. 7.



The key changes to C major, as a new theme of ascending steps in thirds appears, sometimes for the first violin alone, sometimes reinforced by all or some of the others. A quaint little subsidiary makes its appearance, first on the viola, then interchanged with the first and second violins, the other instruments keeping up their pulsating thirds against the sustained bass of the 'cello. Another subsidiary immediately appears in the second violin and viola (marcatissimo)—

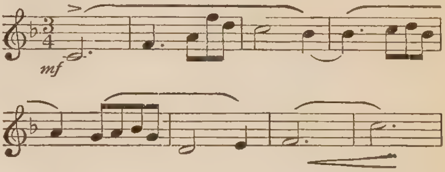
Ex. 8.



against the ascending thirds, and this is hardly stated before the section ends, with a double bar and repeat. In the development much use is made of this last marcatissimo subsidiary (with an inversion of the first interval) combined with the upward stepping thirds, taken through various tonalities and close canonic imitations. The quaint subsidiary theme returns; then the first theme. There is an interruption by a brief passage in A major (moderato, alla breve)—a 'musette', the little tune played in octaves by second violin and viola above a drone bass on the 'cello reinforced by octaves on the first violin, then transferred to first and second violins, with the octaves on the two lower instruments. Then a series of long-drawn chords in minims, *pp*, is followed by a recapitulation of the two subsidiaries; the theme of the stepping thirds mounts upwards, and the end comes without the further reappearance of the first theme.

Quartet in F, op. 41, no. 2. The F major quartet opens directly, without introduction, with an urbane theme, allegro vivace, 3/4:

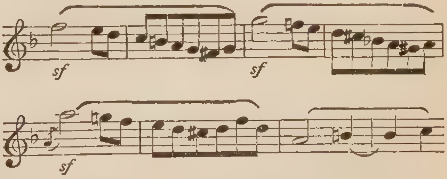
Ex. 9.



a smoothly flowing melody whose genial exterior soon discloses, in the course of its fuller statement and development, an inner potency glowing with a clear flame of passionate intensity and eloquence. Here the heart of the lover expresses itself unmistakably, as indeed it does frequently throughout the three quartets.

The second clause of the theme in C—

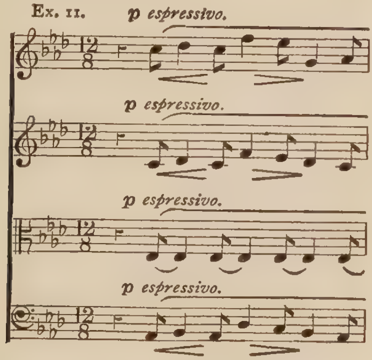
Ex. 10.

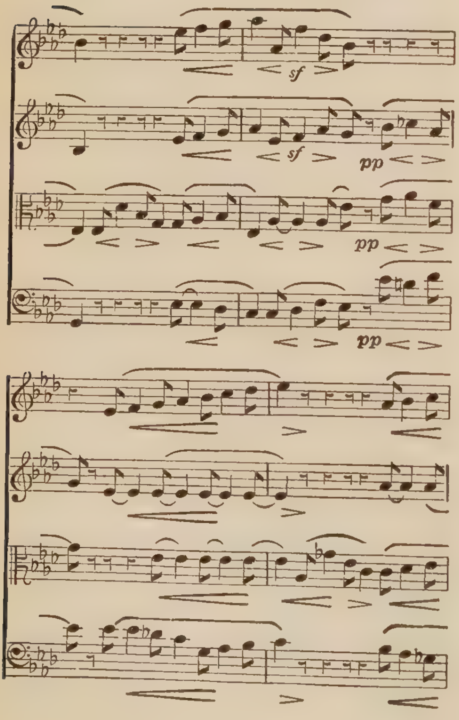


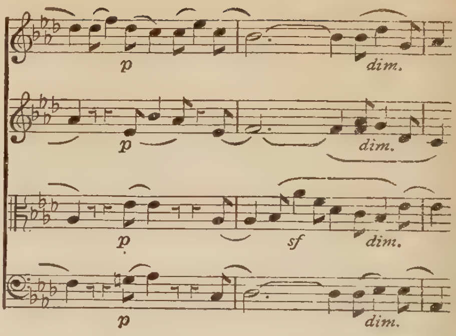
the dominant, seems to be the nearest approach to a second theme that the movement contains. This dominant clause is almost immediately abandoned, and the tonic key returns. The development is full of charming imitative passages, the voices crossing each other freely, all written in a style of mellifluous warmth, of great suavity and smoothness and richness of instrumental sound. Much use is made, after the double bar, of an arpeggio figure distributed as an accompaniment among the three higher instruments. There is a series of long chords alternately *p* and *f*, and the movement ends with a crisp little mounting figure for the first violin.

The andante quasi variazioni, A flat, 12/8, presents a melody (Ex. 11) of dreamy tenderness, of 'linked sweetness long drawn out' in its measured flow—the flow becoming still more measured as the voices are retarded by persistent syncopations. There are four variations (not including a return of the original theme much as it was first stated) and a coda. The first variation is a web of intricately moving counterpoint against a sort of sustained *canto fermo* for the first violin, not obviously connected with the first theme. First and second violins break out into waving semiquavers in the next variation, 'cello and viola being given simple arpeggios except for two bars. In the third variation the tempo slows down for another dreamy melody in sixths, the 'cello playing a pedal point in open fifths, till in the middle it is given a more flexible approximation to the movement of the other parts. The rhythm in the fourth is square-cut, in common time, the melody more matter-of-fact. The theme in its first form returns, and the coda is a reminiscence of the semiquaver passage.

Ex. 11.

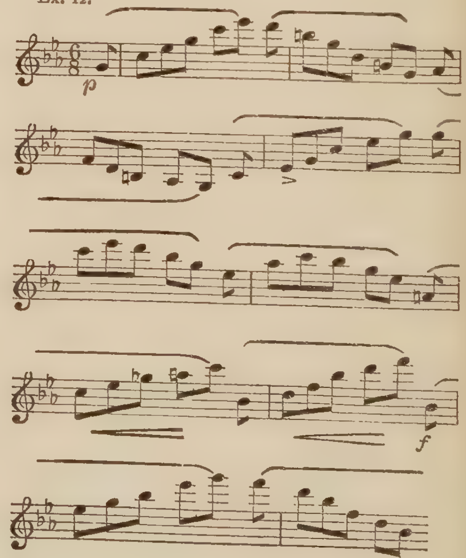






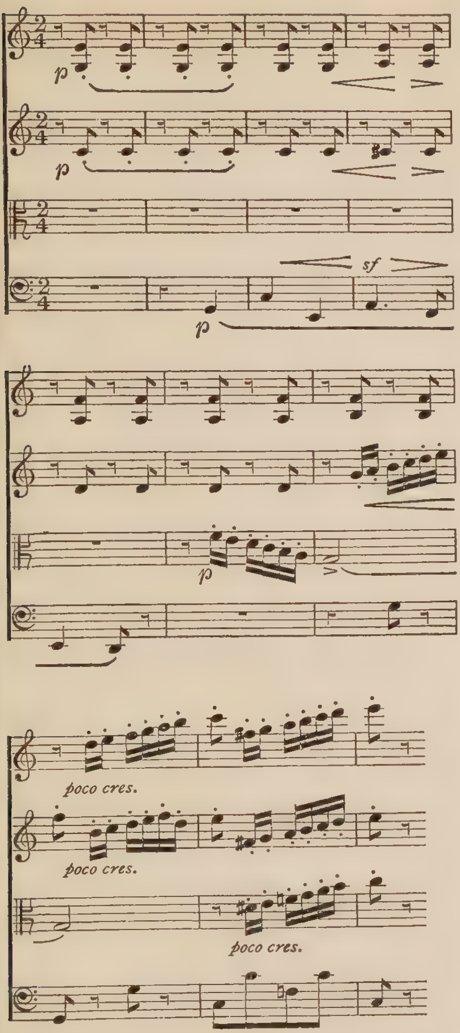
The scherzo is an agile presto, 6/8, in C minor, the theme— being made up of the notes of the tonic chord ascending and of the dominant chord, together with a diminished seventh chord, descending, and with variations and amplifica-

Ex. 12.



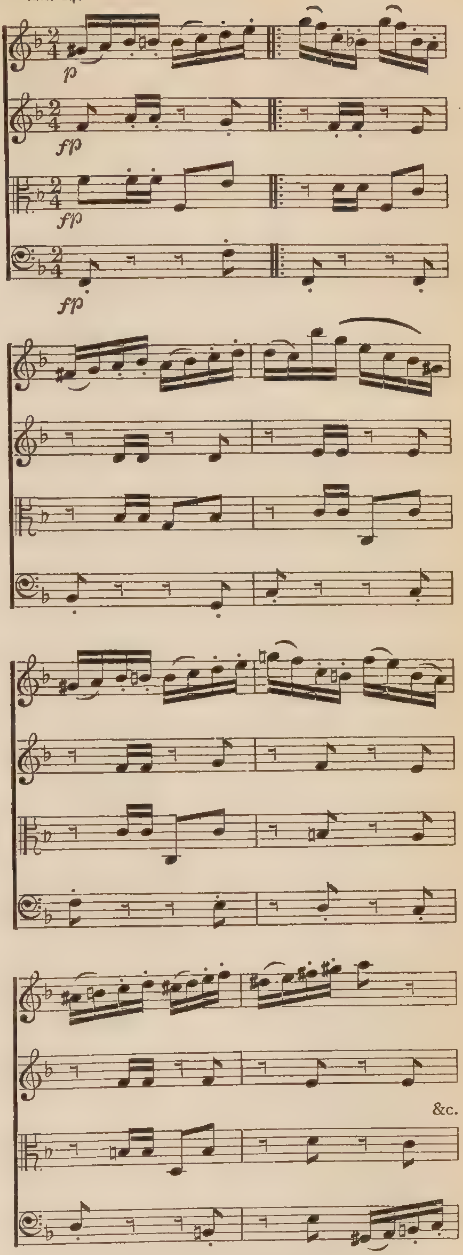
tions of these intervals. The rhythm changes to 2/4 and the key to C major for a trio in which the 'cello announces a theme of a kind of burlesque positiveness, answered by a tittering levity in brief scale-passages for the other instruments. The first theme with its 6/8 rhythm returns, and the movement closes with a coda, in which the 'cello theme is united with a variant of that which opens the movement.

Ex. 13.



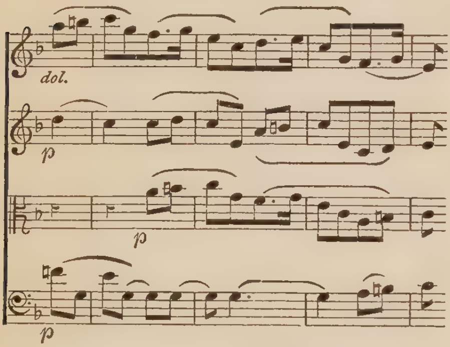
The last movement, a rondo, allegro molto vivace, 2/4, in F, is overflowing with youthful spirit. The first violin plays a rapidly running theme in semiquavers—to an accompaniment picked out in crisp staccato by the other instruments. A second theme (dolce) (Ex. 15) appears briefly in the dominant, but recurs at a greater length in A flat after the repeat, with many mounting ejaculatory notes

Ex. 14.



exchanged between the different instruments. There is a running scale passage up and down, given first to the 'cello in various keys, then to the viola and the two violins in succession, deriving importance and interest from the shifting harmonies. The other motifs reappear as before. The movement ends with a rapid and brilliant interchange of scale passages between the two upper and the two lower voices grouped together:

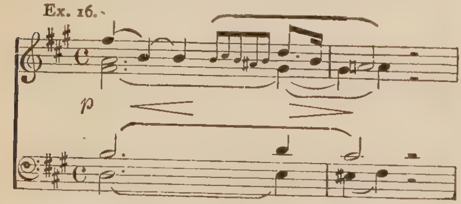
Ex. 15.



It is not difficult to see a reminder, in the first theme of the last movement, of the last movement of the symphony in B flat, written the year before this quartet, and in the second theme an anticipation of the second symphony, written three years later.

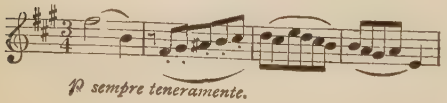
Quartet in A major, op. 41, no. 3. The slow introduction (andante espressivo), common time, in a key scarcely determined, of seven measures, poses clearly the falling interval of a fifth—

Ex. 16.



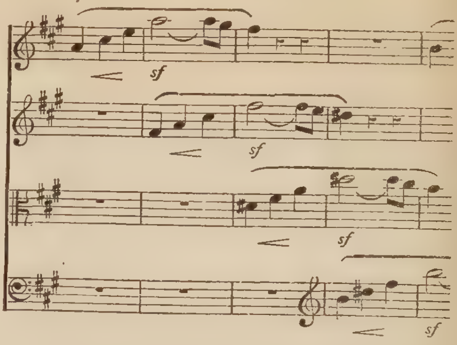
which is to play so large a part in the first theme of the allegro molto moderato that follows. The second, and then the first violin close the introductory measures with almost questioning repetitions of the interval an octave apart. The first theme of the allegro molto moderato (A major, 3/4) is in two clauses; there is, first, the falling fifth joined to a running passage in a shapely curve, in a symmetrical eight-bar frame:

Ex. 17 *a.*



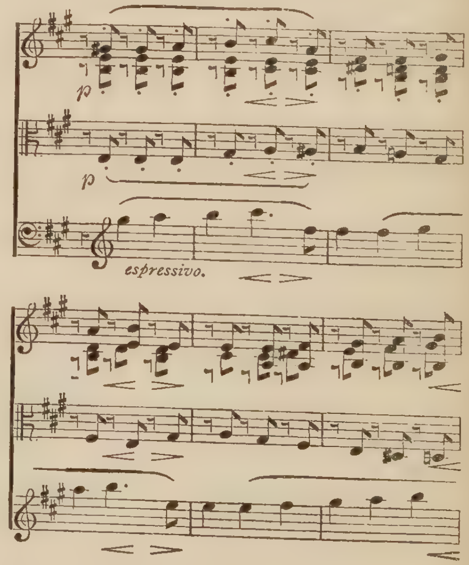
secondly, another clause composed of the notes of the tonic triad upwards—

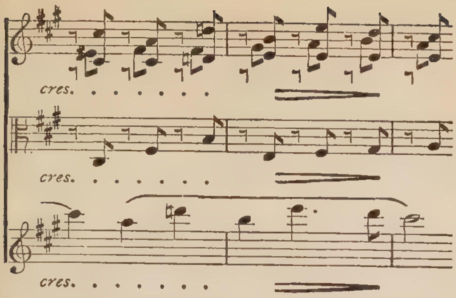
Ex. 17 *b.*



for the first violin, which forms the basis of an immediate imitation in the other instruments successively, each lower by a minor third. The theme is of a winning amiability, unshadowed by passion, and lends itself to adroit treatment in free imitation. The flowing second theme, in the dominant (Ex. 18), entrusted first to the 'cello on the chanterelle, then to the first violin, has an accent in the middle of the second bar which gives the effect of a slight rhythmic displacement. The accompaniment is made up of a series of half detached chords—which yet must not appear to be staccato—coming on the second half of the beat with a syncopated effect; a passage that troubled the earlier brethren as being too 'pianistic'. The flowing second theme is repeated by the first violin, now over a free and

Ex. 18.



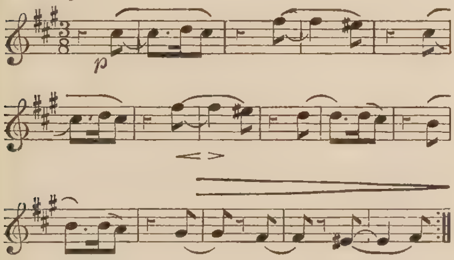


flexible movement of the other parts in accompaniment, and with a chromatic upward shift of the harmony, till a sort of fanfare by the first violin and a reminder of the falling fifth close the first section, regularly, in the dominant.

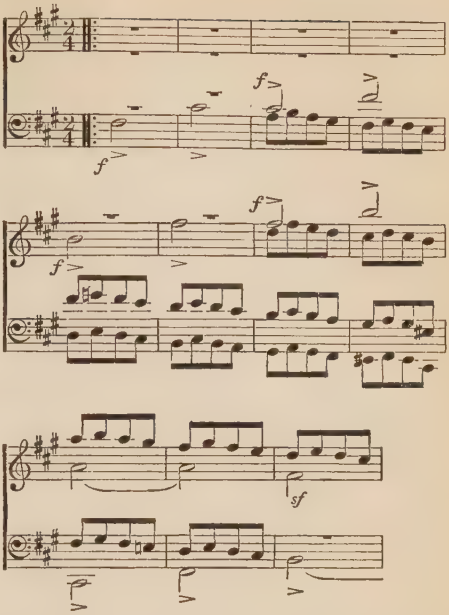
The development section makes much ingenious use, in free harmonic wanderings, of the falling fifth. The second theme reappears, according to illustrious precedent, in the tonic, and is developed much as it was at first, leading back with the same fanfare for the first violin to the first theme, emphasizing the falling fifth, which the 'cello repeats as the very last word, in a quiet close. The movement is singularly concise, but is complete in its utilization and exposition of the thematic material.

The second movement (assai agitato), closely considered, presents the appearance of a theme with three free variations. It begins with a theme of almost breathless agitation— in short sections, built on Schumannesque syncopations, with his favourite curious little dislocation of the beat. The variations, if such they be, have only that loose relationship with the generating theme usual with modern composers. The relationship is preserved chiefly through the emphatic rising fourth (C sharp to F sharp), with which the theme starts out. This rising fourth is seen in the first variation, in which the theme is suggested and amplified in the strongly marked triplets. The same rising interval appears in the second variation in a new form, in minims, which are followed by descending runs in quavers (Ex. 20) set in close imitation a bar apart, mounting from the 'cello. After a brief return of the theme in its first form—it has now taken breath and is presented as a reflective and rather melancholy *poco adagio* with canonic imitations between first violin and viola, then between 'cello and viola—another variation suddenly enters, with the theme in a vigorous, almost exclamatory guise, in which the rising fourth still occupies a prominent place, transferred successively from the first violin to the 'cello and viola, accompanied by energetic staccato broken chords. There is a coda with

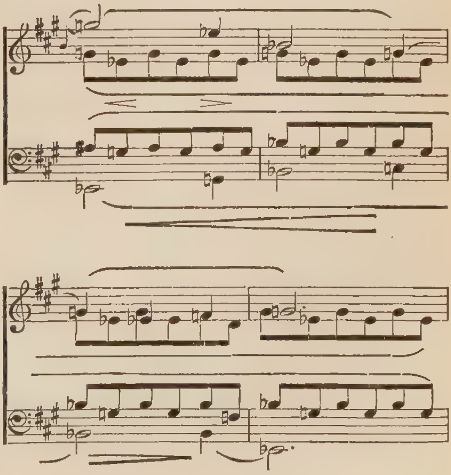
Ex. 19.



Ex. 20.



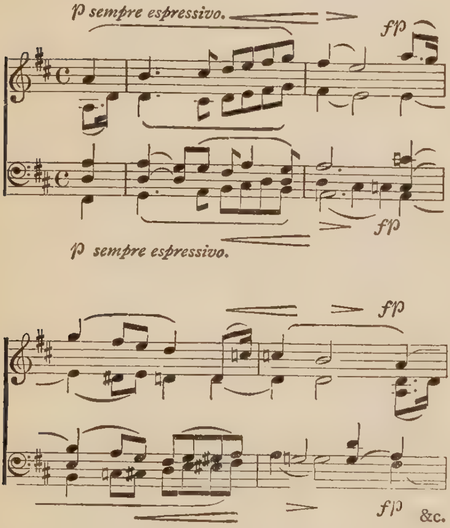
Ex. 21.



a new and suave legato theme for first violin based on the common chord, downward, then upward, varying between F sharp and E flat major, inverted and used as bass on the 'cello, with waving broken chords for the middle voices. The close hesitates between major and minor. All these quick changes of mood and expression are brief and concentrated in expression.

The adagio molto is a true Schumannesque melody in his Eusebius vein, a long, eloquent, fervent song in D major—

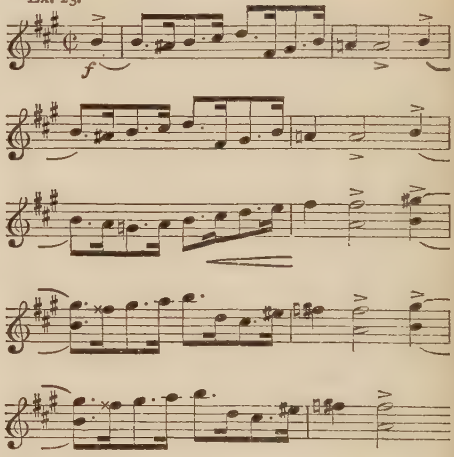
Ex. 22.



intoned by the first violin (with a few interjected bars from the viola), the whole scorning the eight-bar formula, and extending in all to nineteen measures. The freely flowing harmonic part-writing in the other voices seems to suggest the influence of the later Beethoven. There is development of the theme with transpositions in key, and a subsidiary phrase inserted to an accompaniment of double-stopped thirds, in dotted quavers, on the second violin, shifting continually in tonality (E flat, C minor, A minor, B minor, A major, C sharp minor, then back to D). The extended song now recurs in its original form, augmented by the subsidiary phrase, and with increasing complexity of the accompanying voices which are changed into triplet (and sometimes sextuplet) figuration, accompanied by an insistent little mordent on the viola. The passionate expression rises to a climax, then ebbs to a peaceful close, the dotted quaver accompaniment figure being now turned into octave double stopping for the viola. Here is the romantic Schumann in his most romantic mood, unashamed; but the mood is clarified, and sustained in a higher flight than he attained in his earlier years.

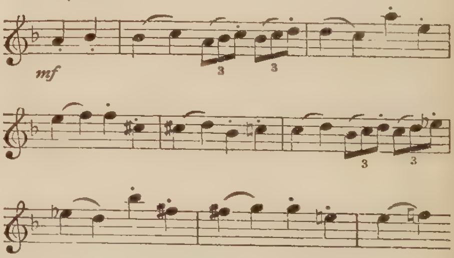
The finale, an extended rondo, allegro molto vivace, is much the longest movement, but is simple in form. Florestan now has the floor. There is exhilarating life and energy throughout, from the precipitate launching of the irregular fourteen-bar first theme—

Ex. 23.



which has a dotted quaver rhythm and is purely homophonic in structure. Immediately follows a continuation in staccato quavers, on the first violin, then in running sequence on viola, 'cello, back again to viola, and upward to first and second violins. There is an interlude of a brief four-bar phrase, repeated, and decomposed into triplets on each note; and a 'quasi trio'—

Ex. 24.



which has reminded some of a gavotte by Bach (no. 6 of the French suite for clavier, in E), thronged with imitative passages and jovially melodious. There are recurrences of the previous sections, including a simplified form of the 'gavotte', and a final development of the first vigorous theme, to which are added vehement passages of broken diminished seventh and dominant seventh chords, and a brilliant rushing close.

Piano Quintet, op. 44. Few lovers of Schumann's art will dispute the view that in his piano quintet he reached one of the highest points of his achievement. He never wrote anything that to-day seems fresher, more eagerly spontaneous, more copious in inspiration, more inexhaustible in fertile invention; or that shows more clearly the robust and virile side of his nature. Nor did he write anything more original, more definitely stamped with the hall-mark of his genius, more unmistakably his own.

The quintet produced a greatly exciting and stimulating effect on the young musicians of Schumann's time; and it has retained to a remarkable degree its freshness of spirit and the same stimulating quality, through periods that have seen many vicissitudes and changes—for better or worse—in musical taste. It has perennial youth; and this youthfulness is among the qualities that give it immortality.

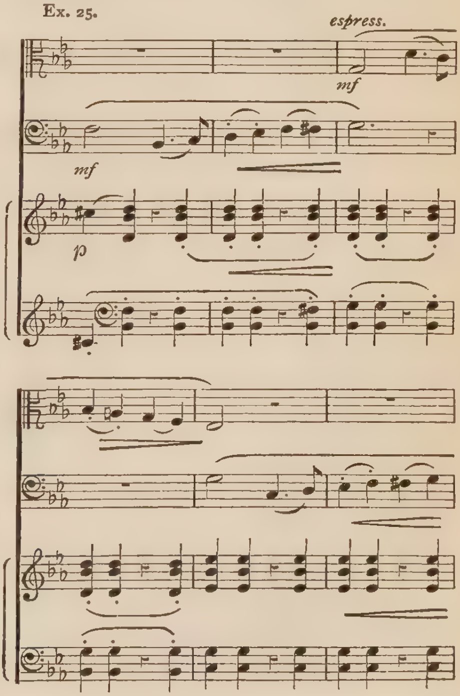
The quintet was practically, if not actually, the first of its kind; and it may be said that its kind is Schumann's own, because he invented it, and it is peculiarly his own expression. Curiously enough, it never occurred to even the resourceful and ingenious Mozart—who wrote, it would appear, for almost all imaginable combinations of instruments—to produce a quintet for piano and strings. And if there exists any such combination among the myriad works of the composers of the middle and later eighteenth century who were, by their experiments, evolving the form and spirit of modern music, there can hardly be any in which the keyboard part, for harpsichord or piano, is more than a 'continuo' in the old-fashioned sense. Nor have Schumann's emulators, in the years since he wrote this quintet, been numerous. It remains to this day, as Thomas F. Dunhill points out in his book on chamber music, amongst the three or four greatest in existence.

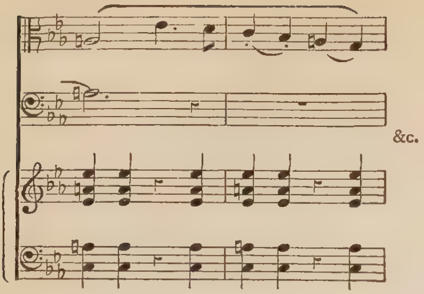
To Schumann the idea of a piano quintet may have come as a natural or necessary one. For after his achievement of something that satisfied him for the four strings, he would think of uniting with them his own instrument, the piano, whose possibilities and resources he had enlarged in so notable a manner and in so modern a spirit, and of treating them, so united, in that spirit. For the composer of chamber music, the conditions of the problem were at once changed and took on an entirely new aspect. A different balance and adjustment of sonorities was one of the first necessities that confronted the pioneer in the piano quintet; a rearrangement of the inter-related parts that should make due allowance for the greater power of the piano in their sum. Schumann has been charged with giving, in this quintet, an undue prominence to his own instrument; with doubling the parts too frequently; with giving the harmonic basis and the thematic structure to the piano, leaving for the strings mere 'filling in', or the playing of only isolated phrases. The charge is greatly exaggerated; but, be it as it may, the effect is indubitably of the greatest brilliancy, fullness, and richness; and—as it has seemed to generations of music-lovers—an extraordinarily complete and well-calculated realization and expression of the composer's ideas. There is no question in this work of an orchestral overloading.

The quintet undoubtedly, even to the experienced ensemble pianist, offers a temptation to magnify his office and to overwhelm the strings. But that is due more to the quality of the music than to an inherent defect in its structure. If the piano part is resolutely kept in its proper place, the effect is unfailing and is not marred by distorted emphasis.

The first movement, allegro brillante, opens straightway with a theme of immense vigour, a heroic, self-poised theme, harmonized in plain chords. In the second clause, the piano part is crumpled into a characteristic piano figuration, in which it frequently appears later in the movement. The first theme travels through several keys. A six-bar phrase, like a yearning question, appears in the piano, a phrase that brings back memories of Schumann's earlier romantic brevities for that instrument, and introduces the second theme, which comes like an answer to an anticipation. The 'cello announces this second theme in

Ex. 25.

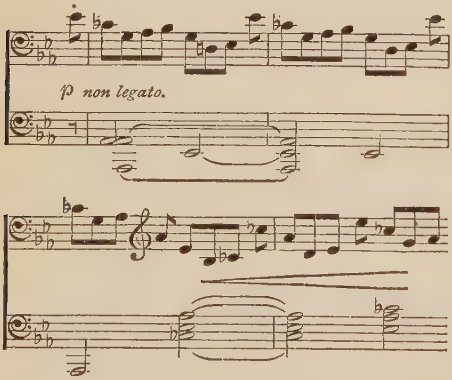




alternation with the viola, while the piano plays wide-spread chords. The yearning phrase twice recurs, being answered the second time by a vehement, up-built chord succession in G flat, heralding a return of the principal theme in the dominant, to close the first section.

The development, after a mysterious groping passage in octaves that establishes the remote tonality of A flat minor, continues with an elaborate exposition by the piano of the third and fourth bars of the principal theme in diminution—

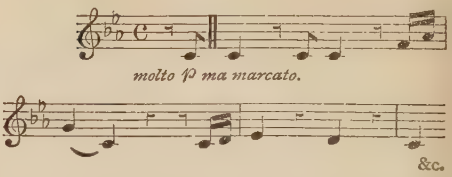
Ex. 26.



that is, in quavers instead of crotchets. It is taken from A flat minor successively through E flat minor, B flat minor, F minor, and C minor. There is a glimpse of the whole first theme in F minor and then a renewed development of the fragment as before, in even more remote keys—G flat minor, D flat minor, A flat minor, E flat minor—finally coming, through a chromatic series, and at last dominant harmony, to the original E flat. The recapitulation is a fairly straightforward repetition of the exposition, with the necessary harmonic modifications. There are few such movements in the literature of music (not merely chamber music), few so stimulating in vigour of theme, so enthralling, so exciting in boldness of harmonic divagation and ingenuity of figuration; and, as a whole, so exhilarating.

'In Modo d'una Marcia' is the superscription of the second movement—a funeral march. There is a sort of whispered, darkling mystery in the C minor theme—

Ex. 27.

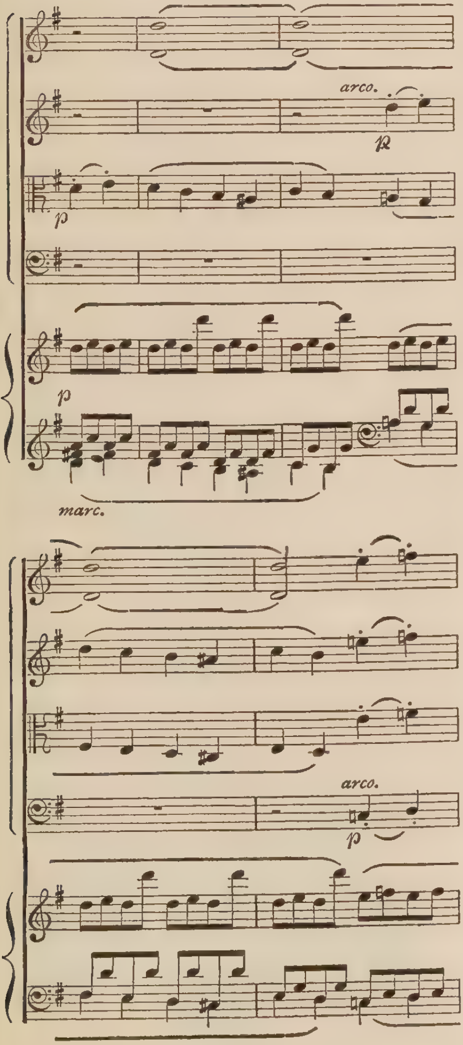


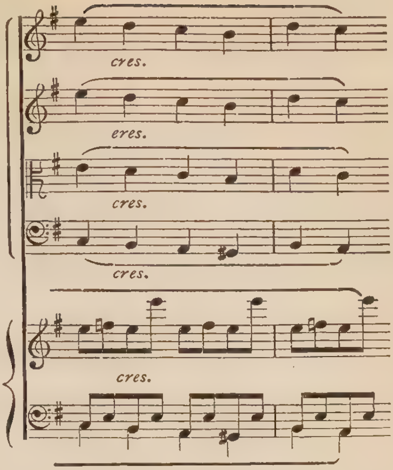
stated by the first violin, with a light accompaniment of chords from the other strings (all in their lower registers) and the piano. Light breaks in with a second, long-sustained theme in C major, surrounded by a wonderful accompaniment woven of even quavers in the middle strings, against triplet crotchets for the piano, supported by the sustained bass of the 'cello—an aureole of rhythmic enchantment. The mysterious first theme returns, and then the measured calm and quietude of the movement is suddenly interrupted by a violent outburst in F minor (agitato). The piano expounds it in a strongly accented theme—the accent, characteristically enough, is on the second beat—the agitated effect being increased by the conjunction of staccato triplets with even quavers. The strings join in the outcry after some measures of sustained harmonies. It is stilled, to a degree, by the reappearance of the quiet march theme on the viola, to a tremolo accompaniment in double stopping on the second violin, and triplet broken chords on the piano, but there is no assured peace yet—there are interruptions by first violin and 'cello with occasional fragments of the agitated triplet theme, now subdued to *p*. Peace comes at last with the return of the sustained second theme, in F major, on the first violin, accompanied by the quavers of the middle strings woven in with the piano part, now in the diminution of quaver triplets, and the movement ends with the opening march theme.

The movement is profoundly original in its underlying poetical conception and in the subtle psychology with which the contrasting moods are treated and the final assuagement brought about. The agitated episode is said to have been suggested to the composer by Mendelssohn, to replace a second trio in A flat, which originally stood there. Mendelssohn's idea was good, and it was carried out by a genius greater than his own.

The scherzo, molto vivace, resumes and accentuates the inspiriting character of the first movement. Here we see what can be done with the major scale upward and downward, as thematic material. The form is simple. The first section is followed by a trio in G flat, a song-like theme (with Schumann's favourite descending fifths) for the first violin, in a canon at the octave with the viola, supported by ceaseless triplet broken chords on the piano. The rushing scale movement returns, and there is a second trio in A flat minor, a running figure for first violin and 'cello in octave semiquavers, with one of those shifts in the rhythmic accent so beloved by Schumann. A sudden change to E major is followed by a return to A flat minor. After further new allotment to the various instruments of the semiquaver theme, and when all five, one after another, have finally been brought together in it, they join in the first scale-theme, ending with a precipitate descent upon the piano.

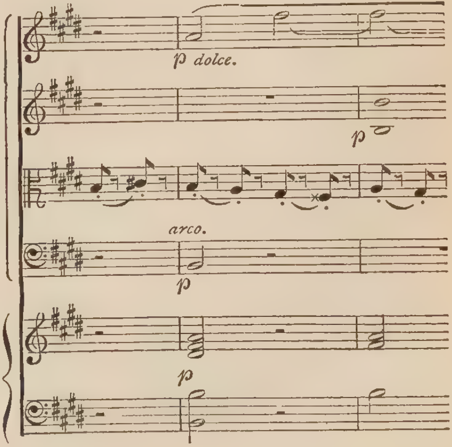
Ex. 28.

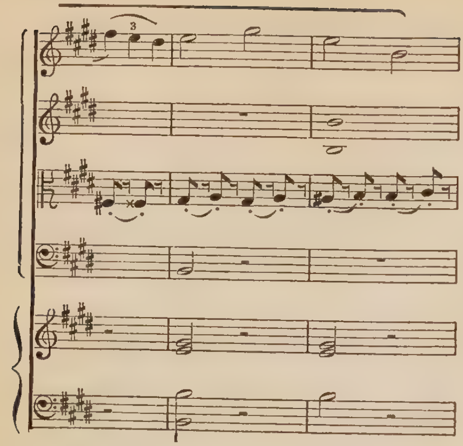




The interest and importance of the music are steadily enhanced in the last movement (allegro ma non troppo), which is, indeed, the most gorgeous of the work, in its effulgence of tonal beauty and its wealth of ideas and treatment. To tremolo harmonies in the strings the piano, supported by the viola, hammers out a square hewn theme, first appearing in C minor, with a second section in E flat. Another and a fervent mood enters with the second theme, in G major (Ex. 28), for the piano, which is supported by the viola. It is forthwith distributed to the strings and treated canonically. The first theme reappears in E minor; a short fanfare and a few measures of mysterious passage work in the piano bring a recurrence of the fervent theme, now staccato, given in turn to the different instruments against a broad cantilena counter-theme

Ex. 29.





in counterpoint, of which much is subsequently made. This treatment is carried on with a continually increasing elaboration and complexity and with a recurrence of the first theme in various remote keys (C sharp minor, G sharp minor, E flat minor) and the second theme in the tonic, C minor. There is the appearance of a new subsidiary theme in strongly marked syncopation for the piano, that is apparently derived from a portion of the first, principal, theme. There is also the introduction of a new counterpoint in staccato quavers, set over against the principal theme, in various instrumental rearrangements.

All this reaches a broad culmination, *ff*, on a held dominant seventh chord. Then begins a long and triumphant coda, starting as a double fugue, its two subjects being the first theme of the first movement and the first theme of the last one. It is thus an instance, and a notable one, of that 'community of theme' between different movements of the sonata form of which Schumann was one of the originators and first practitioners (though Berlioz had used it some time before in his *Fantastic Symphony*). It was used again by him in some of his symphonic works, and gained great importance in the eyes of modern composers (Liszt, Brahms, Dvořák, Tchaikovsky, Franck, and some of their successors). With the syncopated version for the piano of the derivative theme, and a version of the first theme in the relative E flat, the movement is driven onward with increasing vehemence to its close.

In this finale Schumann shows a dexterity and ingenuity of contrapuntal skill, a suppleness in melodic invention and treatment that he hardly equalled in any other of his compositions. He has left in it a conspicuous example of the modern ideal of counterpoint, of fugal and canonic treatment; a striking demonstration of the object of such technical means—the enhancement and concentration of beauty, interest, and significance in music.

Piano Quartet, op. 47. Composed in the same year as his piano quintet, Schumann's piano quartet did not appear till two years later, in 1845. It obviously owes its inspiration to the same impulse that urged Schumann to the quintet; the method is the same, the technique shows the same manner of approach as well as the same masterly skill; the cast of thought is similar. Most of Schumann's biographers and critics take pains to say that this 'younger brother' of the quintet is in nowise inferior to it in the significance and importance of its contents. Yet to-day, though the family likeness is unmistakable and the 'gusto' of the two seems identical, there can hardly be much question of equality of rank, and the difference in their relative frequency in concert programmes is not, after all, without its good reason. The geniality, the romantic freshness of the piano quartet cannot be denied, nor is there escape from its charm. But it deals, on the whole, with a slighter order of ideas; the flight of its inspiration is not, on the whole, quite so bold or so high. It insinuates its way into the affections of the music-lover rather than imposes itself with the irresistible sweep and energy of the quintet. And yet, he who seeks assurance on this point is given pause by memories of the last movement.

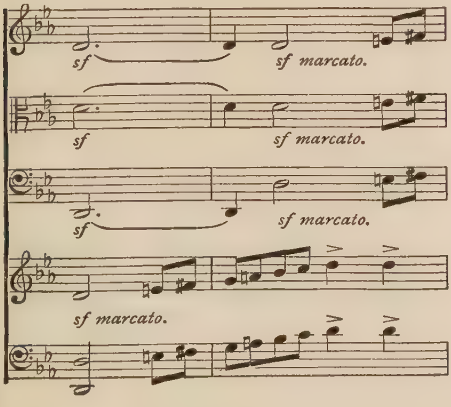
That the piano quartet is not so popular as the quintet is partly due to its lesser effectiveness, purely in its instrumentation; a certain lack of skill shown by the composer, who again betrays his want of practical familiarity with the strings. The quartet has not the brilliancy of the quintet, first, because the single violin—the specifically 'brilliant' instrument of the combination—is less able alone to impart it, to hold its own and to make itself felt against the other instruments, than the two of the quintet. And again, in the quartet Schumann has often written for all three of the strings in their lower registers, which are ineffective in combination. The violin itself he seldom uses in the higher positions.

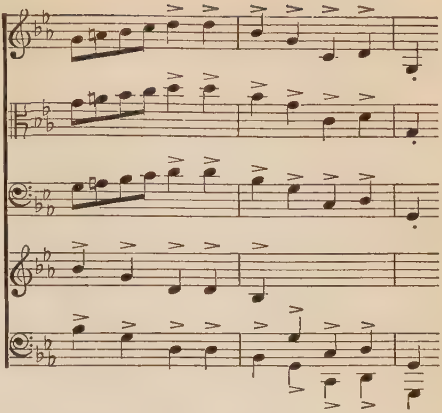
With the viola and 'cello too, there are many places where the low register prevents the part from emerging as its thematic importance demands, and as the composer evidently intended. The sound is often dull where it should be clear, and the best efforts of good players to give it its place and to subdue the others for that purpose are thwarted. It is the kind of thing (as Weingartner points out in the symphonies) that sounds better in a piano arrangement than in the original. Thus, in the opening of the scherzo, the 'cello counts for little in its union with the piano. In the first trio of the scherzo, where the strings play in imitation with the piano, the same is true of them all. In the cantabile melody of the andante, the 'cello labours to express the sensuousness of a melody that should be sensuousness itself, but the melody lies in a rather dull part of the instrument. A little later the viola has a theme of its own with the piano, and again the part lies where the sonority of the instrument is least. These are but a few of many cases in which the composer miscalculated the 'tessitura', as the vocalists would say, that would help him and his interpreters most.

If Schumann invented the piano quintet, he had at least some precedents for the piano quartet. There is one by Beethoven (though it is only an arrangement), and there are two by Mozart. Schumann could hardly have followed these as a model for what he had in mind. He followed rather his own lead and example provided in the quintet. Within the narrower limits of sonority imposed by the smaller combination, he worked out a method of treatment quite analogous to that of the quintet.

Even to the key of E flat the similarity between the two works holds. The piano quartet opens with eleven introductory bars (sostenuto assai), common time. The piano, as it were, propounds a question, to which the strings give answer, six times, and the first movement begins, allegro ma non troppo (sempre con molto sentimento), alla breve. The theme is set forth, and twice repeated, in staccato arpeggio chords by the piano, the same phrase as that employed in the answers of the strings in the introduction—followed by a running passage for the piano alone, then a legato theme for 'cello supported by piano figuration. The theme is repeated by the strings to an accompaniment of reiterated chords on the piano. The second theme (Ex. 30), strongly accented on the second beat, is aggressively stated in G minor by the piano, with immediate imitation by the strings, and is at once repeated in A flat with imitation in staccato runs between piano and violin.

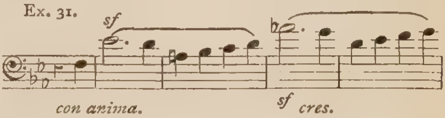
Ex. 30.





Through various modulations the dominant is reached at the double-bar. The slow introductory phrases return to prelude the development section, which begins in D minor. It is long and full of eloquence and ingenuities and devices of many kinds to exhibit the two themes in all their aspects and to make full use of all their possibilities, especially through harmonic richness and boldness of modulation. After a vehement passage of octaves in the strings, a climax is superbly reached as the theme reappears in its original form in E flat, and is proclaimed with the utmost power by all the instruments. The composer still finds much to say in his recapitulation, including the introduction of a new subsidiary theme

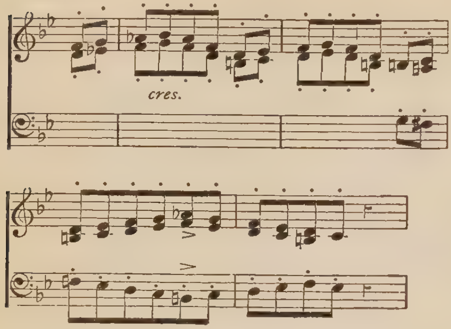
Ex. 31.



not far from the close, più agitato, given to the 'cello; there is hardly time for more than its statement before the end is reached.

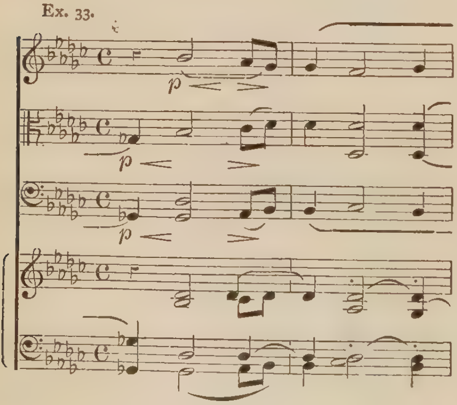
The scherzo (molto vivace) in G minor, 3/4, begins with the announcement, *p*, as if in suppressed excitement, by piano and 'cello in staccato unisons, of a rapidly running quaver theme, immediately taken up by the other strings, with octaves in the bass of the piano, a complementary phrase (Ex. 32) appearing during the rush. The mood grows calmer with the first trio, in G minor, in crotchets; its melody has a folk-song simplicity and naïveté, and is carried on with a continual series of imitations. Twice the orderly course of the calm melody is interrupted by a snatch of the staccato theme of the scherzo. This staccato theme now reasserts itself and is carried on to the second trio, a highly characteristic succession of syncopated chords. Again the staccato theme breaks in, and finally maintains itself to the close, though the phrase of the first trio has the very last word.

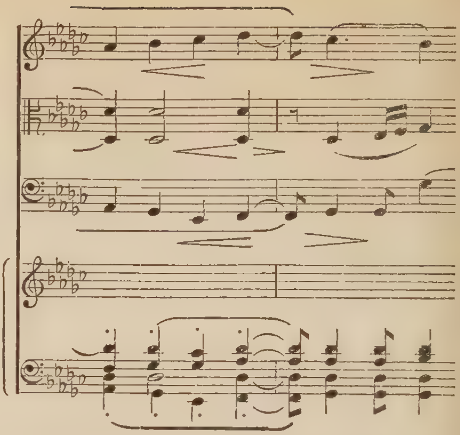
Ex. 32.



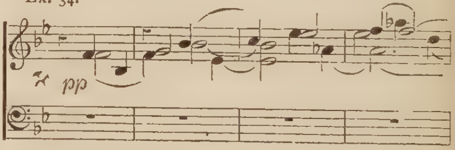
The slow movement is an andante cantabile, in B flat, 3/4 time. The violin gives three introductory bars upon a dominant seventh cadence, and the 'cello takes up a song of almost intoxicatingly full-blooded and luxuriant sensuousness—a song whose sentiment is easily pushed into sentimentality. The violin then assumes the burden of the song, the piano meanwhile having merely the function of an accompaniment till it takes up a slightly altered version of the theme systematically syncopated in the right hand, with something of the effect of a blurred outline. An episode in the key of G flat entirely changes the mood, clearing the air a little. It is another strongly syncopated melody presented in an aspect chiefly homophonic. It leads back to the first song, which is now heard in the viola, accompanied by a highly ornamented arabesque on the violin. In the meantime the 'cellist is given a rest to tune down his C string to B flat, in order that he may sustain the bass on an octave of the final chord. The arabesque figuration is transferred to the piano. The 'cello resumes the languorous melody, and the movement closes quietly after some scale passages in contrary motion between the piano and the upper strings; but before the end there appears a hint of the opening notes of the theme of the ensuing finale, an upward mounting series of falling fifths.

Ex. 33.



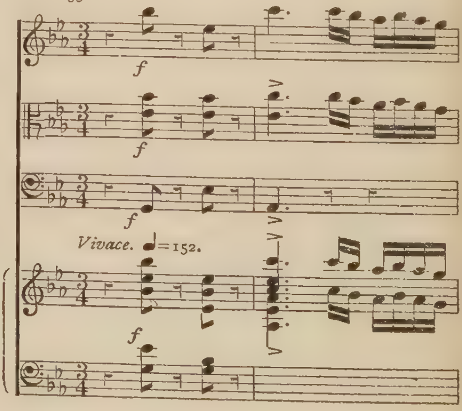


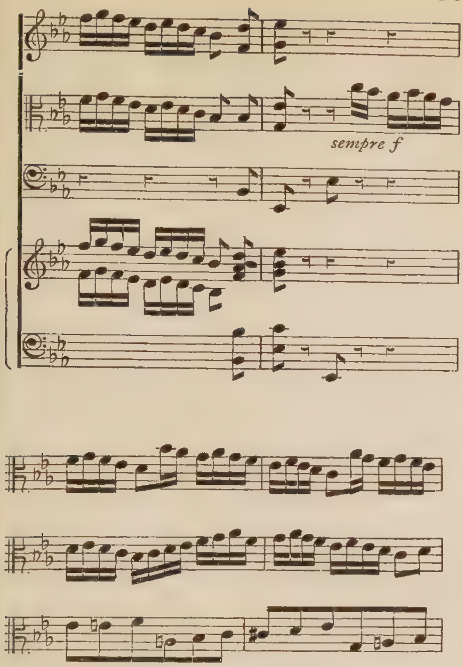
Ex. 34.



The finale, vivace, in E flat, 3/4, is a piece of genuine romantic bravura, overflowing with ideas employed with masterly contrapuntal skill. In three chords the interval of the fifth just suggested is sounded, and piano, violin, and viola foreshadow in two bars the character of the theme. The viola announces it in rolling semiquavers as the subject of a fugato:

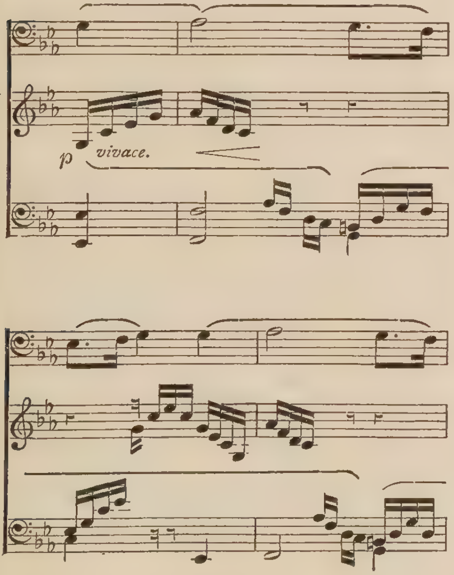
Ex. 35.

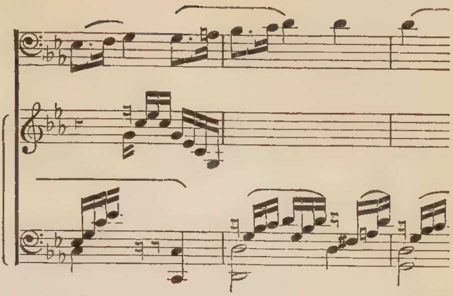




This fugato, provided as it is with an admirable subject true to type, comes to the speedy close usual in modern fugatos, and the 'cello starts a cantabile theme—

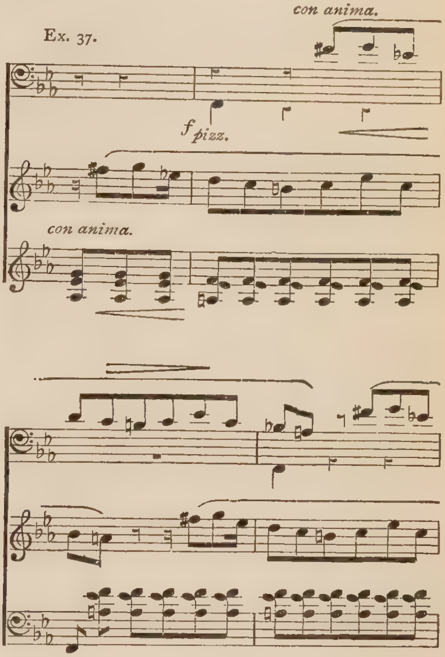
Ex. 36.





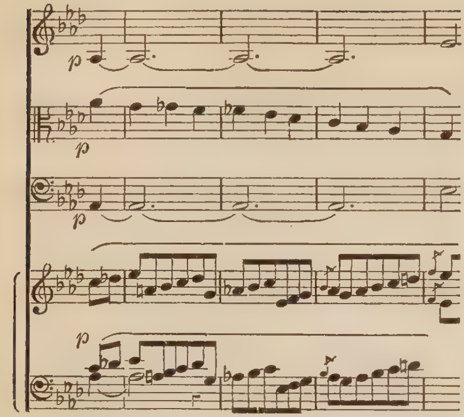
soon taken up by the other strings, and followed by another short subsidiary theme—

Ex. 37.



presented in imitation between piano and viola and then between 'cello and violin. Fragments of the fugal theme reappear in stretto, and an intricate web is woven of these and the other themes, in which contrapuntal skill is put wholly at the service of euphonious and eloquent expression. The composer's fecundity seems inexhaustible. He shakes another melody out of his sleeve, in A flat this time (Ex. 38), for the piano in octaves, against a descending scale passage in the higher strings. This is immediately brought back in a kind of inversion in the bass of the piano, doubled with the 'cello, accompanied now by an ascending scale passage on violin and viola. The other themes return, and are worked to an imposing

Ex. 38.



climax on the dominant seventh chord. Then the fugato begins again, at first in octaves on the piano, with a new counter-subject (derived from the fifths of the fugato subject) which gains much importance in the few pages that are left. The development is hurried on with magnificent brilliancy to the end.

Schumann's later chamber music occupies a less important place in the sum of his real achievement. With the exception of the piano trio in D minor, it must be placed among the weaker of those works of his decadence produced when his mental disease had made progressively deeper inroads upon his powers, when the stream of his inspiration flowed sluggishly and vaguely, when the spirit was weakened and exhausted, and the vigour and elasticity of his technical powers were waning.

The Three Piano Trios are the product of this later period, and, although he wrote a few really great works in that period, most of the compositions of those years show in a steadily increasing degree the weariness, the inroads of the disease which lamed his inspiration. The first two trios, both composed in 1847, have passages, and even whole movements, of beauty and spirit characteristic of the composer's best days. The third, however, is considerably inferior. But there is evident in them all, at all times, a certain weakening of power. This is most significantly shown in a kind of diffuseness, a vagueness and uncertainty of touch, a lessened grasp of form, and in a sort of gloomy restlessness that pervades the writing in some of them.

The D minor trio came before the noticeable breaking down of his powers, and evinces fewest of these characteristics. They are to be seen most in the first and in the slow movement, where he seems to lose himself in the mists. Before this work was composed, Schumann and his wife had moved from Leipzig to Dresden, where he had already composed the C major symphony, and where great music was still to come from his pen. The summer of 1847, from June to October, was devoted to the trios in D minor, op. 63, and F, op. 80. The first shows something of an energy which appeared less and less often in the works of this period and later—a sort of feverish energy of a gloomy cast, which, in the light of later knowledge, seems ominous. The second trio is more amiable in character, but it is a weaker amiability. The composition, though contemporaneous with the other, is an inferior work, though the two middle movements evince some of the earlier power. It was not published till three years later.

The G minor trio dates from 1851, three years before the final collapse, and shows certain connexions with the violin sonatas composed in the same year. It is still weaker in invention and workmanship, so weak as scarcely to invite consideration, except as a mournful forerunner of the tragic end.

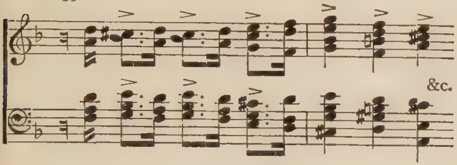
The Two Violin Sonatas, opp. 105 and 121, both composed in 1851 in Düsseldorf, were also a product of an unhappy period of Schumann's life. His mental disease was making further progress, not only affecting his musical thought and fecundity and the manner of his musical thinking, but also embittering his soul by spoiling his career as a conductor, so that his removal from his post finally became necessary. Both sonatas show the disintegration of the fibre of Schumann's musical nature, the uncertainty and vagueness of his thought, the lack of firmness and definite issue and logical clarity in developing musical ideas. There is in general a depressing gloom about the sonatas, relieved but occasionally. Whether or not they were written in haste, they seem to show haste. The allegretto of the first one has something of the old charm.

The first violin sonata was published in February 1852, the second in December 1853. The first public performance of the latter was given by Mme Schumann and Joachim in Leipzig on 21 December 1854.

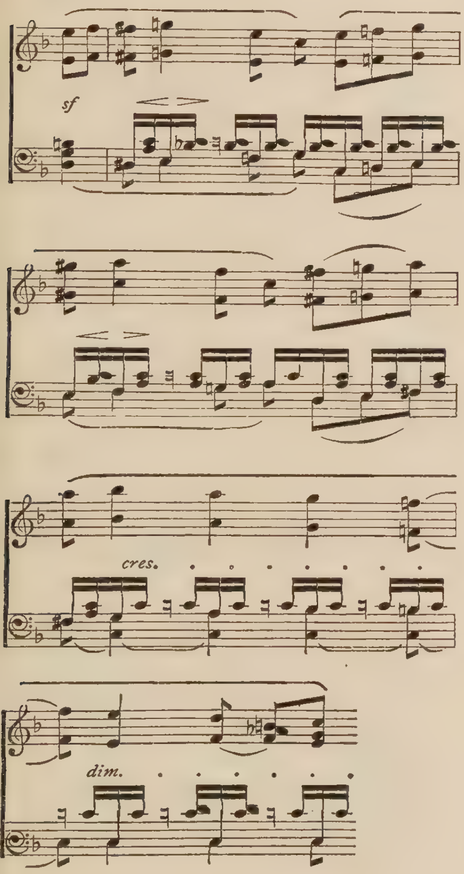
A series of more or less experimental works for various instruments will close the enumeration of Schumann's lesser chamber music. The Adagio and allegro for piano and horn, op. 70, and the Fantasiestücke for piano and clarinet, op. 73, were composed in 1849 and published the same year. The Märchenbilder for viola and piano, op. 113, were composed in 1851 and published two years later. The Märchenerzählungen for clarinet, viola, and piano were written in 1853 and published in 1854. They suggest an attempt to return to the short, pregnant, 'aphoristic' style of his earlier years, but have sadly little of the vitality and power of those years. They seldom rise above the level of salon music; as such they are mostly pleasing enough, and show some interesting management of timbres unfamiliar in such music.

The First Trio, op. 63, has a long and rambling first theme, mit Energie und Leidenschaft, D minor, 4/4. In other works Schumann's eloquence often successfully broke the bonds of the traditional eight-bar period, but here he does so to not wholly effective issues. The theme has an irregular number of 14 bars, accompanied by arpeggio chords on the piano. There is a brief and energetic transitional passage in pregnant dotted quavers— (a foreshadowing of what is to come, still more pregnantly and at greater length, in the second movement). The second theme, in F— is given first to the piano in a characteristically syncopated and chromatic outline (Ex. 40). Then the violin takes it up, in a canon at the octave with the 'cello. The first theme just reappears before the double-bar. There is a kind of trio (not so entitled) 'tempo I, nur ruhiger', a quieter tempo, after the double-bar, in which the 'cello, then the violin, briefly states a new theme in F, to the accompaniment of reiterated chords in triplet quavers on the piano.

Ex. 39.



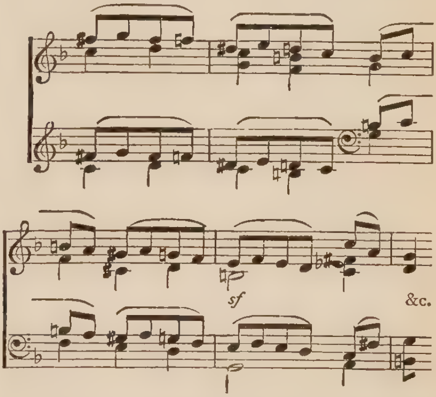
Ex. 40.



No end is indicated for this trio. The first and then the second theme thrust themselves in, and a long development ensues. There is a snatch of the slower trio theme, and the end comes in energetic arpeggios and syncopated chords.

The second movement (lebhaft, doch nicht zu rasch), F, 3/4, has to the full the character of a scherzo, and has more of Schumann's old fire than anything else in the composition. After two preliminary bars, the two strings begin in octaves with a theme in rising semitones in that crisp dotted rhythm which was foreshadowed in the first movement. It is interchanged closely with the piano. A curving quaver-figure suggested in the first prelude-bar is ingeniously combined with the dotted rhythm in the bass of the piano, which later assumes greater importance, and closes the first section with a modulation to the dominant:

Ex. 41.

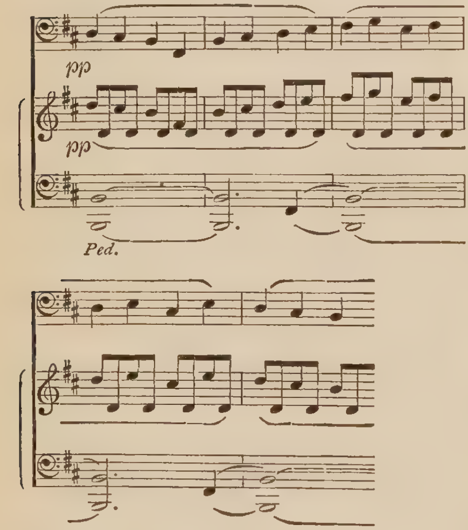


After the second section there is a trio based on the rising semitonal theme, finished now in a symmetrical fall, but in equable crotchets without the dots. It is set in canonic imitation between piano and strings. The energetic dotted rhythm returns with its complementary flowing clause, and the movement ends with a short coda.

The theme of the slow movement (langsam, mit inniger Empfindung) is a kind of endless melody, vague in outline, much syncopated, dispersed in independent movement between the three instruments, wandering on uninterruptedly for nineteen measures. A section marked 'bewegter' follows; here the strings go on with their endless melody, the piano accompanying them with triplet quavers and many syncopations. There is a brief return to the first tempo, and the movement is linked up with the finale.

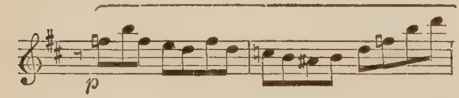
This is marked 'mit Feuer' and is in D major, alla breve. It begins at once with an expansive and jubilant theme for the piano, taken up immediately by the violin. The gloom and the mists have disappeared; the atmosphere is bracing. There is a second theme in a contrasted mood—a whispered *pp* for 'cello with a piano accompaniment suggesting a musette:

Ex. 42.



A subsidiary figure—

Ex. 43.

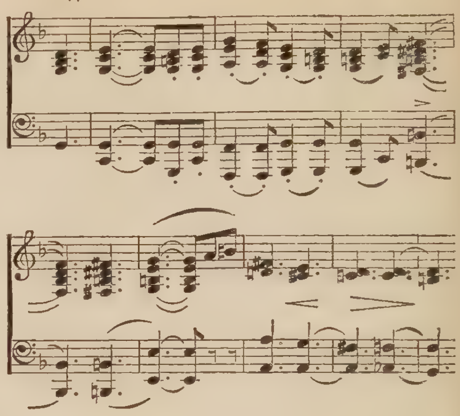


is introduced, and gains much importance later in the lengthy and brilliant development.

The Second Trio, op. 80, as Schumann remarked in a letter to Reinecke, though written at the same time, is of quite a different character from the first: 'it makes', says Schumann, 'a quicker and more ingratiating appeal.' He took special pleasure, he adds, in the beginning of the adagio and in the allegretto that occupies the place of a scherzo.

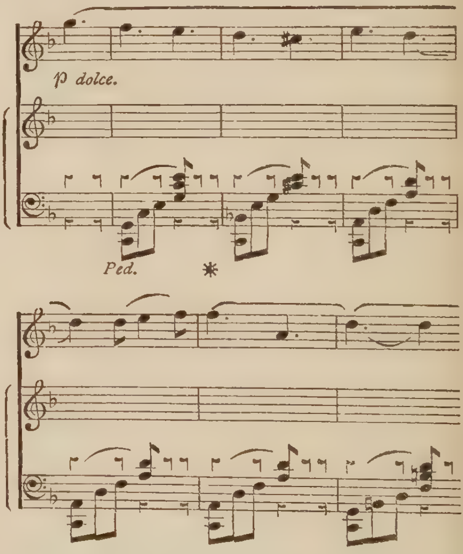
The first movement (sehr lebhaft, F, 6/8) begins with a characteristically vivacious Schumannesque rhythm for the two strings, at first in octaves and soon with an interchange of the quaver figure between strings and piano. The second theme is broader:

Ex. 44.



A third theme—

Ex. 45.



comes with a striking resemblance to the first phrase of Schumann's song 'Intermezzo' (*Dein Bildniss wunderselig*'), op. 39, no. 2; striking enough to have been intentional, though there is no reason to suppose that it was so. The development of these three subjects is long and elaborate; it follows without the double-bar and repeat of the first section according to older usage.

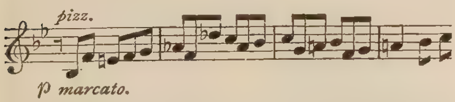
The slow movement (mit innigem Ausdruck, D flat, 4/4) is perhaps the most successful section of the work, and the composer does not lose himself in confused involutions as he did sometimes in this period of his life. The violin intones the sustained theme to triplet quavers on the piano, with a mounting countertheme largely in dotted quavers for the 'cello. The key changes to A major, and the two strings begin in imitation the song theme which soon blossoms out into a long passage of 'divisions' for the violin. The movement is now marked 'lebhaft', and the key changes to A flat. The piano takes the lead with a theme in triplets and double-dotted quavers, soon transferred to the 'cello. The flowery passage for the strings returns, and also the theme marked 'lebhaft'. The latter is now in E flat, modulating to the original D flat, for the final return of the first theme, accompanied by arpeggios on the piano.

A sharply dotted triple rhythm marks the third movement (in mässiger Bewegung, B flat minor, 3/8). The theme is presented in close imitation by piano, 'cello, and violin, the left hand of the pianist giving an amusingly hopping effect. There is a brief interruption of this by a short flowing theme for the piano in G flat, with figuration on the violin, the figuration being then transferred to the piano. The first theme returns with its accompaniment, and is followed by a coda.

In the finale (nicht zu rasch, 4/4, alla breve) three introductory measures for the piano lead to the chief theme, introduced by the 'cello with a staccato quaver figure (immediately taken up by the other instruments) which has much to do later on, though the theme itself is of a more cantabile character. The staccato quavers are much used in imitation between the three instruments and in ingenious combinations with the cantabile theme. The two are now developed at length with contrapuntal elaborations. There seems hardly to be an independent second theme in the usual sense, the combination of these two motifs, with derivations from them and modifications of them, serving as most of the material for the movement.

THE TRIO IN G MINOR, op. 110, has a first theme which shows a flickering of the composer's old romantic flame (bewegt, doch nicht zu rasch). Then, after a repeat, comes a curious episode, first on the 'cello, pizzicato, then on the violin and piano respectively:

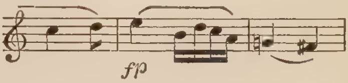
Ex. 46.



This seems hardly more than a subsidiary theme, for little use is made of it in the development, which is concerned chiefly with the first. The second movement (ziemlich langsam, E flat, 12/8) is based on a broad but vague cantilena of indefinite length and contour, in which the two strings interchange their offices, against detached chords on the piano. The tempo quickens, the 12/8 is reduced to 9/8, with restless passages of semiquavers of no great thematic pregnance—more the appearance than the reality of excitement. The first broad theme returns for the close.

The third movement (rasch, C minor, 2/4) begins with a theme of sharp brevity. The tempo becomes slower and the key changes to C major; in this intermediary theme occurs a phrase singularly reminiscent of one in the last movement of the second violin sonata:

Ex. 47.



After a return of the first theme, there is a second intermediary in A flat, in dotted quavers and triplets, and then the close with the first theme again. The last movement (kräftig mit Humor, G major, 4/4) brings at least the appearance of energy and humour. The theme is strongly accented on the off beats. After a change to the key of D, there is another to G minor, when the three instruments start in vigorously as if to announce the first phrase of Schumann's song, *Die beiden Grenadiere*, though they do not get far with it. The music runs out into strongly accentuated passage work with many imitations.

Reminiscence hunters have not relaxed their vigilance with regard to Schumann's chamber music. Spitta finds that the scherzo of the string quartet in A minor is a 'plagiarism'—that is the word he uses—from the scherzo of Marschner's trio in G minor. This charge can scarcely be considered on its merits by the present and succeeding generations. If Schumann robbed Marschner, even unconsciously, which of course is the only possible way, he acted on Voltaire's dictum that when you rob, you must kill. Few will doubt to-day that Marschner's trio, including its scherzo, is dead. Fuller Maitland finds that this same scherzo is only 'another form of the accompaniment of Schumann's song *Es leuchtet meine Liebe*, no. 9 of the *Dichterliebe*, op. 48'; and that in the second trio of the scherzo of the piano quartet there is a 'curious resemblance', for which there is no accounting, to a passage near the end of the first movement of Schumann's own *Faschingsschwank aus Wien*, op. 26. To Walter Dahms, the latest biographer of the master, the last movement of the A minor string quartet 'strongly recalls the B flat symphony', which was composed a year before it; and in the same movement there is a motif in C major, which appears in the *Fantasie* in C, op. 17, and also in the second symphony in C, a 'favourite motif' of Schumann's. The *quasi-trio* in the last movement of the A major quartet he thinks is 'appropriated' from a gavotte by Bach; while the development of the first movement of the trio in F introduces the theme 'modelled on the melody of the song *Dein Bildniss wunderselig*' (*Intermezzo* in op. 39). On the whole, Schumann escapes little scathed. Happy the composer whose 'reminiscences' are so largely of his own ideas! RICHARD ALDRICH.

[The question of the value of Schumann's chamber music is one which divides musical opinion at the present day. Many musicians will agree with all that our accomplished contributor has written, but there are others amongst us who assign to the composer's *later* works a much higher value than he does. In these circumstances, and in order that both schools of thought may be represented, I have, with Mr. Aldrich's assent, taken the unusual course of asking Fanny Davies, a pupil and intimate friend of Clara Schumann, to give a further description of the piano trios and the violin sonatas. She has contributed a causerie, written from the teacher's and interpreter's point of view.

As for myself, without claiming that all Schumann's later chamber music is on the same artistic level as the earlier—the G minor trio, for instance, has always appeared to me to be inferior to opp. 63 and 80—it is undeniable that the romantic strain in his nature is expressed with no less charm in the first two trios than in his earlier works, and is it not mainly Schumann the romanticist who has captured the sympathies of music lovers? As to the violin sonatas, they rank for me, and for a thousand other sonata players, among the glories of chamber music, ranking in interest with Beethoven, Brahms, and César Franck. When it was first published, Joachim wrote to Arnold Wehner from Hanover on 10 September 1853:

> 'I must not fail to draw your attention to the new sonata (D minor). . . . To me it is one of the finest creations of modern times, in the wonderful unity of its feeling, and the significance of its themes. It is full of a noble passion—almost harsh and bitter in its expression—and the last movement might almost remind one of a seascape, with its glorious waves of sound. You must play it; best of all with me some time!'

The harshness and the bitterness are tempered by moments of tenderness which *taken by themselves* might conceivably give the impression that Schumann was a sentimentalist, but taken with the context they are infinitely moving, and by way of contrast they enhance the essential manliness which is far more characteristic of the composer than his post-war critics are disposed to allow.

Apropos of the Phantasiestücke for piano trio (op. 88) and the short ensemble works of Schumann, I am moved to express regret that the word 'salon' has suffered so great a declension of dignity since the end of the eighteenth century—or a little later—what time the grandes dames of the ancien régime convened artists and intellectuals to their 'literary salons'. For such an audience, not specifically musical, a special type of music—refined, spiritual, free from all austerity—would seem to be indicated, and such is the music which Schumann (and Chopin and Mendelssohn) have since composed when in lighter mood—salon music, it may be said, but in a vanished sense of the word.

This trio is the delight of amateurs, and the smaller pieces in general would seem to be no less the delight of artists, for the Stücke im Volkston (folk stories) were given at no less than seventeen of the 'Popular Concerts' by Piatti, and were included quite recently in the programme of one of Miss Davies's own concerts by Casals. More might be said of the other 'great little' pieces, but I think I have said enough. EDITOR.]

SOME NOTES ON THE INTERPRETATION OF SCHUMANN'S CHAMBER MUSIC.

Summing up the spirit of Schumann's music, we have to understand the peculiarly individual type of his genius; the dreamy and the fantastic qualities of his romanticism. His melodies mostly emanate from the dreamy side, his frequent short rhythms from the fantastic side. But there is always the note of balance struck by a very important underlying rhythmic line, which gives the clue to these short rhythms: if this is neglected and misread, the effect of his music can become restless instead of fantastic. Schumann's genius continued to develop till the end of his activity; for instance, how different are the earlier quintet and quartet for piano and strings from the much later works, the three great trios and the violin sonatas. It is of these latter that it is desirable especially to speak, because their lines are probably less well understood than are the more obvious ones of the quintet and quartet, and there is not sufficient space to dilate, as I should like, upon Schumann's important and valuable short ensemble works or the light Humoreske trio (Phantasiestücke).

It should be borne in mind that between the earlier and later chamber music, Schumann had experienced the inspiration which ultimately gave birth to such works as the *Peri*, *Genoveva*, &c., and this no doubt influenced his later compositions for the chamber.

THE TRIO IN D MINOR. The long sweeping lines of the opening melody of the first movement (passionate and energetic) and the dotted notes which follow demand generous and sustained sounds and significant accents, as do the arpeggios. The working-out of this movement is notably beautiful; containing that wonderful episode in F major, like a hovering vision. Here Schumann has expressly written 'Tempo I only quieter', and it should be noted that the quietude necessary to convey the idea of 'wings' or 'hovering' is one purely of emotion and not change of tempo; even with the entrance of the semiquaver accompaniment the quietude still prevails. In the passage which follows, both breadth and unity are achieved through the medium of the even crotchets in the bass, both in the piano and the 'cello parts; the passionate outbreak which follows must ever remain noble. It should be noted how Schumann has characteristically anticipated the triplet idea by the hint in the 'cello part in bars 7 and 8 after the commencement of the working-out. A great example of Schumann's emotional resource is his treatment of the beginning of the 'vision' melody, nearly at the end of the first movement. The melody appears in D major (piano), but is placed upon the bass A (the violin also plays the octave A), and this A of course turns the whole idea into a 6/4, the chord which radiates expectation. This is immediately followed by the same chord (pianissimo), but on B flat and placed on the tonic bass B flat, which induces just for one moment a sense of absolute repose. This emotional achievement and the sudden awakening to the climax of the movement, the end, belong to the master moments of Schumann's genius.

If the scherzo—'lebhaft doch nicht zu rasch' (lively, but not too fast)—is taken too quickly, it not only spoils the scherzo itself, but upsets the balance of the whole work. For the wonderful slow movement which follows would never fit after a ramping scherzo, nor would Schumann's command of balance permit this. Also, if taken too fast it loses its 3/4 character, and groups itself in four-bar sections, thus turning the tempo, as it were, into common time; and if the dotted notes are cut off and played staccato instead of being well sustained, the theme loses its significance and becomes commonplace. The trio, in the same tempo, comes as a great contrast when played very legato throughout, and with a graceful flow.

The glorious slow movement, 'langsam mit inniger Empfindung' (slow and with deep inward expression), is a great example of the balance struck by the important underlying rhythmic line; there should be no difficulty with the ensemble if each player is 'taktfest' (able to keep absolute time, which by no means implies dry stiffness), and realizes the balancing places, for it goes without saying that each player must be thoroughly conversant with the score. Besides being one of Schumann's most poetical, it is one of his most powerful movements, and there is scarcely a beat in any bar that has not a definite sound from either one or the other of the instruments. It should be understood that the word 'bewegter' at the double-bar (the beautiful clause in F major) does not imply a great change of tempo; it is only relatively faster—a moving forward; the whole movement must retain its repose and its intimacy. Three bars before the end of the movement, the last quaver passage for the piano should be of an ethereal pianissimo, leading to those two last chords, wonderful in their note of mystery, and time should be given for contemplation before leaving the last chord with the pause. All the more significance and surprise then attaches to the joyous reality of the fiery first theme of the exuberant yet dignified last movement, which must never lose its dignity by being played too fast. After the double-bar at the beginning of the passage in musette style, the semibreve given to the violin and 'cello should be started with a well-brought-out, rich tone before suddenly dropping to piano; they must coalesce with the piano, and not be relegated to a mere obbligato; also each of the crescendos should be accentuated by a sudden drop before the next one; all this, of course, without disturbing the flow of the whole long line. No easy matter to control, but the effort is well worth while.

At the beginning of the coda, the master's direction 'nach und nach schneller' (bit by bit quicker) must be literally interpreted, and accomplished in well-phrased musical sections. Some players reach their ultimate tempo at the minims, but by not taking the whole movement too fast, the effect of increasing speed to the very end is much greater, and the excitement is realized. Be it understood, it must never suggest a horse romping home to his stable!

THE SECOND TRIO IN F, op. 80. Though Schumann gives the direction 'sehr lebhaft' —which I should like to translate, 'very much alive'—the liveliness of this 6/8 depends on the iambic rhythms within the two main beats. Obviously one cannot count six, but the main beats must allow room for the details. Schumann intends no change of tempo in the episode at the beginning of the development, which of course is based upon the first phrase of his song *Dein Bildniss wunderselig*', and naturally gives the clue to the general tempo, clearly showing that the 6/8 time must not be taken too quickly. A subtle semblance of change of tempo in the sense of more quietude is, it is true, suggested, but any violent change upsets all balance and unity.

The second movement (mit innigem Ausdruck—with inward expression) is one of Schumann's most moving lyric poems in large form. What can surpass the tender poetry of that duet between the violin and the 'cello? If he sounds sentimental, that is the fault of the reproducer. It is significant that in this slow movement Schumann's warmest melody soars above a strict canon between the 'cello and the piano. The line of octaves in the left hand of the accompaniment given to the deep pianoforte bass secures the balance and unites the ensemble into one continuous flow; this first long sweeping melody is followed by a very beautiful line of short phrases (which line may be likened to the gradual unfolding of the petals of a beautiful flower) and culminates in an independent melody subsequently developed.

These semiquavers form an artistic anticipation of the melodious passage for the strings which follows. After the double-bar there occurs the word 'lebhaft', which will puzzle players who interpret it as denoting a really quicker tempo. It merely implies a livelier mood, which can easily be expressed without change of tempo if the rest has not been played too slowly and dragged.

The intermezzo is marked 'in mässiger Bewegung' (with moderation of movement). To realize the wistful and floating tranquillity of this very poetic section, the semiquavers in the left hand of the piano must on no account be hurried; there must be no jerky movement to spoil its graceful flow. The whole movement must be exquisitely poised, and suggest wings. At the end the semiquavers of the last four bars must be only very slightly retarded in order to preserve the graceful simplicity of the whole delicate scheme.

Finale ('nicht zu rasch'—not too fast). The theme of the last movement is conceived clearly with the idea of contrapuntal development. The whole interesting working-out is contrapuntal, and at the coda, after the pause, it is the bass which supplies the balance and holds the long line to the end—a great characteristic of Schumann. The whole mood of this movement is one of intimacy, and reveals Schumann the narrator.

THE TRIO IN G MINOR, op. 110. This work reveals Schumann the dramatist. On playing the first movement, his direction 'bewegt doch nicht zu rasch' (agitato but not too fast) gives food for thought. It is always interesting to find the reason for things that are not obvious. One great characteristic of Schumann's agitato is that he gives scope to the player to convey the effect of passion without flurry; and in this instance the effect is achieved by the manner in which the accompaniment is played, for if the left-hand bass be rendered with sufficient support, the agitato effect is conveyed by coming in a little late with the arpeggio in the right hand. All the same the idea of the 6/8 must be felt in the third and sixth beat, in order to convey the upward sweep, which must after all be strictly rhythmic in its freedom. In the working out, the passage for pizzicato 'cello, followed by a similar one for the violin, must convey a sense of the ominous. Towards the end of the coda all becomes more and more shadowy, but never tranquil.

The lovely slow movement, 'ziemlich langsam' (rather slow), is an example of how much greatness can be compressed into a short space. Though the movement starts as a purely lyrical duet for the strings, it merges into the 9/8 section, which is on the borderland of dramatic and fantastic expression, and gives balance and strength to the whole.

The next movement in C minor can only be described as shadowy, flitting, and fantastic. As in the first movement, the same conflict exists as regards the composer's direction (rasch=fast) and the mood of the music. In this instance, however, a compromise can be made; for the mysterious shadowiness is certainly more apparent if the movement be not taken too fast; though on the other hand, if played on the slow side, it drags and loses all sense of shadowy flitting. The whole scheme is too delicate to admit of more than the most ethereal tone. It demands perfect phrasing, beginning well and ending well, with a true feeling for the bar accent, but without stress. A good clue to the principal tempo of the whole movement is found in the sustained dotted notes and light triplet passages of the A flat portion. The enchanting melody in C major is only very little slower than the preceding part, the one tempo being beautifully joined to the other by a slight ritardando of four bars.

The fourth movement, 'kräftig, mit Humor' (strong, with humour). Though the German word 'Humor' often relates to mood rather than to humour in the current English sense, the opening theme of this finale is so deliciously droll and witty that I am irresistibly reminded of the contagious fun in a famous scene from Moliére's *Bourgeois Gentilhomme*. This kind of wit is completely lost if the movement is played too fast.

The strong accents on the off beat, together with the exuberant high jumps (of Florestan), require much time given to them in which to convey their story to the listeners.

Another side of Schumann's 'Humor' comes to light in his treatment of the D major section, which is a reappearance of the C major lyrical melody of the previous movement, now in D and more intensive. Here, it will be seen, both Eusebius and Florestan are present. The sforzando idea having developed into a march in G minor, this is suddenly cut off to give place to a most exciting passage leading back to the original tune, now more exuberant than ever. The joyous mood continues up to the end. Especially striking is the last recurrence at the double forte of the lyrical phrase now in G major; the same melody, but in what a vein of ecstasy! This last movement is a notable instance of the many-sidedness of Schumann's 'Humor'.

THE VIOLIN SONATA IN A MINOR, op. 105. It starts at high pressure. The entry of a passionate melody with its impetuous crescendo from the first note C to the sforzando F, followed by E, E, D sharp, strikes the key-note to the character of the whole movement; and the immediate reiteration of the F, E, E, D sharp and the grouping of all of these in one connexion give the clue to the whole outline.

Added to this, the nature of the pianoforte part, with its steady moving and supporting basses and the breathless agitato of the noble arpeggio figure in the right hand, gives the balance.

This first theme is notable for its musical resource in that it adequately supplies not only the first but the second subject, the working-out, and the coda—as well as many other details, developed from parts of it. It is interesting to compare the opening of this first movement with that of the trio in G minor, op. 110, where one finds the same treatment of an agitato accompaniment, already a characteristic of Schumann as far back as op. 11 and even earlier.

Schumann has frequent use for many accents; and accents of course relate to the emotional value of the notes upon which stress is laid. If however these are regarded merely as a succession of equally important emphasized notes, the resulting interpretation must perforce be either very heavy or very monotonous. Take as a small example the preparation for the climax of the first theme, and begin at bar 19 from the commencement of the movement; each accent should be only relative (either an accent impresses an idea, or it helps the next idea), for only relative values can preserve the long line and the climax. Each of the four bars of that ascending sequence on a pedal E has its own underlying idea; though if these are seen merely from a 'wall-paper' point of view, each bar may appear to consist of the same intervals of a fourth with an accent on the second note! And at the climax itself, the persistent reiteration of the broad high F's on the violin, with the sudden fall to G sharp and then down to the lower A, is very impressive when rightly connected. It is significant that, at the climax, the accentuated notes in the piano part cease after the first sforzando, and strong chords, forte but not accentuated, take their place. These same three little notes have an underlying idea of yearning aspiration when placed in sequence upon the pedal C, with the rich arpeggio accompaniment for the piano as they lead into the 'Uebergang' (the transition to the first subject at the end of the working-out)—which Uebergang is so subtle that one scarcely realizes it when it appears.

How different is the effect on the listener of the calm tenderness of the second theme when it comes in C major, and that of the self-same melody when it bursts forth into A major—Schumann's 'key of the sun'. Here one is indeed bathed in warmth and glow. Very notable is the surprising drop from this moment of ecstasy to the sudden hush of the following pianissimo bars leading to the coda, where the violin recalls the melody of the commencement of the sonata as though heard from a long distance, and, through this, brings back that mood. This recall is placed upon very significant basses (call them pedal points) on F and on E, as ground work, which indicate the harmonies, and a second one on the C above, to complete the chord; whilst the right hand has a long pedal A in broken octaves. Note the touch of passion expressed by the moving semitones, both in bass and broken octaves, by which the whole movement remains homogeneous. The busy semiquaver passages for the violin with the short dry chords for the piano (most effective without pedal) set off the noble climax of this great movement.

The second movement, in F major, is a poem of pastoral simplicity. This mood must be preserved throughout.

To play the F minor section too eagerly, or on the other hand to drag it, makes it fall out of the scheme; it is an exquisite picture which must never walk out of its frame and must preserve its simplicity. The same applies to the D minor section, which of course must go ahead a little in idea, though not in reality. The whole movement demands treatment from both players by which all manner of nuances can be controlled and yet remain pianissimo. This is born of great but restrained strength, and that is the secret of real transparency.

How uncommon to take a pedal point as a principal subject! But the opening semiquavers of the third movement get their flowing line from that very placing of them in conjunction with one common bass. Unless the separate bars are thus connected, the result is trivial and jerky; while as they stand, the semiquavers flow as in Bach, by whom, we know, Schumann's mind was greatly influenced. Such an opening as that of the third movement was only possible as a contrast to the two previous ones.

The second subject is of course to be rendered with broad humour and, at the same time, adamantine rhythm. In the working-out the E minor section should be weighty and important and of the same adamantine rhythm. These chords prepare the way for the startling transformation into a glowing melody in E major, so full of sincerity and warmth that one cannot bear to leave it. How often have I had the joy of playing this sonata with Joachim. One can never forget the quality of his violin when at the triumphant climax he made it sound like a horn. But it was when one heard this sonata interpreted by Clara Schumann and Joachim that one realized all it has to tell.

Just before the coda there comes a pedal point on the deep F, and a sudden hush, while the violin recalls the first theme. When Joachim played it, it seemed as though everything came to a standstill in order to listen to this melody from afar. At the same time note the treatment of the softest possible pianissimo semiquavers for the piano and the manner in which they prepare the way and lead into the noble and dignified climax of this great sonata.

The Violin Sonata in D minor, op. 121. Essentially an ensemble work—in which each player must be thoroughly conversant with both parts. After a broad and dignified introduction—fairly slow and suggestive of tragedy—the sforzando chord leads to the long-breathed (getragen) melody for the violin, with an excitable rhythmic figure in the piano part. The even steps of this deep-breathing melody and the bass of the piano balance the passionate character of the syncopated figures in the right hand; all the more, then, should the violinist keep steady time to unify this balance. After the double-bar in the working-out there come many illustrations of that note of balance struck by a very important underlying rhythmic line; in this case it is nearly always the bass of the piano. There need be no difficulty if both players understand the art of exact time-keeping.

The scherzo is very joyous with its lively, playful mood full of youth and vigour, often suggesting a hunting song. Both Eusebius and Florestan reveal themselves in the two delicious trios, but note that the whole must be played at one main tempo throughout, otherwise all is lost.

The third movement is marked 'leise und einfach' (soft and simple). When the pizzicato is played very gently and gracefully, the tender character of the melody is revealed. If both violinist and pianist keep to Schumann's simple instructions, the beauty of the movement cannot be missed. (The clue to the tempo for the previous scherzo is of course found in the E minor triplet section of this movement.)

The theme of the fourth movement greatly depends on its rhythmic structure. If the first two bars are played piano and the answer to them (bars three and four) played forte and not too fast, a great contrast will be revealed. The lyric character of the second theme is beautifully anticipated and prepared in the bar before it. (Note that this poem is a development of part of the same one, treated in so many different moods in the G minor trio, op. 110.) This exquisite section must be treated freely, though rhythmically at the same time—and plenty of time given to the dreamy end, though it must not degenerate into a real ritardando. The working-out is alternately impressive and fantastic, and from the moment that D minor suddenly becomes D major, a note of triumph is struck which remains to the end.

I should like to recall some words of Clara Schumann to me during lessons: 'Schumann is nothing if he is not rhythmic. He is a poet, full of sentiment and fantasy, but he is never sentimental; you must never make his music sound sentimental.' 'Schumann never wrote a note, a rest, or a dot which has not its meaning.' Therefore the first thing in approaching any work of Schumann, whether great or small, is thoroughly to examine it and 'play what is written. All is there for those who have insight.' Fanny Davies.

SCHUPPAN, Adolf, b. 1863, German composer.

Quartet, str, F	op. 5	B. & H., 1890.
Trio, pf, v, vc, a mi	,, 6	,, ,, 1891.
Phantasie, pf, v	,, 12	,, ,, 1895.
Serenade, pf, v	,, 13	,, ,,
Sonata, pf, vc (or v)	,, 7	Simrock, 1892.

Adolf Schuppan is known chiefly as a composer of chamber music. Dr. Altmann (*Handbuch*) gives an analysis of his quartet, which he considers to be admirably suited for the amateur repertory, but not for public performance.

SCHUPPANZIGH, Ignaz, 1776–1830, Austrian violinist.

Schuppanzigh was the leader of the famous Rasoumovsky Quartet (*q.v.*). In 1808 he founded a Quartet whose mission it was to spread abroad a knowledge of Beethoven's works, the other members being Mayseder (2nd violin), Weiss, and Lincke. Schuppanzigh kept the Quartet together till his death. Schubert's quartet in A was dedicated to 'his friend I. Schuppanzigh' in 1826.

Schuppanzigh was himself a composer of chamber music, which consisted for the most part of works for principal violin with string quartet or trio, and was published at Vienna. At one time, from an entry in Beethoven's diary for 1794, he appears to have given violin lessons to the master. Schuppanzigh was very fat, and 'My Lord Falstaff' formed the subject of endless jokes on the part of Beethoven. A piece of musical drollery, 'Praise to the fat', is published in *Grove*.

Schuppanzigh was in his early days a fine amateur viola player, but acquired later so remarkable a talent for the violin that he was advised to adopt a professional career, and was one of the first to tour in Germany as a quartet leader. He is an outstanding figure in the history of chamber music. Editor.

SCHÜTT, Eduard, b. 1856, Austrian composer of Russian birth.

Quartet, pf, v, vla, vc, F	op. 12	Rahter.
Trio, pf, v, vc, c mi	,, 27	,,
,, ,, ,, ,, e mi	,, 51	Simrock.
Walzer-Märchen, pf, v, vc	,, 54	Simrock; U.E.
Five *Tone-pictures* (*Episoden*), pf, v, vc	,, 72	Simrock.
Sonata, pf, v, G	,, 26	Rahter.
1st suite, pf, v, D	,, 44	Simrock; U.E.

2nd suite, pf, v, E	op. 61	Simrock.
3rd suite, pf, v, a mi	,, 86	,,
Fantasie, pf, vc, A	,, 63	,,

Schütt has made a name for himself principally as a composer of piquant salon music. His musical nature leans to the light and pleasing, and he has written charming little mood pictures, mostly bearing poetic titles and not without poetic feeling. In contrast to the shallow salon music of some composers, his work maintains a certain high level. He avoids the trivial, and his harmonies, which show French influence, are charming, simple, yet full of variety. His ambition drove him to adventure on more ambitious work; but though he does not always prove himself quite equal to the spiritual and artistic requirements of sonata form, he has written numerous chamber works, not very profound, but perhaps all the more effective.

Schütt feels most at home in the freer forms; thus, his three suites present many attractive features. The first, op. 44, in particular, makes an impression of great freshness; the scherzo-vivace is charming, and the canzonetta with variations most captivating. Very joyous and temperamental, too, is the rondo *à la russe*, the piano part of which is rather difficult, but full of interesting details.

In the second suite, op. 61, the introductory movement and the sparkling scherzo deserve special attention, but the third suite, op. 86, is hardly equal to the others in invention. The 'cello fantasy also demands notice. A passionate first movement, an emotional intermezzo, and a fervent andante bear witness anew to the composer's talent. The parts allotted to the two instruments are easy to play and characteristically treated.

In his piano quartet Schütt for the first time comes into direct contact with sonata form, without, however, as yet being altogether able to fulfil its demands. His violin sonata cannot be pronounced a satisfactory work, for it has many obvious technical defects. The trio, op. 27, on the contrary, shows decided progress, both invention and structure being excellent.

The same may be said of the trio, op. 51, which the present writer considers to be Schütt's best chamber work. The first movement opens with an expressive subject, played unisono by all the instruments. A transition leads to the second subject, which forms a happy contrast, with its peacefully swaying triplet rhythm, and the movement ends with an effective stretto. The scherzo is not wanting in a certain charm, particularly of rhythm, although Schütt is not here heard at his best, and the trio is somewhat trivial. The andante strikes a warm, emotional note, which, particularly towards the close, becomes very intense, and it may be relied upon to produce a good impression, while the forceful finale *à la russe* is an excellent movement. Beginning andante tranquillo, it soon passes into a temperamental allegretto con moto, which is accelerated to allegro vivo, then interrupted by a calm intermediate section, after which the rapid tempo is again resumed and maintained up to the stormy close.

In his chamber music Schütt has remained the high-class drawing-room musician whose aim is rather to affect the senses than the intellect. Thanks to his earnest endeavour he is sometimes able to rise to a height that commands respect; in general, however, he remains mainly on the surface, for which reason the art of chamber music is not indebted to him for any noteworthy stimulus. RUDOLF FELBER.

[The violin suites, bold, dashing pieces, were in the repertory of Schütt's friend, Émile Sauret (one of them was dedicated to him). Next to them his best-known composition is the trio, *Walzer-Märchen*, a gay, irresponsible work in three short movements, the fate of which lies in the hands of its interpreters. It can be made to sound very banal, but it can also prove irresistible if interpreted in the authentic Viennese fashion. It is invaluable to concert-givers who are in search of a light number of the kind which pleases a general audience. The trio *Episoden*, op. 72 (5 *Stimmungsbilder*), is also very attractive. EDITOR.]

SCHÜTZ, HEINRICH, 1585–1672, famous German composer, also known as Sagittarius.

Duet, *Why so troubled, O my spirit*, sopr. and contr. voices with pf, 2 v, vc, B. & H.

Schütz's complete general works were published in sixteen volumes by B. & H. about 1885 (*v. Grove*).

SCHYTTE, LUDVIG THEODOR, 1848–1909, Danish composer.

4 easy little suites (*Fantaisies, Rêveries, Souvenirs, Serenade*), pf, v, vc, C, F, G, B flat	op. 132	Hansen.
Kinder-Suite, pf, v, vc, c mi	,, 142	Rahter.

Originally trading as a druggist, Schytte was trained for the musical profession, and became ultimately a pianist and composer of some distinction. His chamber music was obviously written for young beginners.

SCONTRINO, ANTONIO, 1850–1922, Sicilian composer.

Three quartets, str, g mi, C, a mi	Carisch, 1901.
4th quartet, str, F	Eulenburg, 1920.
Prelude and fugue, str. quartet, e mi	,, 1913.

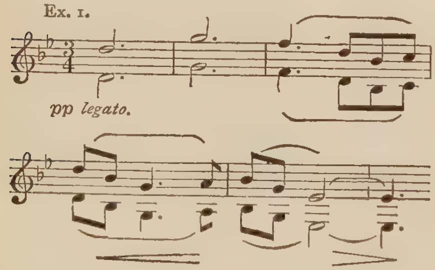
Scontrino's chamber compositions are very few as compared with his other works, but, whereas the latter are hardly known, his most successful chamber works, especially the quartets, have established themselves permanently.

In order fully to appreciate this very small number of fine chamber works, and to avoid giving a false idea of the composer's wide-ranging artistic activities, the whole of Scontrino's work should, properly, be considered. For reasons of space, however, this article must be confined to a description of the chamber works only.

The Quartets. Scontrino's quartets brought him fame, because in style and form they approach the best classical models and the few Italian masterpieces of the kind. He had three particular qualities which make for success in this branch of music: firstly, an aristocratic and meditative artistic temperament free from theatrical display; secondly, a thorough knowledge of the technique of the strings, due to his being a virtuoso contrabassist; and lastly, an unusual mastery of counterpoint, acquired during his studies. This last statement is confirmed by the fact that in 1898, very shortly after his first essay in quartet writing, he was appointed professor of counterpoint and composition at Florence. But the existence at that time of the Florentine Quartet (formed by Faini, Ciappi, Cagnani, and Broglio, by whom the G minor quartet was first played, Jan. 14, 1901) was undoubtedly a factor in inducing Scontrino to try his hand at quartet composition.

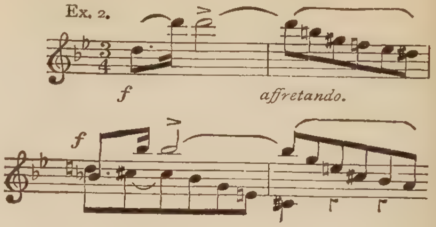
The First Quartet, in G minor. In the first movement, allegretto moderato appassionato, two themes of almost equally impassioned character are opposed, the needful contrast being provided, however, in the episodes of the middle section, as also in the remaining movements, which give vigour, spirit, and variety. The movement opens with a simple and flowing melodic phrase on unaccompanied viola and second violin, in octaves:

Ex. 1.



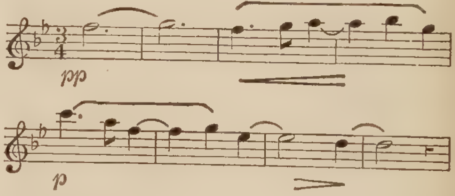
The suitability of this theme for imitative or canonic treatment is quickly shown at its second appearance, when the first violin answers the bass at the octave. Here the canon is of very brief duration, and gives no hint of the coming developments. A third exposition of the same theme in the dominant serves to prepare the entry of the second subject. The episode which links the second and third presentations of this first theme should not pass unnoticed, as the composer evidently intends it to invest the hitherto cantabile melodic line with vigour, and with a new and more passionate character. This episode is entrusted to the first violin, which is answered by the second:

Ex. 2.



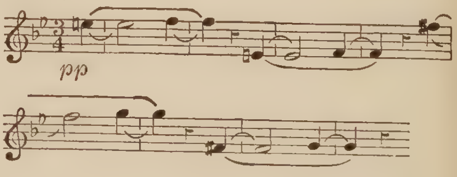
After the final cadence of this exposition of the first theme, the second subject (moderato come lontano) is introduced with a clarity which leaves no room for doubt. The direction 'moderato come lontano' has regard rather to the character than the speed of the new subject,

Ex. 3.



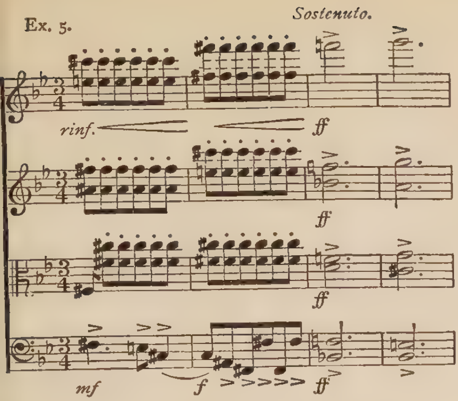
which is in regular, eight-bar sections, in the key of B flat major. After the first four groups, the motif is continued in a kind of codetta, più mosso, developed into a progression of ascending appoggiaturas—

Ex. 4.



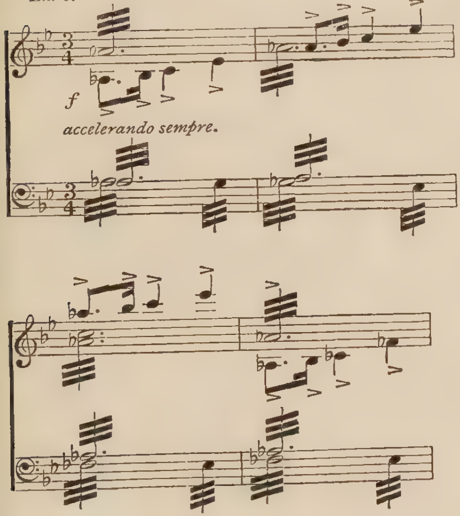
which closes the exposition of the second subject. Now the composer, probably with the idea of calling attention to the approaching development, breaks the second subject into harmonic episodes, leading to a first brief climax at which the first two bars are heard in tempo sostenuto. The transition to the sostenuto embodies an interesting harmonic device, the dominant chord of B major suddenly changing back into the chord of B flat (Ex. 5). Before reaching the point at which the repeat 'da capo' usually occurs, Scontrino feels the need of a short harmonic digression to a more distant key, with the object of emphasizing the actual cadence. He takes a fragment of the

Ex. 5.



second theme, namely its third bar, now in shorter notes—

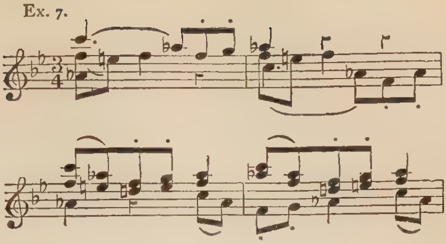
Ex. 6.



to modulate and finally to resolve into the key of B flat major with a rapid and vehement figure for all four instruments in unison. Here the composer puts the double-bar, but, instead of repeating 'da capo', he continues with three bars of chords modulating to D minor, and the development begins with the repetition of theme I.

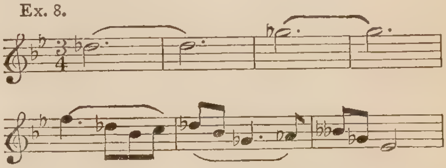
The capacity of this theme for 'cancrizans' treatment is now fully revealed. It is introduced by the viola, accompanied by a quaver figure, and is answered by the second violin at the fourth above; it then appears on the 'cello, followed four bars later by the violin. But the best use of this theme is seen in the development of its third bar, which not only affords fresh material for imitation—

Ex. 7.



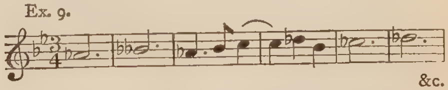
but also provides animation. With this object he passes from più mosso to agitato, when the whole motif is entrusted to the viola, the first two notes being augmented in value—

Ex. 8.



still keeping to the third bar of the theme, while the design is diversified by a quaver-figure above it. This episode, entirely devoted to the first theme, is followed by another, in which the second theme (Ex. 3) forms the subject of real development. It starts with a quiet and simple reminiscence on a pedal F, but, after a few bars, two short staccato notes, followed by a general pause, herald the entry of the second theme, now vivo, and in a peculiar form. The melodic line, in D minor, in which key the theme is presented, should be as follows:

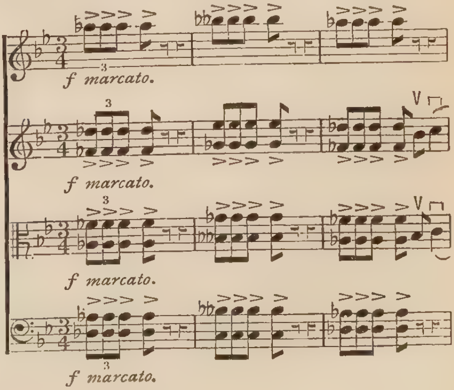
Ex. 9.

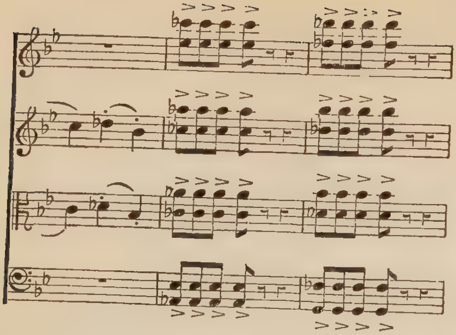


&c.

This, however, is the form now given to it by the composer:

Ex. 10.

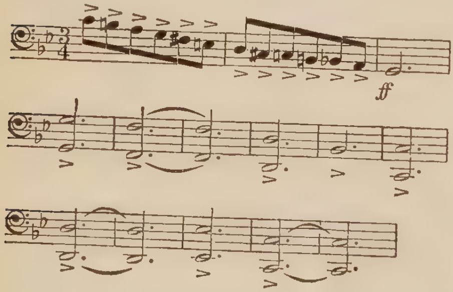




Four modulatory periods follow each other in similar fashion; then the triplet movement continues without intermission, slackening in speed till it reaches a sostenuto, in G minor, in which a solemn version of theme I is reproduced in a singing phrase on the 'cello, in notes of augmented value, accompanied by triplets from the viola and second violin, which insistently prolong the previous movement. In the general scheme of the work, this entry of theme I corresponds to the reprise. In fact, but for the triplet accompaniment and the vague hint of the tonality of G major, there would be no doubt that Scontrino intended this solemn entry of the first subject to mark the beginning of the third section of the movement, especially as this repetition of the first theme follows the second, in E flat major, with its cadential episode (Ex. 6), from which the final coda is derived.

Before the end, this third section dies away in an undulatory movement, which is closed by a few sharp chords; then the 'cello gives out an amplified version of the first theme in double-stops—

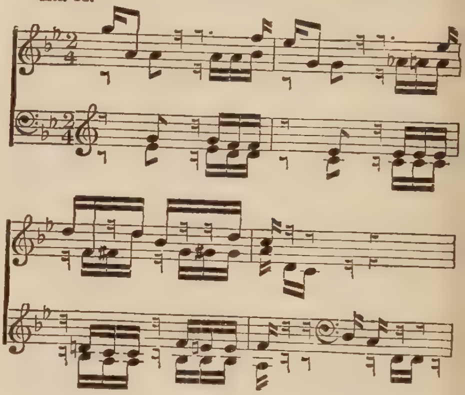
Ex. 11.



while the three upper parts are occupied in rapid and turbulent contrapuntal passages.

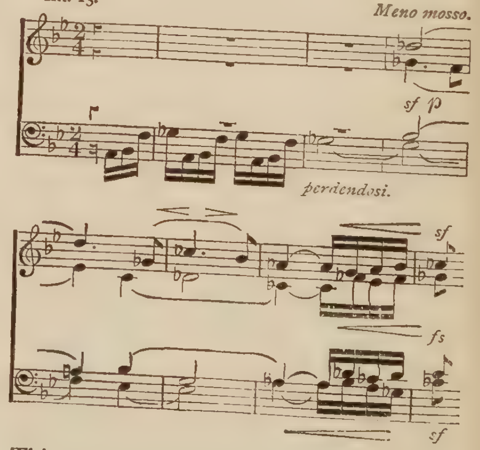
The scherzo comes next, the object of this order being evidently to give variety to the work. In fact, the spirited yet graceful rhythm and the insistent pizzicati of the scherzo break the uniformity of mood which characterizes both the first movement, with its tranquil but impassioned cantabile, and the adagio with its even singing rhythm. In this second movement the composer gets away from the usual formula A—B—A, i.e. scherzo—trio—scherzo. The first section seems to be conceived in one piece, i.e. without the usual repeat. The graceful theme of the first violin is answered by the pizzicato of the other three instruments:

Ex. 12.



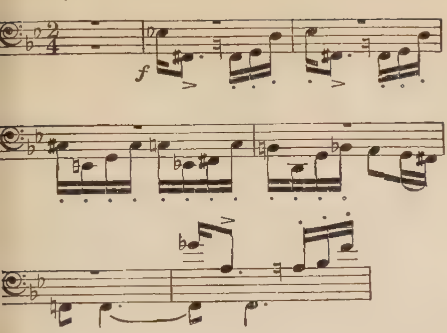
it is in groups of four bars always in different keys, and is followed by a long più mosso section, with dialogue between the instruments. This concludes with a short repetition of the theme, interrupted by broken pizzicato arpeggios from the 'cello; then comes a brief cantabile phrase, set like a pearl, as it were, and bringing relief from the rhythmic movement:

Ex. 13.



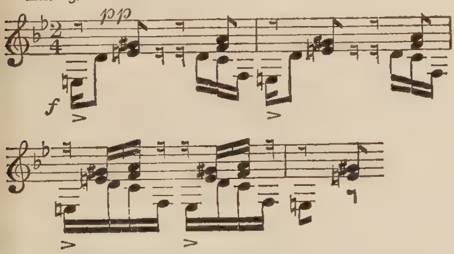
This motif might be mistaken for the beginning of a trio, but is only a passing episode. After a repetition in G major there is a general pause; then the 'cello leads off with the opening rhythm (Ex. 12), answered in turn by viola, first violin, and second violin, like a fugal exposition:

Ex. 14.



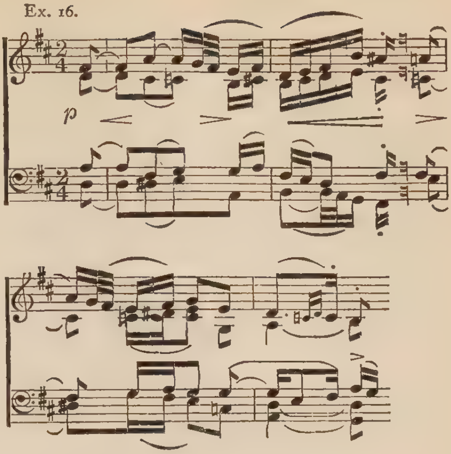
This entry and the manner of its presentation by the four instruments prove that Scontrino prefers to have a development rather than a trio for the middle section, but this alteration of plan makes no difference to the character of the movement, which is enriched with new elements, such as the amplification of the theme—

Ex. 15.



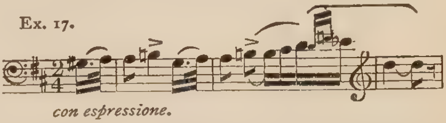
which is not without a certain grotesque humour. After twice repeating the melodic figure (Ex. 13), the composer passes on to the recapitulation, an octave higher, and always pizzicato. Before the end there is a languid reminiscence of the pathetic phrase (Ex. 13), repeated slowly; then a rapid volley of ascending and descending pizzicato arpeggios bring the movement to a close.

Ex. 16.



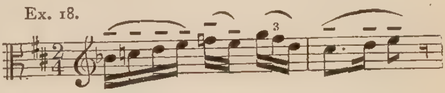
The third movement, an adagio, is also in binary form, but with the first theme predominating. Though the melody as well as the form of this first subject on the first violin is quite in the manner of the classical melodic phraseology, a certain harmonic unrest is already felt at the second bar, when the transition to the key of F sharp minor lends to the melody a certain romantic air quite in keeping with the rest of the movement. Here is the passage (Ex. 16). This melody, announced by the first violin, is interspersed with syncopations, beginning at the ninth bar, by means of which added strength and variety of expression are obtained. A second episode, hardly amounting to a theme, is introduced at the sixteenth bar with a new phrase on the 'cello, answered by the viola:

Ex. 17.



This brings change of harmony, modulating towards B flat major, without altogether leaving the original key, which returns again after bar 20, with the re-introduction of the first two bars of the theme (Ex. 16) on the dominant of the key of D major. The second bar of this theme serves as a link between first and second subjects, and is delicately modulated when presented by the first violin and answered by the second. It gives the impression of a modulation to the dominant of the original key, but is, in fact, only a short melodic figure which functions as second subject:

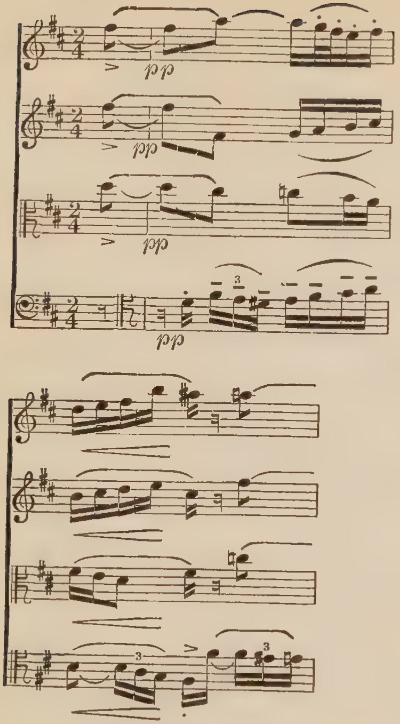
Ex. 18.



The importance of this short phrase in the general scheme is obvious, as the whole central section of the adagio is derived from it, this section ending with an ingenious contrapuntal superposition of the two subjects (Ex. 19).

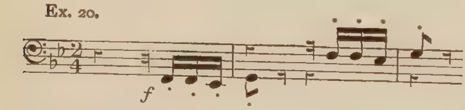
Here the focus of the movement is reached, for if the working together of the two ideas is a synthetic expression of the thematic content, the statement of the first theme given out by the first violin serves also as a recapitulation of the first part. Except for a few ornamental variations, the melodic periods hereafter succeed each other in the same manner and the same keys as before; then comes a short coda in which the triplets of the second theme form the conclusion, *morendo*.

Ex. 19.



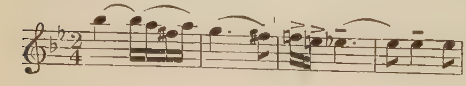
The fourth movement (allegro vivo) is similar in structure to the others, differing only in the agitated character of its melody and harmony, and the definite colour derived from the predominance of the minor mode. Although the plan of the thematic phrases is clear enough, they give an impression of restless anxiety, accentuated by the succession of frequent chromaticisms and harmonic digressions to keys remote from the tonic, G minor. The episodes, too, which serve to connect the principal subjects do not lack originality. But the chief element of cohesion is the unification of the thematic individuality and the association of the subjects with the complementary episodes derived from an initial rhythmic figure:

Ex. 20.

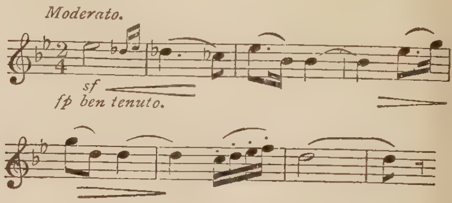


This, which serves as a prelude, not only prepares the entry of the first subject— but accompanies it unaffectedly, and occurs again as a link-subject connecting the various repetitions. There are really only two of these repetitions in the first section, for the third, always in G minor, is intended only to serve as a modulatory passage towards the second theme:

Ex. 21.

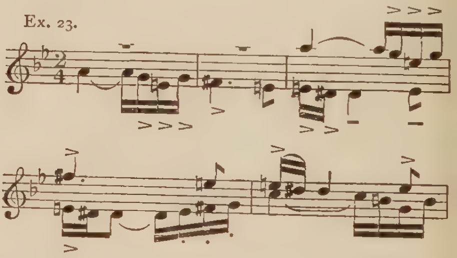


Ex. 22.



On these elements is based the whole structure of the movement, for the development, as also the concluding section in fugal stretto, is largely in canonic form, to which both first and second themes (Exx. 21, 22) are admirably adapted, and which is employed by the composer with freedom from scholasticism. In the middle section it is chiefly the canon a 2 at the octave— the final canon, too, is at the octave, with some chromatic liberty; then comes the solemn close in G major, with a succession of chords forming plagal cadences.

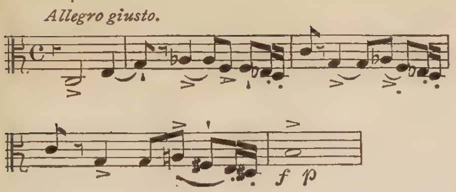
Ex. 23.



In this first quartet Scontrino lays down his constructive principles. Deriving from the classical models, in which only the first movement is necessarily in sonata form, he extends this principle to the other three movements, but with due consideration of the particular character of each. He makes no concession to romanticism, unless it be a certain touch of melancholy in a melodic phrase here and there, in which he seems to waver between Mendelssohn and Brahms. As a contrapuntist he does not suffer from academic rigidity, and his writing is straightforward, clear, and logical.

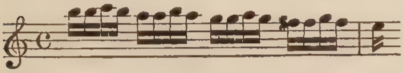
The Second Quartet. Compared with the first quartet, the second, in C major, is more synthetic with regard to its themes. The melodic ideas have more brevity and conciseness. The first subject of the first movement,

Ex. 24.



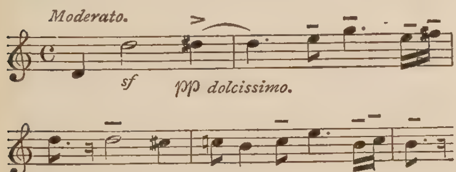
which is rhythmic in character, is accompanied by an undulating semiquaver figure, and from these semiquavers is derived the figure—

Ex. 25.



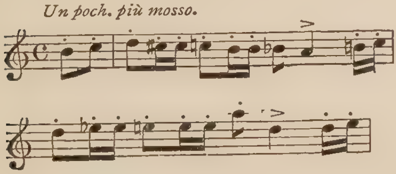
which serves to envelop it in a contrapuntal web. The rhythmic character of theme 1 contrasts with the even cantabile of the second subject—

Ex. 26.



which begins on the fifth of the scale of the dominant key (G major). But this is followed by an episode of quite different character, a quasi-scherzo, in light staccato—

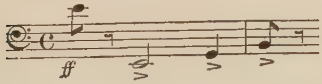
Ex. 27.



in which sparkles a glint of humour that helps to brighten the movement. With the repetition of Ex. 25, the repeat is reached; then comes the development.

This is based on the semiquaver-figure (25) with the object of keeping up the motion, then the first melodic fragment of theme 1 is taken and repeated:

Ex. 28.



This passes in imitations from key to key and from one instrument to another. And when the life of this fragment seems to be exhausted in breathless syncopations with accelerated speed, the second subject (26), in notes of augmented value, announced by viola and first violin, prepares the entry of the staccato theme, which is carried on in fugal form by the 'cello, and followed by a canon at the octave. After this graceful and interesting contrapuntal episode, Scontrino prepares for a vigorous recapitulation of the first part, with the first subject in C major, by a continuous slackening of the tempo. To a poco meno succeeds a meno mosso, when the second theme is heard on the first violin against undulations of the 'cello on a pedal D. In this way he reaches the recapitulation—the theme *ff* on 'cello and viola, with the impetuous rush of the semiquaver-figure on the two violins—and makes it clear and evident that the movement has reached its structural climax.

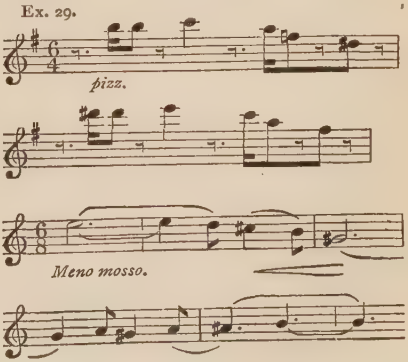
Following the rules of classical sonata-form, the composer now modulates so as to reproduce the second subject in the key of the tonic. Then, starting the semiquaver figure once again, in the form given in Ex. 25, he reaches the coda by way of a chromatic ascending progression of a few bars, *pp*, più mosso e stringendo, ending with rapid *ff* chords alternating between the key of the tonic and the subdominant minor.

The second movement is in the nature of a scherzo, but differs from the classical form derived from the minuet. Here, as in the first quartet, Scontrino shows a strong predilection for pizzicato, and for the contrast of alternate pizzicato and legato phrases. He means to emphasize the playfulness of his ideas by sheer speed; this is clearly shown by the indication, 'Il più presto possibile'.

The following plan shows the thematic arrangement and the construction:

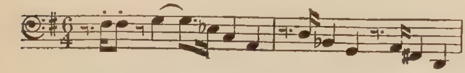
Exposition. { A—scherzo, E minor,
B—cantabile, D major,
Recapitulation. { A—scherzo, E minor,
B—cantabile, G major,
Coda. E minor.

Ex. 29.



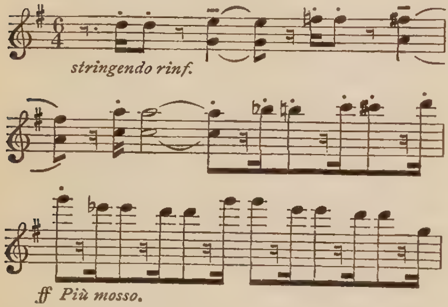
It will be seen that A is much more fully developed than B, forming, as it does, the real framework of the movement, and finding its way with its lively rhythm even into the second (cantabile) section. The transformations and developments of A are carried out in various ways:—the pauses are omitted, or pizzicato replaced by arco passages—

Ex. 30.



or a rhythmic fragment becomes a continuous phrase:

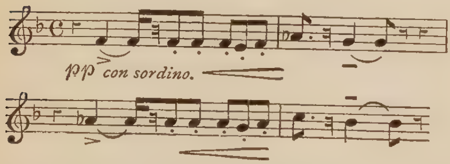
Ex. 31.



From A, therefore, is obtained all the material needed to prepare for the cantabile, B, to connect the latter with the recapitulation and, finally, to build up the coda.

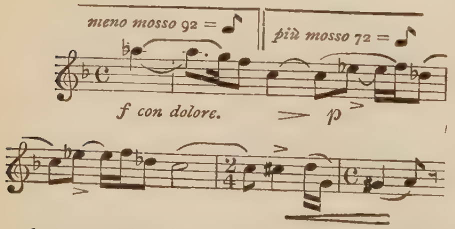
The first eight bars of the andante sostenuto, which follows the scherzo, are curiously constructed, the first four—

Ex. 32.



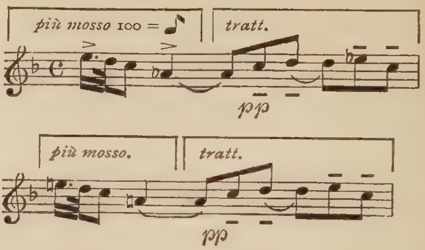
being used as a preparation for the second four—

Ex. 33.



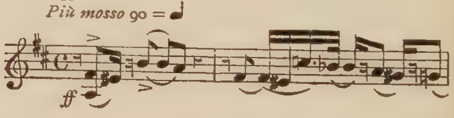
and, whereas in the first group the rhythmic element predominates, the chief characteristic of the second is melodic expressiveness. This first theme is presented three times consecutively in the first section, always in a different harmonic dress. While Ex. 32 is repeated homophonically by the four instruments, Ex. 33 is ornamented with imitations which enhance the contrapuntal interest. When it reaches its third repetition, the figuration of the second group is entirely altered—

Ex. 34.



and in this form it opens the way to elaborate episodes requiring frequent modifications of tempo. In this movement there is a certain agitation, which is precisely indicated by the composer, not only by numerous directions, such as 'Un poco agitato, meno mosso più affrettato', &c., but also by definite metronome marks. The phrase given in Ex. 34, entrusted first to the 'cello, then to the second violin, is associated with a legato semiquaver figure played with the mutes, which invests the episode with a new character, entitled 'religioso' by the composer. The transition to D major marks the beginning of a new section (più mosso), full of rapid figurations and with dramatic accentuations. This fragment, with its sobbing syncopations—

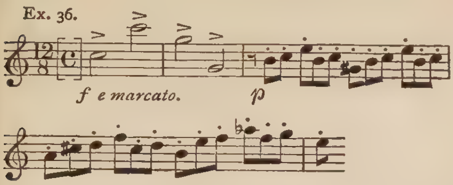
Ex. 35.



concludes abruptly, after only seven bars, with a rather theatrical cadence on the dominant. The first section is then identically repeated as far as Ex. 34, but transposed a major third lower. In this repetition, except for the omission of a few bars of secondary importance, the movement follows the structural lines of the first part, including Ex. 35, and varies only in the modulation which effects the return to the original key. By way of ending, Exx. 33 and 34 are repeated, with particular insistence on the former, from which the final bars are derived.

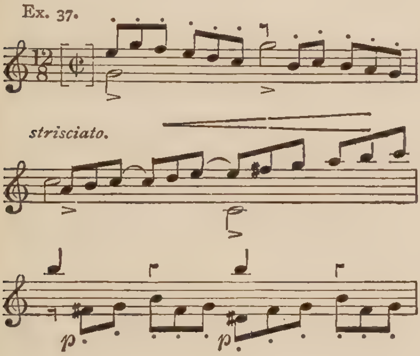
A considerable part of the last movement (allegro energico) is in fugal form, the intention of the contrapuntist being evidently to use his technical skill to attain the completest expression of each melodic phrase. The possibilities of the rules of canon are here largely exploited by Scontrino; there are diminutions and augmentations, developments of the theme and answers in stretto. The subject of this movement is very broad, and the octave leaps of the first two bars offer great possibilities of combination and transformation, while the triplets of the other two bars supply animation:

Ex. 36.



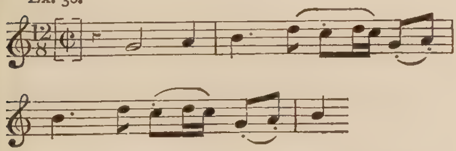
This fugue subject, given in turn to the first violin with answer from the second, then to the viola answered by the 'cello, has a counter-subject—

Ex. 37.



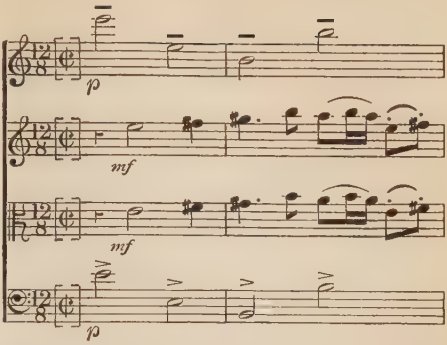
from which is derived one of the figures employed by the composer to maintain the animation of the movement and to provide episodes of freer conception which shall mitigate the aridity of this academic form. After this section the second theme is announced; this is of a melodic character, almost a recitative:

Ex. 38.



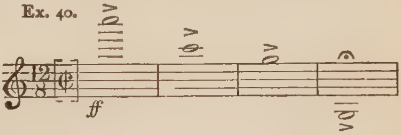
The composer succeeds perfectly in amalgamating this in skilful counterpoint with the first subject, more especially when the latter is inverted (Ex. 39), but this episode, derived from the second subject, is very short. It gives a moment's rest from the polyphonic elaborations, and prepares the way for the second presentation of the fugal subject, with rather less academic harmonic combinations than on its first appearance. This second presentation is distinctly marked 'Tempo I', and, after a short harmonic digression, is given by the violin

Ex. 39.



with the subject in A flat minor, the viola answering in E minor; it is then taken up by the second violin in C minor, and answered by the 'cello in A flat minor. It is evident that Scontrino has now reached a remote tonality, having employed the minor mode with the object of avoiding the harmonic uniformity necessitated by the classical laws of fugue, but that, though deviating thus, he did not wish to break the symmetrical regularity of the periods. In fact, having achieved this burst of harmonic audacity and rhythmic agitation, he returns to C major, and repeats from the beginning with the same disposition of subject and answer as before. A consequence of this repetition da capo is the re-entry of the second subject with the agitation of the passage formerly in triplets now intensified by their transformation into semiquavers. The resources of the first theme being exhausted, there is a pause on the fourth note of the subject modified as follows—

Ex. 40.

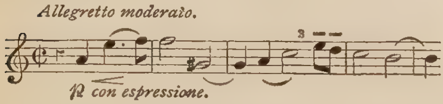


and the rest is left to the second subject. Before the end this subject comes to its climax in a sostenuto, developed in canon with figures in longer notes for 'cello and viola. The actual ending (più mosso) consists only of a few ordinary cadential formulae.

Taking the four movements as a whole, this second quartet differs but little in structure from the first; the disposition of the subject-matter is always after classical models, from which the contrapuntist escapes only in the last movement to give preference to the academic. The desire to avoid lyricism is shown by the style and the nature of the themes. In the outer movements, which begin and end the work with a certain symmetry of style by reason of the similarity of the ideas, the short incisive themes reveal in the composer a range of thought quite different from that which guided him in the easy melodic flow of the first quartet. The numerous episodes of the work, and certain touches of tortuous harmony, mournful accents, and rapid changes of tempo are the result of a desire for a greater range of expression. It seems as if Scontrino wishes to shake off the yoke of pure classical form and follow the example of the German neo-romantics. But he appears to resemble these last rather in his aspiration to substitute a more expressive and varied speech for classical rigidity of form than in the nature of his ideas.

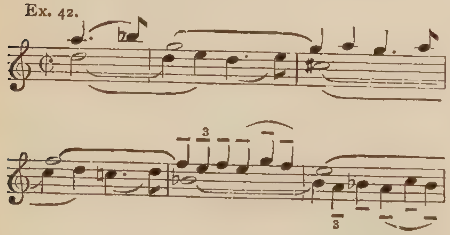
The Third Quartet, in A minor, differs in many respects from the other two. For his two middle movements Scontrino substitutes the minuet and the romance for the scherzo and the adagio. It would seem, therefore, as if he wished to write with a simplicity of technique which will somehow bring him back to the first quartet. In the first movement he employs a romantic phraseology in which there is a vein of sentimentality. The themes are announced very simply, after an andante sostenuto of no more than sixteen bars, from which arises the first, rather halting subject of Schumannesque type:

Ex. 41.



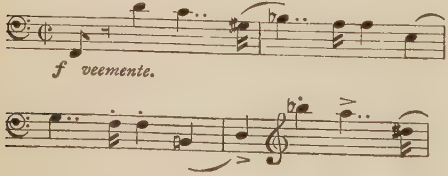
The melodic line is plain, but the syncopations of the bass give an impression of agitation. The cantabile of the theme is weakened, after the eighth bar, by the insistent academic treatment to which he subjects the phrase announced by the first violin and repeated by the second in the following bar:

Ex. 42.



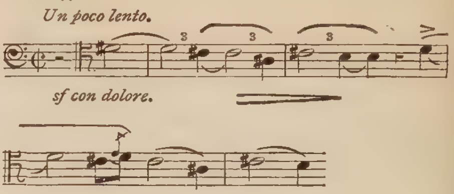
This continues until the più mosso, when a brief episode on the 'cello—

Ex. 43.



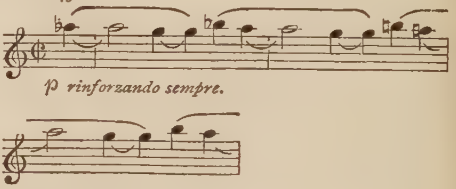
answered by the first violin, seems, by its similarity, to herald the second subject. This second subject—

Ex. 44.



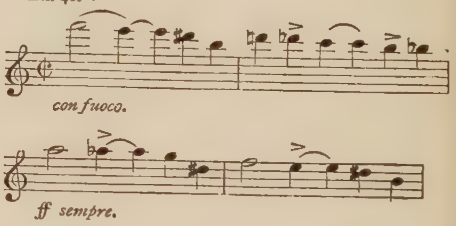
is not particularly original; but the accompanying syncopated bass produces a feeling of unrest. Further, the repetitions of legato triplets, now ascending,

Ex. 45.



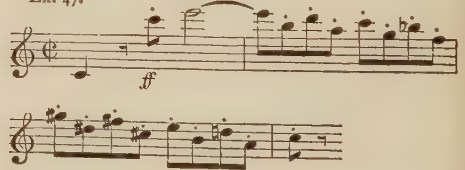
now descending,

Ex. 46.



end with a melancholy cadence recalling certain features of Wagner's music. Another brief episode—

Ex. 47.

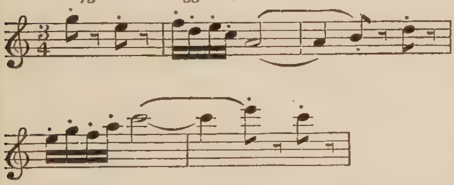


serves to close the exposition, and forms the transition from the second subject (which ends in C major) to the repeat. A brief modulatory passage, founded on the short introduction and ending with two bars of agitated semiquavers, marked 'deciso e sostenuto', leads to the development.

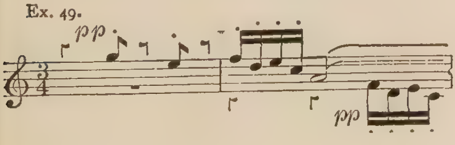
This starts with the re-entry of theme I on the 'cello, followed by viola and second violin, and finally by 'cello and first violin. The elaborations consist of triplet figures, which are associated and combined as contrapuntal ornaments with the principal melody. But the subjects being rather lyrico-melodic than symphonic in character, Scontrino is precluded from over-indulgence in these elaborations. If, however, the first theme can only be developed in conjunction with an insistent moving accompaniment, the second theme (Ex. 44) appears but once during the development, accompanied by the tremolos of the second violin and viola, which produce a somewhat theatrical lyricism. For the rest, this episode is brief; Scontrino hurries on to the recapitulation, with its canons in the traditional manner, &c., everything being repeated with such harmonic modifications as are required to reintroduce the second theme in A major. Then follows the final più mosso assai, theme I being repeated again by violin and 'cello in octaves in a vehement downward rush, with a final section to affirm the key of A major.

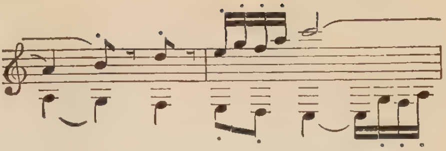
The second movement is a minuet, but one which does not reflect the courteous spirit of the seventeenth-century dance. Following the classical structure A—B—A (minuet—trio—minuet D.C.), Scontrino nevertheless contrives to introduce a spirit of modernity—capricious, merry, agitated, voluble. The muted opening determines the character of the movement, which is further accentuated later on when the modulations begin. The pizzicati of this minuet give it a resemblance to the scherzos of the other two quartets, in which pizzicato is so frequently employed. He repeats his periods again and again, varying the cadence, and now and then introducing some new contrapuntal element. Thus the first period, which originally modulated from C to G, has its cadence in E minor on its second appearance, and, at the third repetition before the trio, the composer adds an imitation by the viola (Ex. 49) by way of counter-subject.

Ex. 48.
molle, grazioso e leggiero.



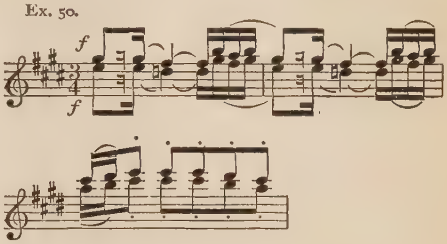
Ex. 49.





The trio alone has double-bar and repeat in both sections. After two preparatory bars of pizzicato accompaniment, the following air is presented by the two violins in thirds:

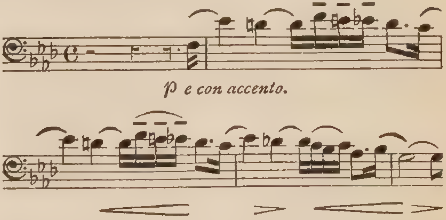
Ex. 50.



it then passes, still in thirds, to viola and 'cello with but little change. The progression and structure of the trio are very simple, as befits its character; then, after the repetition of the whole of the minuet (which, as already stated, has no repeats), the movement concludes with a brief coda. The first twelve bars of the coda repeat the trio with its thirds, while the short remainder brings an echo of the minuet, which gently dies away.

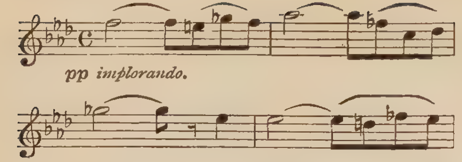
The romance, as the title indicates, is strongly lyrical. Thus in the first part the cantabile solo element is represented by the following air on the 'cello—

Ex. 51. *Andante misterioso.*



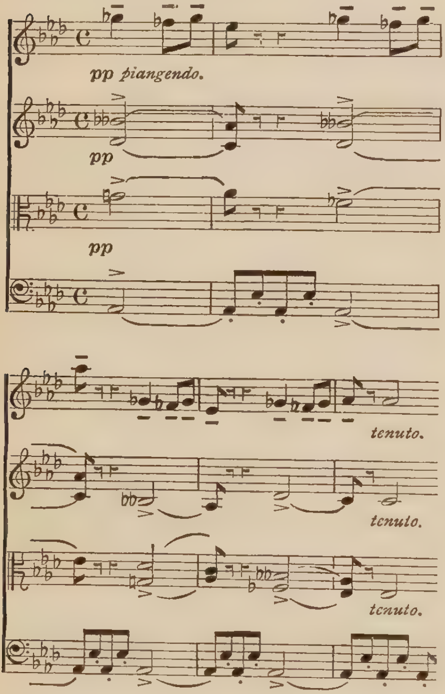
which is repeated by the 'cello reinforced by the viola at the octave, then again at the fifth. This solo lyrical character seems to be accentuated by the nature of the accompaniment of the two violins, such as the tremolo, intended by the composer to produce a mysterious effect. As the usual two-subject form of the romance needs a melody of a different type, this first air is succeeded by a cantabile moderato (Ex. 52), in which the 'cello carries on a dialogue with the first violin, while the others are occupied with another brief tremolo. The music now changes in character. An element of concentrated expression creeps into the dramatic ardour of the melody, which grows more and more subdued, though there

Ex. 52.



is progressive increase of its internal strength. The sentiment is at first beseeching, becomes agitated, then calm once more, culminating, at the tempo giusto, in a brief succession of sobbing, broken phrases marked *piangendo*:

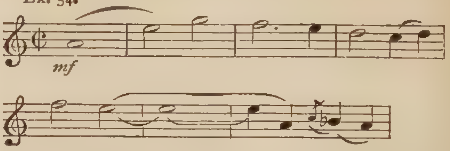
Ex. 53.



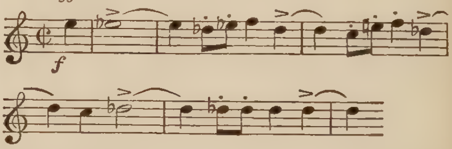
Now the formal rules of a romance demand the repeat da capo, and this Scontrino does not forget, the dramatic element of the first section being intensified until the climax of bitter grief is reached. With the repetition of the cantabile (Ex. 52), the romance is completed in perfect binary form according to the traditional scheme A—B—A—B.

But that the finale acquires a character of its own from the nature of its subjects, it might be said that it is on exactly the same lines as the first movement. Even here the general structure is governed by the ternary principle; the two themes of the exposition are followed by the development, and this, in turn, by the recapitulation. The subjects show greater formal and rhythmic diversity than those of the first movement; this, naturally, at the expense of the synthetic unity of the movement. The first theme, for example, is divided into two relatively short periods which are component parts of a single thematic idea. Beginning with a mosso appassionato— at the eighteenth bar the composer introduces a second episode, vivo— which, with the first impassioned fragment, forms an indivisible whole. This first thematic group is presented three times consecutively, with slight variations, the only difference at the first repetition being the addition of an inverted tonic pedal on the first violin in its highest register; the second repetition, in D minor, has rapid quaver figures on 'cello and viola. A swift stringendo follows the transition to the second subject—also in two melodic fragments, each of which will later be turned to account by the composer. The first of these— is used to prepare the second, so that the moderato cantabile forms the principal nucleus of the theme.

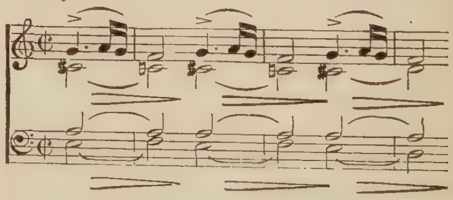
Ex. 54.



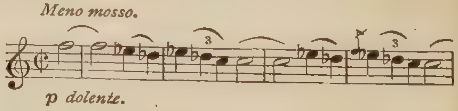
Ex. 55.



Ex. 56.



Ex. 57.

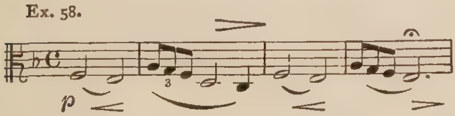


This cantabile phrase, when repeated without these chromatic alterations, loses its original melancholy character, and assumes a popular guise at the composer's will. After the above-mentioned repetition, from this second part is now derived an ascending progression, growing in intensity to the climax of the theme, which suddenly enters *pp*. At this point the development begins. The predominant idea in this is the first subject, which is contrapuntally interwoven with a series of rapid figures. As in the first movement, however, the development is short. Towards the end the second subject (lento) also makes a brief appearance; then comes the recapitulation, which has no new feature, the second subject now making its final appearance in C major, in which key it assumes its popular character. The work draws to its end with a presto, a più presto, and prestissimo, all founded entirely on the first motif with its characteristic minor mode, in which it persists until the final chord, which is in the major.

The Quartet in F Major (no. 321, Payne's miniature score) marks a new tendency of the composer towards modernism. Whilst its structure in four movements and the order and general style of these movements remain faithful to the classic tradition, this composition has new harmonic elements of colour which the composer succeeds in amalgamating artistically with the contrapuntal elaborations, not less accurate and profound in this than in his previous quartets. Furthermore, together with the new harmonic substance rich with modulations, chromaticism, and dissonances, there is now a typical touch of popular colour, announced in the first movement by the indication 'Villereccio' (in rustic style); and the last movement, too, is entitled 'Popolaresca' by the composer.

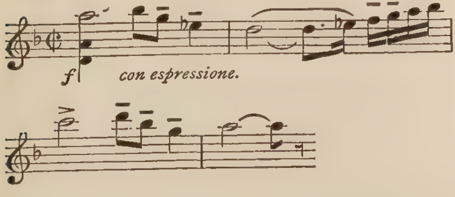
The first movement, which opens with a viola solo—

Ex. 58.



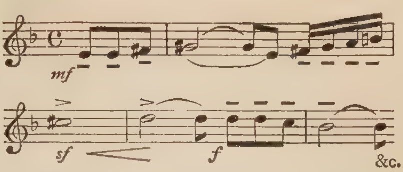
is marked allegro moderato, but this is only a general direction, as the composer very often demands radical changes of tempo, even for periods of only a few bars. In the following episode for instance—

Ex. 59.



in which there is a suspicion of the popular character of the last movement, the indication is 'assai meno mosso, sostenuto'. And there are also melodic periods which must be treated without strictness of rhythm as recitativo declamato:

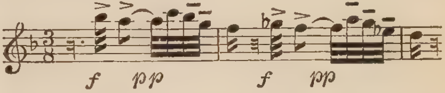
Ex. 60.



In this, as well as in the following movements, Scontrino avoids the classical tradition of form by omitting the repetitions. However, this innovation, justified by the simple, romantic style of the themes, leaves unaltered the essentials of first movement form, viz. (*a*) Exposition; (*b*) Development; (*c*) Recapitulation.

The following allegro grazioso is somewhat in the nature of a scherzo, by reason of its brilliant character, shown in the opening:

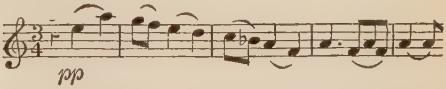
Ex. 61.



But later on the movement becomes more tranquil, and the melody broadens until it becomes quasi andantino; this section may be considered to represent the trio which precedes the return to the first part.

The andante assai moderato is constructed in short periods as in variations, and therefore is without thematic contrasts. The opening phrase is in the nature of a simple folk-song—

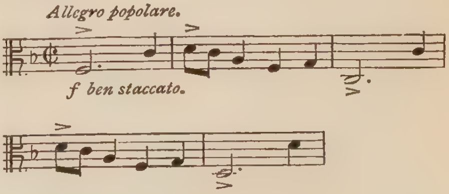
Ex. 62.



out of which arises a series of episodes in which the melodic idea appears now and again treated contrapuntally in imitations, or embellished with melodic designs.

The opening of the 'Popolaresca' (finale) has a very marked rhythmic character—

Ex. 63.



which colours the whole movement. The proportion between this and the first movement is admirable; and the finale affirms the bold character, the romantic spirit, and the stylistic unity of the entire work.

Besides the four quartets Scontrino also wrote a prelude and fugue, which reveal nothing which has not already been discovered in the analysis of the quartets. From the foregoing studies it will be gathered that Scontrino's quartet writing never departed from established forms, and followed only the example of the classics and neo-romantics who retained the constructive principles of their forerunners. But Scontrino, a son of the land of the 'bel canto', showed a preference for the melodic and lyrical type of movement, and especially so in the first and third quartets. Their singing quality renders them agreeable, but not adapted to the symphonic type of variation. From this point of view the third quartet is probably the weakest, though his abstention from the contrapuntal artifices of the canon makes it a work of warmer and clearer character than the second quartet. Further, there is no evidence of the composer's ability to write in variation form, and this is probably why he deviated so little from traditional rules. With the exception of the romance in the A minor quartet, he seems to have no other plan than sonata form, and makes no attempt to employ the principle of variations in his thematic work. In his developments he prefers to keep to the contrapuntal imitative forms, in which he is so skilful and sure. The second quartet, in C major, is the greatest proof of his skill in this branch of his art; it is evidence, too, of his great effort to free himself from his bondage to lyric sentiment, and to attain liberty of evolution and variety of episodes—in a word, true polyphonic freedom. But even in this quartet, in the last movement, the contrapuntist overcomes the composer striving for spontaneity of expression, and he constructs an interesting example of fugue. Scontrino's technical perfection makes up (or does duty) for the lack of any marked individuality in his subject-matter. But there is an aspect of noble and austere originality in the skill with which he weaves his well-ordered canons and fugues without injury to the harmonic interest, scholastic aridity being disguised by the melodious flexibility of the ideas.

Classical and neo-romantic influences are not lacking in the Sicilian master's quartets, but do not colour his work sufficiently to place him in either category. Scontrino the polyphonist passes everything through the mill of his individual technique in such a way that these influences are felt only through the vague appearances of an idealized eclecticism.

Gaetano Cesari.

[For Scontrino's quartets I have a sincere admiration. His music is always vivid, intense, and in a high degree dramatic—sometimes melodramatic. He would have taken higher rank as a chamber music composer had he not watered his musical capital so plenteously. His quartets, excepting perhaps the last, which lacks the spontaneity which characterizes his earlier works, are shirked by concert-givers on account of their extreme length. The L.S.Q. produced the A minor, and the Philharmonic Quartet the C major. Each was played once but neither repeated. The minuet of the first-named, which is among the most charming numbers of light music written for string quartet, has been recorded by H.M.V.

Shortly before Scontrino's death I had some correspondence with him. He was interested in my propaganda for chamber music, and expressed his intention to pay me a visit—but it was a pleasure the fates did not allow me to enjoy. Editor.]

SCORDATURA. A term used to signify abnormal tunings of stringed instruments. There are numerous instances of such tunings in chamber music, the most familiar of which is found in Schumann's piano quartet, in which the C string of the 'cello is lowered to B flat. Such changes of pitch are not to be encouraged, especially if made during the progress of a movement. Pegs are uncertain, sometimes even refractory, and true intonation cannot easily be attained. In chamber music scordatura effects a change of pitch, in solo music mostly a change of timbre, as, for instance, in the brilliant violin pieces of Paganini, de Bériot, &c., but Bach, in his fifth 'cello sonata, lowers the A string to G for the more artistic reason that he was able by this device to give chords in four parts unattainable with normal tuning. Editor.

SCORES, MINIATURE.—Among many hindrances to study due to the war was the temporary stoppage of the supply of the useful miniature scores of works of the great composers, which students had been able to buy comparatively cheaply. This cheapness was due to the work of certain printers and publishers, such as Ernst Eulenburg and Durand et Fils, and to the enterprise of firms (Donajovsky and many others) located in Britain.

Confining these notes to chamber music scores, and avoiding lengthy statistics, it is found that the works of about a hundred of the composers, represented in miniature scores, have been issued through about thirty publishers (the Eulenburg edition alone including works of over forty composers).

By 1916 second-hand copies were almost exhausted. British firms could rarely procure at practicable prices further supplies from Germany, Austria, or Russia, and, naturally, all prices for existing stocks were greatly raised.

The writer was present (about 1916) at the compulsory auction of a few thousands of Donajovsky's scores under the naïve impression that he might secure cheaply a few he had not already obtained, but the prices realized proved to be very high. However, since the war, matters have improved, and prices have come down. A new and excellent edition printed in Vienna, the Philharmonia, now competes with those of the Leipzig and other houses, and this competition seems to have stirred the older firms to produce several scores not hitherto issued.

One or more editions adopt a plain clef instead of altering for transposing instruments such as clarinets.

There is need for a complete reference work on chamber music scores in general, as well as one confined to miniatures. The following notes deal chiefly with the latter.

Augener & Co., Ltd. Scores larger than usual size of Eulenburg or Philharmonia. This firm also represents the old Peters editions (size larger than 'Miniatures').
Bote & Bock (Berlin).
Belaiev (Leipzig). Acquired by Goodwin & Tabb, & Novello. Russian compositions.
Breitkopf & Härtel (Leipzig). Large format. Various composers, including Stravinsky (with portrait). They also publish:—A useful Handbook (2nd edn.), containing a list of best-known miniatures, with a preface by Sir Henry J. Wood, giving advice to score readers.
J. Curwen & Co. (London). Acquired the business of F. & B. Goodwin, Ltd. Agents for the Universal Edition.
Donajovsky. Now in various hands.
Durand & Fils (Paris).
Éditions Russes de Musique (Berlin).
E. Eulenburg (Leipzig). Identical with Payne. These were the bulk of Donajovsky's scores, and are now in the hands of Feldman, Novello, Chester, Goodwin & Tabb, &c., &c. The last-named publishes a 32-page thematic catalogue of the numerous Eulenburg scores.
Feldman (London) acquired some of the Donajovsky scores.
F. & B. Goodwin, Ltd. (now Curwen).
Goodwin & Tabb (London). Most of Eulenburg and Payne scores. Also Russian music.
Hawkes & Co. (London). The new Philharmonia edition. Nearly all these scores have analyses in German, French, and English. Also portraits of various composers, &c.
P. Jurgenson (Moscow and Leipzig). See Goodwin & Tabb.
A. Lengnick (London). Agents for Simrock (Berlin).
Murdoch & Co. (London).
Novello & Co. (London). Sell many editions. Publish for Elgar.
O.U.P. (London). Various English chamber music composers.
A. Payne. See Eulenburg. This firm was one of the pioneers in the introduction of miniature scores.
C. F. Peters. See Augener.
G. Ricordi (Milan, London, and New York).
Rouart-Lerolle & Cie. (Paris).
Schirmer, G. Inc. (New York). See S.P.A.M.
Schlesinger & Co. (Berlin).
Schott & Co., Ltd. (Mayence, London, and Brussels).
Schott, B. Söhne (Karl Fischer) (New York).
Senart (Edn. Maurice Senart) (Paris).
N. Simrock. See Lengnick.
Society for the Publication of American Music, employing the firm G. Schirmer Inc. of New York and Boston, as publishers of the scores and works issued by them.
Albert Stahl (Berlin).
Stainer & Bell. Agents for Carnegie Edition.
Universal Edition (Vienna). London agents, Curwen & Co.
Williams, Joseph (London).

A. H. Dymond.

[A word should be added on the useful pioneer work done by the Englishman A. Payne of Leipzig and carried on by his successor E. Eulenburg; and on the pocket scores which appeared in Paris in 1815 under the title of 'Bibliothèque musicale'. Alfred Pochon, in his *Progressive Method of String Quartet Playing*,[1] an indispensable book for every serious student, traces the further history of the 'Bibliothèque musicale', and mentions the edition 'Vade-mecum' published by the Società del Quartetto di Firenze; also a collection of the scores of Beethoven's quartets and quintets edited by Mme Launer, widow of the publisher.

The instructive notices of composers and of their works given in the 'Philharmonia' scores are deserving of special acknowledgement.

Editor.]

SCOTT, Cyril Meir, b. 1879, English composer.

Quartet, str, C	op. 28	Elkin, 1921.
Quintet, pf, 2 v, vla, vc (Carnegie Award).	—	S. & B.
Quartet, pf, v, vla, vc, e mi	,, 16	Boosey, 1903.
Idyllic Phantasy, voice, ob, vc	—	Elkin, 1918.
Trio, pf, v, vc, C	—	Schott, 1922.
Sonata, pf, v	,, 59	,, 1910.
Tallahassee Suite, pf, v	—	,,

Besides the above there are some minor pieces: *Scotch Pastoral*, pf, fl (Hansen, Stockholm), and *Pierrot Amoureux*, pf, vc (Schott).

It is strange that so delicate and sensitive a temperament as Cyril Scott's should not have turned more frequently to chamber music. The small number of his contributions is, however, atoned for by their fine quality. A first piano quintet (written at the age of twenty-one), two early string quartets, a piano trio, and a violin sonata have all been destroyed by the composer, who discountenances also the piano quartet in E minor.

Besides the works given above there are the *Deux Préludes*, the *Two Sonnets*, and some arrangements of folk-songs for violin and piano, all published by Schott. The *Scotch Pastoral* for flute and piano always 'comes off' in a remarkable way, the flute being a favourite instrument with Scott.

The Quintet was originally a sextet conceived by the composer at the age of twenty-five; only the best parts of the early work, however, were retained. The first movement is full of that free rhythm, sustained by the use of irregular measures—4/8, 5/8, 7/8, 4/4, and so on—in which Scott was one of the chief pioneers. The melodies are long breathed; the opening theme sings on for forty-one bars without any feeling of a break. An episode, wistful and longing, follows, and the development section works up to a powerful climax just before the recapitulation. The second movement is flavoured with a remote kind of gaiety, the muted instruments intensifying the feeling that the joy is on some other plane than the purely physical one. A new melody enters on the viola, now unmuted, and on the return of the first gay theme the piano has a scintillating accompaniment of the kind characteristic of Scott in his lighter moods. The 'cello then has a melody in its most penetrating register, and the music surges on in a sort of endless rhythm. The finale opens vigorously, and, after a soaring theme (Straussian in feeling), there is a rapid marshalling of all the chief subjects, which brings the work to a dignified conclusion. The quintet presents considerable difficulties, both technical and interpretative, and good performers are needed to do it justice.

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[1] G. Schirmer Inc.

The String Quartet in C is a thoroughly tonal work; if anything, too much so. Of the five movements, four end with a perfect cadence in C, variety being given by the second, which ends in D flat. The movements are: prelude, pastorale, scherzo, elegy, and rondo. The prelude opens with a high-pitched incantation on the 'cello, which is passed on occasionally to the other instruments. The pastorale, a manner of soliloquy favoured by Scott, depends chiefly on its strange harmony for its atmosphere. The Irish folk-tune on which the scherzo is founded is decidedly modal; the appeal is simple and direct, and the form short and variational. The viola takes the burden of the short elegy, and the final rondo retrospettivo, as its name implies, gathers up the themes of the preceding movements as well as its own. The quartet on the whole has a vigour and a *joie de vivre* which has little apparent connexion with the Cyril Scott of the exotic and dreamy piano pieces. All his larger works are replete with a vigour as remote from all 'preciousness' as it is possible to imagine. Both technically and emotionally, the quartet is far less difficult to play than the quintet.

The Violin Sonata, in four movements, is one of the most difficult works for this combination, and exhibits advanced tendencies. The first movement is very closely knit, theme passing into theme, and development into development, without any break; the scherzo, however, is the most characteristic, with its medley of song and dance elements jostling one another in impish revels. The finale, besides having its own proper subjects, serves as an arena for all the subjects of the other movements. This is a principle to which Scott adheres in all cyclic forms. Of the two sonnets for violin and piano, no. 1 in 5/8 time is the more characteristic. There are also preludes, an elegy, and a *valse triste* for this combination.

The *Idyllic Fantasy* for contralto or mezzo-soprano voice, oboe, and 'cello, one of Scott's best works, is written to some verses by the composer. The two instruments are to be played 'off', in an ante-room with the door ajar. Cyril Scott is best known as a writer of songs and piano pieces, but his chamber music has greater and more permanent value.

A. Eaglefield Hull.

SCRIABIN, Alexander Nicolaievitch, 1872–1915, Russian composer.

Var$^{\text{ns}}$. on a Russian theme, str. quartet (in *Les Vendredis*)	Belaiev.

Few know that Scriabin, who is commonly supposed to have been exclusively a symphonic and piano composer, wrote one piece for string quartet. Its history is as follows: Representatives of the musical world and the group of composers of the national school who had gathered round the famous Maecenas and publisher, M. P. Belaiev, were accustomed to meet at his house on Fridays, when, amongst other things, they took part in chamber performances, Belaiev himself being a member of the quartet.

For these Fridays his composer friends wrote a series of little pieces, which were afterwards collected into two albums under the title of Les Vendredis (*q.v.*). Scriabin, who had joined the Belaiev circle not long before (1900–1), contributed one of the variations on a Russian theme. It is very short, and by no means characteristic of the composer; a typical 'pièce d'occasion' which is interesting only because he wrote no other composition of the kind—excepting his unpublished romance for horn and piano, which the Music Section of the State Publishing Department proposes to bring out in the near future. It was written about the same time as the variation, and the composer intended to dedicate it to the famous horn virtuoso Louis Savar, who was then visiting Moscow. L. Sabaneiev.

SCRIBA, Ludwig, b. 1885, German composer.

Quartet, str, a mi	op. 12	Schleemüller, 1916.
Suite, pf, v, d mi	,, 8	,, 1915.

Dr. Scriba's harmonies are largely influenced by those of his teacher, Max Reger. Though not entirely original, there is much to awaken interest in his string quartet, which (writes Dr. Altmann) would appear to be tinged with war experiences. This is especially noticeable in the adagio, the central section of which is in the nature of a funeral march. It is not very difficult to play, but tricky in the matter of ensemble and intonation.

SCRINZI, G.

Quartet, str, a mi		B. & H. (London),	1911.
Sonata, pf, v, a mi		,, ,,	1911.

ŠEBOR, Karl Richard, 1843–1903, Bohemian composer.

Quartet, str, e mi	op. 42	Doblinger,	1886.
Quintet, pf, 2 v, vla, vc, B flat	,, 46	,,	1886.

SEITZ, Albert.

Quartet, str, C		Eschig (Demets),	*c.* 1900.
Sonata, pf, v, c sharp mi	op. 30	Rouart, Lerolle (Gregh),	1904.

SEITZ, Friedrich (Fritz), b. 1848, German violinist and composer for his instrument.

Quartet, pf, 2 v (or v, vla), vc, G	op. 35	Rahter,	1909.

The rest of Seitz's work may be described as teaching material—concertos, &c. For list *vide Altmann.*

SEKLES, Bernhard, b. 1872, German composer, director of Dr. Hoch's Conservatorium, Frankfort-on-Main.

Serenade, harp, fl, cl, ob, fag, horn, 2 v, vla, vc, cb, E flat	op. 14	Rahter,	1907.
Quartet, str	,, 31	Leuckart,	1924.
Divertimento, str. quartet, G	,, 20	André,	1911.
Passacaglia and fugue, str. quartet (in quadruple counterpoint)	,, 23	Brockhaus,	1914.
Sonata, pf, vc, d mi	,, 28	Leuckart,	1921.

This composer's first excursion into chamber music was made in 1907, when he published the 'serenade', for eleven solo instruments (including the harp), a delightful work that cannot be too warmly recommended for public performance.

His first string quartet is modestly described as a divertimento, obviously with the intention of disarming in advance any criticism of his failure to comply with the exacting demands of true quartet style. Its four short movements are in the nature of a musical jest, which is very effective when handled by skilled performers. The first movement, allegro scherzando, in which 5/4, 4/4, 3/4, and 2/4 are jumbled together pell-mell, is positively grotesque in its humour. The allegretto capriccioso is as capricious as its name implies, and there is decided originality in its harmony. Best and most attractive of all is the third movement, which consists of an andante with some excellent variations. The theme is unusually simple, in spite of the alternation between 5/4 and 6/4, and the growth of 6/4 to 8/4 in the eighth bar; it opens, indeed, almost like a folk-song, in E flat. The E flat minor variation is written entirely in 4/4, while the A flat major and the C sharp minor are in 12/8 time. If not exactly rich in ideas, the final allegro goes with a swing. The passacaglia and fugue, op. 23, which comes next in order, is a work of great solidity and ingenuity. His latest composition of this class, the quartet, op. 31, is in part atonal. There are five very concise little movements, particularly delicate and distinctive in effect and impeccable in form. In the first movement (andantino intimo) a melody given to the 'cello stands out with particularly happy effect. In the second (quasi marcia funebre), the most satisfactory part is probably the mysterious middle section in quieter tempo, with the melody given to the second violin. The third, presto, is a dance movement of exotic character; the fourth a really charming minuet (in forma antica), the trio of which is built up on a bagpipe drone allotted to the 'cello, the rest consisting mainly of a dialogue between the two violins. The finale, allegro comodo, in rondo form, is thoroughly humorous, but includes, nevertheless, one appealing melody. This very unconventional quartet fully repays the trouble entailed in the achievement of a good ensemble. Wilhelm Altmann.

SENFTER, Johanna, German composer.

Sonata, pf, v, G		Kahnt,	1909.
,, pf, vc, A	op. 10	André,	1913.

SÉRIEYX, Auguste, b. 1865, French composer, pupil of Gédalge.

Quartet, pf, str	(in the press)	Lemoine.	
Prelude, fugue, and rondeau, v, vla	op. 14	,,	1923.
Sonata, pf, v, G	,, 7	Eschig (Demets),	1904 and 1925.

Sérieyx saw the beginnings of the Schola Cantorum in Paris; at first as a disciple, later as a colleague of Vincent d'Indy and teacher of a composition class supplementary to that of the master. Here he formed over 150 pupils of various nationalities, several of whom have become famous. He it was who edited the monumental *Cours de Composition Musicale* published in collaboration with d'Indy (Durand), the last volume of which is still in course of preparation. He has published other didactic works of great value, since they constitute with the *Cours de Composition* a complete cycle of instruction of unrivalled logic and clarity.

These same qualities of logic and clarity, together with a remarkable sense of construction, are the distinguishing features of his chamber music, notably of the sonata. Originally published by Demets, Eschig's new edition has been considerably revised by the composer. It is headed by a quotation in Latin, 'Hieme et aestate, et prope et procul, usque dum vivam, et ultra . . .' which is an oath of fidelity to the Faith.

The first movement is a prelude and fugue, the former (très modéré) serving to announce the chief themes on which the work is based. The following fugue, in G minor (animé), is admirably proportioned, and contains skilful contrapuntal writing. There is a slower tranquil section in B flat major, after which the speed increases and the music becomes dramatic. The recapitulation interweaves the theme of the prelude, and the slower section, now in G major, in the fashion of a second subject, ends the movement, the music growing continually warmer and more vigorous to the conclusion.

The second movement, a Lied in E flat major, opens with a deeply expressive phrase borrowed from the prelude; this is connected by a modulatory passage with another theme, also drawn from the prelude and fugue, and then returns peacefully to the tonic key. The theme is treated in canon and afterwards broadly developed by the piano with a syncopated violin accompaniment which adds much intensity of expression. A more animated dramatic section leads back to the calm of the opening, and in this mood the theme dies quietly away. It is a most expressive movement, noble, and full of deep feeling.

The finale is in the natural key of G minor (without leading note); it is in the form of a scherzo and variations on a chorale. The structure is remarkable for its strength, logic, and variety; and the movement shows a high degree of contrapuntal skill. The various elements announced in the other movements are skilfully developed and transformed; the whole movement is full of life and dramatic poignancy. It ends with a broad and passionate peroration in G major.

The sonata is a fine work, and sustains the reputation of a master who has shown the way to so many talented pupils.

ADOLPHE PIRIOU.

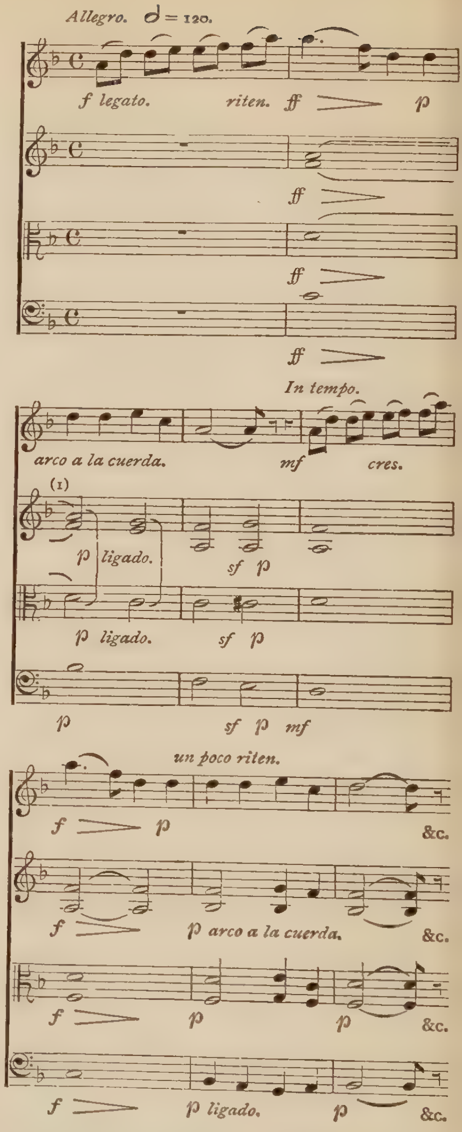
SERRANO Y RUIZ, EMILIO, b. 1850, Spanish composer.

Quartet, str, d mi   Unión Musical Española.

Serrano's only contribution to chamber music is the above string quartet. It is in four movements (allegro—andante—intermezzo in tempo di menuetto—allegretto). The work opens with a melodic subject reminiscent of northern Spain (Ex. 1). With regard to the second violin and viola parts at the points marked on the quotation below, the following note appears on the first page of the score: 'The author does not boast of breaking the rules of harmony; these (consecutive) fifths are such only to the eye, like the fifths and octaves in the cadence ending the andante.' This unprecedented avowal of scholastic scrupulosity cannot pass unnoticed by the student of musical progress in Spain. Serrano held the class of composition at the Real Conservatorio of Madrid from 1870 till 1920.

PEDRO G. MORALES.

Ex. 1.



SETACCIOLI, GIACOMO, b. 1868, Italian composer.

Quartet, str	op. 18	Salonoff (Florence).
Sonata, pf, cl (or horn), E flat	,, 31	Ricordi, 1920.

Other works are quoted by *Riemann* without publisher.

SÉVERAC, Joseph Marie Déodat de, 1873–1921, French composer.

Sérénade au clair de la lune, pf, fl, str. quintet	Lointier (Nice), 1893.

De Séverac's more important chamber compositions, which include a piano quintet, a suite for pf and double quintet (*Les Muses Sylvestres*), and another suite for pf, str. quintet, and oboe (*Le parc aux cerfs*), are not yet published.

This composer is essentially a literary musician, with a Virgilian sense of the beauties of nature. His music is, to quote the title of one of his piano pieces, a 'song of the soil'. Pierre Lalo said of him, 'his work emanates from nature—it is full of the fragrance of the earth.'

Editor.

SEVERN, Edmund, b. 1862, English violinist, settled in U.S.A.

Suite, pf, 2 v, A major	Carl Fischer (N.Y.), 1926.
Suite (*From Old New England*), pf, v	Carl Fischer (N.Y.), 1912.
Italian Suite, pf, v	Carl Fischer (N.Y.), 1926.
Keltic Fantasy, pf, v	Carl Fischer (N.Y.), 1926.

Severn is pre-eminently a chamber musician, and is leader of his own Quartet and Trio. Besides the above chamber works he is recorded in 'Violin Mastery' as the composer of a string quartet in D major, a sonata, and a piano trio. His music is more temperamental in quality than is usual among artists of English descent.

Editor.

SEYFFARDT, Ernst Hermann, b. 1859, German composer.

Quartet, str, E flat	op. 12	Cranz, 1884 and 1912.
Quartet, pf, v, vla, vc, c mi	„ 10	Cranz, 1882.
Sonata, pf, v, a mi	„ 9	„ 1883.

SGAMBATI, Giovanni, 1843–1914, Italian composer.

Quartet, str, c sharp mi, and D flat	op. 17	Schott, 1884.
Quintet, pf, 2 v, vla, vc, f mi	„ 4	„ 1876.
Quintet, pf, 2 v, vla, vc, B flat	„ 5	„ 1877.

Sgambati's concerted chamber music consists of the above three works only.

The Quintet in F minor, which is certainly the better of the two, has just the same proportions, the same fullness of development, the same sense of harmony which are found in nearly all Brahms's chamber works. A slow and solemn introduction suggests the spirit of the theme, which actually appears at the beginning of the allegro ma non troppo. Developments begin at once, accompanied by agitated harmonies given out by the piano with rhythmic decision. This continues with rapid modulations until the key of G major is affirmed, the calm and serene second subject being announced in this key by the 'cello to an accompaniment of rapid chords on the piano. At this point begins the main development, which is full of new rhythms, rapid counterpoint, and bursts of melody, leading to a full and bright conclusion with the five instruments *all' unisono*.

Then follows a scherzo with a characteristic 5-rhythm; somewhat audacious this, considering the date of the work. The theme passes rapidly to each of the five instruments, its brightness and vivacity enhanced by the tonality (C major) which persists throughout with the exception of some slight deviations to the most nearly related keys. A central section (in triple time) has a restful and quiet atmosphere, after which the original rhythm returns, leading to the conclusion.

In the tranquil andante sostenuto the harmony arises from the interweaving of melodies in a highly poetical setting. In this movement the development assumes great importance, and even the harmonic passages may be said to acquire a special significance by creating so many zones of sonority, in which theme and development take on a particular colour and are completely transformed.

A tema con variazioni, with a vigorous and martial theme, forms the finale; this is no mere snippet of a few bars, but forms, as in Brahms's works, a complete and satisfactory whole, with its solid central development and satisfactory peroration. The first variation is short, and emphasizes the martial character of the theme. In the second, the original idea is transformed into a kind of agitated and dramatic notturno of ample proportions. The third variation, a very melodious and elevated adagio, is quiet and contemplative; the fourth, pastoral in character, brings the work to a close on a note of meditation.

The String Quartet is a finer work than either of the quintets. This, too, shows the influence of Brahms; thus the development is again of great importance, but, whereas in the quintets the development often appears forced, and constrained by inexorable laws, in the quartet it arises more naturally, and sometimes strikes out a path quite independent of the model.

A detailed analysis of this quartet is not necessary; it will be sufficient to note that in its general lines it resembles the two quintets, and opens with an important introductory adagio suggestive of the spirit of the first subject, which actually enters at the vivace ma non troppo. The second movement is a prestissimo in the form of a scherzo of very characteristic rhythm, the accentuation being always novel and varied.

There follows an andante, which is in the nature of a song, and a final rapid and compact allegro which proceeds to a very sonorous conclusion.

It is only to-day that the high value and significance of Giovanni Sgambati's chamber music is becoming evident; but its historical importance is clear from the way in which he is followed and imitated in Italy. Here is, in fact, the beginning of that decisive movement in the direction of instrumental music which is daily growing in strength and importance.

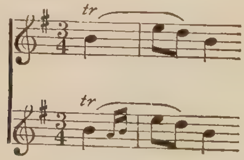
A new idea has taken possession of the mind of the musician of to-day, the idea that the Italian melodrama of the eighteenth century, which was a lively expression of national musical romanticism, has said all that it has to say, and that further persistence in this path would be an attempt to revive that which is gone beyond recall. This feeling, which drove Sgambati to break with tradition in order to find a new mode of expression—even by imitation of German romanticism—has reacted on the minds of the musicians who came after him, and on the public which has the final word. There is need of a new mode of expression, capable of voicing all the possibilities of music, apart from any underlying dramatic idea, and this need may be met by a return to instrumental music.

The work of Sgambati, who was the pioneer of this return, thus acquires great historical importance; and though he had nothing very new to say, yet it was he who pointed out the path followed to-day with increasing frequency and success and with a strongly marked national idiom. A. Casella.

[Sgambati's quintets earned for the composer the commendation of Wagner and Liszt. Editor.]

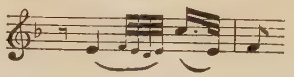
SHAKE or TRILL. This subject is very exhaustively treated in *Grove*. The question of the turn following or not following the shake is, needless to say, of great interest to chamber music players. It may be set down as a general rule that no turn should be made unless expressly indicated, but it is one to which exceptions are very frequent. A friend of mine was once witness of a friendly altercation between Joachim and his accompanist on the subject of the trill which opens Beethoven's latest sonata in G for violin and piano.

Ex. 1.



Joachim insisted upon the turn, the pianist was strongly against it. Joachim also played the shake in the andante of the Kreutzer with a turn, and one can see how right he was by studying the context. The fifth bar from the end of the movement runs as in Ex. 2 below, and the inference is obvious.

Ex. 2.



In Moser's *Life of Joachim* I read that when Joachim played the Kreutzer with Rubinstein both artists played the turn. Said Joachim at rehearsal, 'I find it more beautiful,' and Rubinstein replied, 'I also.' A theory of art laconically expressed.

That Beethoven was sympathetic to trill effects is seen in the C sharp minor quartet and, of course, in the concerto. Editor.

SHARPE, Herbert Francis, 1861–1926, English composer.

Suite, pf, fl	op. 62	Rudall Carte.

Herbert Sharpe was more distinguished as pianist than as composer. His style of playing was characterized by extreme clarity.

SHAW, Martin, b. 1876, English composer.

Song (*The Land of Heart's Desire*), mezzo voice, ob, str. quartet (Words by W. B. Yeats)	Curwen.
Song (*Old Christmas*), voice, str. quartet (Words by Sir W. Scott)	,,
Suite, str. quartet, a mi	Cramer.

The chamber music of Martin Shaw reveals strong national leanings, a love of good, simple tunes, and a lively yet never complicated rhythmic feeling. The harmony is of the diatonic order, though he well knows the use of chromatic colour. His melody is always simple and direct, and his manner bold, manly, and free from sentimentality.

A. Eaglefield Hull.

SHEBALIN, Vasily, pupil of Miaskovsky.

Quartet, str	Mus. Sect. State Publ. Dept., 1924.

Shebalin is one of the group of very young composers who sprang up in Russia during the revolution, and who by their culture belong to the post-war period. His work reflects certain tendencies distinguishing the music of his teacher, Miaskovsky, amongst them a striving for complexity in musical writing, for a strongly expressed emotionalism, and for large and rigid forms. Shebalin's compositions, already sufficiently numerous, interest by his combination of the characteristic turns of the purely Russian vocal music and melodic formulae, to some extent reminiscent of the Russian national school, with impressionistic harmonies which might be fairly correctly described as belonging to the Ravel and criabin type. The talented composer has acceeded in reconciling these apparently very ifferent realms, and in creating an interesting nd very expressive musical tissue. Up to the resent the only music of Shebalin's that has een published is the string quartet—a fine ork, containing passages that are not wanting 1 profundity, and always most interesting in espect of the musical facture. So far his ompositions have been but little performed, nd his fame as a composer does not extend eyond the boundaries of Moscow and etrograd. L. Sabaneiev.

HEPHERD, Arthur, b. 1880, American composer.

'riptych, sopr. voice, str. quartet	S.P.A.M., 1927.
onata, pf, v, g mi	Senart, 1925.

'he triptych is a setting of three poems of abindranath Tagore, *He it is*, *The Day is no ore*, and *Light, my Light*.

Few native American composers now living ossess Mr. Shepherd's technical mastery. t is not used for the sake of mere brilliancy, does not fall into learned obscurity. His raftsmanship is unobtrusive, but unfailing. 'he sonata for violin and piano exemplifies ioroughly Mr. Shepherd's style. It is virile nd sober, it studiously shuns the meretriious. The sonata seems to have grown and pened in meditation. It is in happy contrast ith so much music that betrays the haste in hich it was put to paper with no other intent ian to startle the public. It is a 'modern' comosition in the sense that it avails itself of all ianner of harmonic freedom, delights in tonal mbiguities, and surprises the ear with unexected though always logical progressions. Ir. Shepherd is peculiarly successful in nitting his musical texture together through ccasional pedal points, not only in the outer oices, but in the inner ones, and often carried ver from voice to voice or just suggested, ntil it becomes the imaginary rather than the eal link in his harmonic chain. The sonata strictly thematic and orthodox in form. 'he songful second theme of the first moveient has a cast which is quite personal to Ir. Shepherd. His melodies are frequently nd designedly angular, but with angles obtuse, unning out into emotional curves that are the iore telling because of the general restraint. 'he sonata shares with some other modern orks, for the same combination of instruients, the quality that it is sufficiently 'rich' 1 essence to have furnished material for a iano trio or even a piano quartet.

The triptych proves Mr. Shepherd's ability handle the voice as effectively as he does the istruments. These are musical backgrounds r three highly 'poetical', and hence musical, xts. Carl Engel.

SHERWOOD, Percy, b. 1866, pianist and composer.

Suite, 2 v, G	op. 23	Leuckart, 1913.
Sonata, pf, v, F	,, 12	R. & E., 1907.
,, pf, vc, D	,, 10	Kistner, 1898.
,, ,, ,, A	,, 15	Oertel, 1908.

Sherwood studied in Dresden and was appointed teacher in the conservatorium there in 1893. He made a name for himself in Germany both as pianist and composer. His third sonata for piano and violin, in C minor, is a three-movement work, and has been frequently performed in public.

SHIELD, William, 1748–1829, English composer.

Shield composed six trios for two violins and bass (Longman, 1796) as well as some duets for two violins, but is best known by his numerous comic operas.

SHIRINSKY, Vasily Petrovich, b. 1901, Russian violinist, pupil of Miaskovsky.

		Comp.	
1st quartet, str, B	op. 2	1922	State Publ. Dept. (Moscow).
Sonata, pf, vla	,, 4	1924	,, ,, ,,

Shirinsky, a young composer and a fine violinist, is a member of the Moscow Conservatorium Quartet, one of the best chamber ensembles of Moscow, which has become famous in Russia chiefly on account of its performances of new music. As a composer he is impeccable in regard to form, one in whom taste and elegance predominate over emotion and temperament. In accordance with his tendencies, he must be referred to the moderate left wing of the young Russian group—his compositions reflect the influence of Grieg, Scriabin, and Ravel. He has only lately come to the front as a composer; and it is therefore difficult to say anything definite concerning the nature of his personality, but his youth gives grounds for hope that in time a stronger individuality will be formed. As a specialist in chamber ensembles, his excellent knowledge of technical possibilities ensures a fine sonority for his chamber works.

His compositions are few in number, a fact for which his youth is accountable, but much of his attention has been given to chamber music. He has written two string quartets, the first of which has been played in several Russian towns and in Vienna.

Shirinsky already occupies a definite place amongst the young Russian composers of the present day; his refined and delicate style is equally foreign to academic tradition and to the more extreme contemporary tendencies. He is one of the students of the school of composition of the famous Miaskovsky, who groups around himself the more moderate of the younger composers. L. Sabaneiev.

SHOSTAKOVICH, DIMITRY, b. 1908, Russian composer, pupil of Glazounov.

Trio, pf, v, vc   Mus. Sect. State Publ. Dept., 1924.

Shostakovich is an extremely talented musician, who came forward at the time of the revolution, both as a pianist of very great promise and as a composer pledged to independence and originality. His first attempts reflected the influence of his professor, but he soon veered towards the left wing of musical thought, and displayed great inventiveness and depth of feeling in his creative work. His first compositions were written between the ages of fourteen and seventeen. In others he adheres to the moderately romantic impressionist vogue, hitherto particularly widespread in Russia. In his work one may detect to an equal extent the influences of Scriabin, Glazounov, the Russian composers of the national school, and contemporary composers of Western Europe. Nevertheless, he shows undoubted promise of independence of style, which will certainly be redeemed in proportion to his development. The above-mentioned trio belongs to his early period, most of his works being still in MS.

L. SABANEIEV.

SIBELIUS, JEAN, b. 1865, Finnish composer.

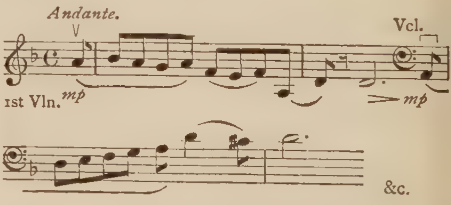
Suite mignonne, 2 fl, 2 v, vla, vc, cb, g mi	op. 98A	Chappell, 1921; Fürstner.
Quartet (*Voces Intimae*), str, d mi	„ 56	Schlesinger, 1909.
Sonatina, pf, v	„ 80	Hansen, 1922.

Sibelius is the most significant of the Finnish composers. With him Finland for the first time contributed a figure to musical history, for he is not only a remarkable artistic exponent of his nationality, but a musician of extraordinary creative gifts, trenchant individuality, and technical attainments of the highest order. Although he has contributed copiously to nearly all the other branches of his art, Sibelius has written very few chamber works, only one of which requires detailed discussion in this volume. It is fully representative of the composer, and an exceptionally interesting specimen of its kind.

THE STRING QUARTET, *Voces Intimae*, was composed, or at any rate partly written, during a visit to London in 1908. It consists of five movements, and is formally at once so free and so logical that it stands half-way between the suite and sonata form. The best classification that can be found for it is, perhaps, among works of the sonata quasi una fantasia type. This suggests an association with Beethoven, which is by no means out of place, since Sibelius's subordination of a very logical but independent form to the emotional content of his music has much in common with the works of that master's last period. Perfect adjustment between matter and manner, a close unity between the mould and what it contains, is one of the Finnish composer's chief characteristics. Each of the five movements has a clearly cut contour, but none is in the traditional quartet forms, and each differs in its style and content from the others. They are linked together by no thematic affinity, but rather by a subtly produced balance of contrast. Cyclic form has no attraction for Sibelius, who prefers to let each movement convey its own impression. He frequently keeps one whole movement in an atmospheric or emotional colour which, in spite of great variety in detail, remains dominant throughout. Violent contrasts between first and second subjects—if indeed these can be clearly defined—are not his aim; he creates antitheses not between various phases of one movement, but between the movements themselves. The five sections of the quartet differ completely from each other in mood, form, thematic invention, harmonic foundation, and musical texture.

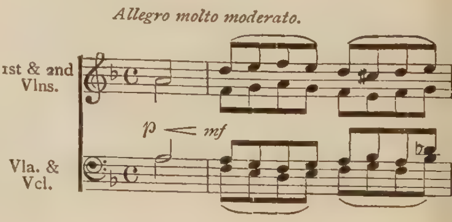
I. Andante—allegro molto moderato. The brief andante introduces, in dialogue between first violin and 'cello, what may be called the principal subject, not because it will recur at intervals in the orthodox manner, but because the whole movement is logically derived from it. In much the same way an argument may be evolved from a weighty initial statement which is not repeated again in its first form, but serves as a basis for all the subsequent thoughts, and may be recalled to the hearer's mind during the discourse. This short duet is unaccompanied:

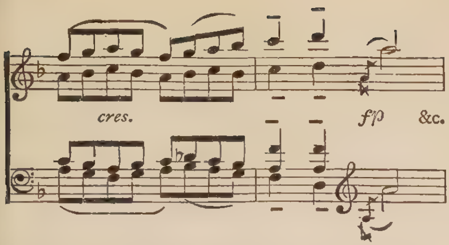
Ex. 1.



The free development begins at once at the opening of the allegro molto moderato, the first few bars of which afford a characteristic example of the composer's method of varying his design:

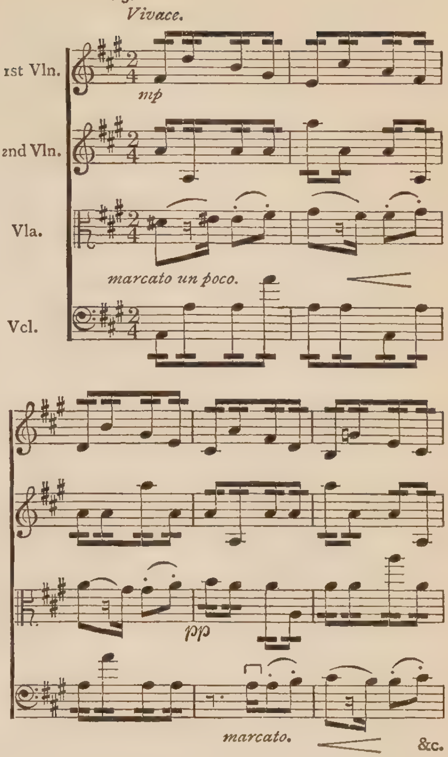
Ex. 2.





Twice the contrary motion of the parts is arrested on emphatic chord sequences, the 'cello adding semiquavers the second time. These give rise to a repeated undulating figure in the violins, to which the 'cello replies with a new version of the main theme, which makes one of those curious entries off the beat that are a feature of Sibelius's music. The second statement, in which the viola joins, ends with a little descending figure which is promptly used again, and, in its turn, leads into new passages. Again the musical line repeatedly halts on chords, widespread and richly harmonized, and a typical trait is a sudden momentary drop into octave unison. New trends of thought continue to arise with increasing polyphonic complexity; they are discussed for an instant and dropped again, while still the main idea is inflexibly pursued. Presently an actual quotation of the fundamental theme is heard, the inner parts still continuing their own motion, and for a moment the music appears to turn into something like the conventional recapitulation. But now the auxiliary material gains the upper hand, and is worked out with a rhythmic freedom that involves some changes of time-signature. Various restatements in new keys of passages heard before then lead to a coda, più moderato, which sums up the argument with convincing emphasis. The moving parts now yield definitely to chord formations and octave unisons, and the last two notes of Ex. 1 are repeatedly heard vigorously sounded in three octaves. It is with a final statement of these two notes, transferred to the dominant, that the movement ends on a half-close.

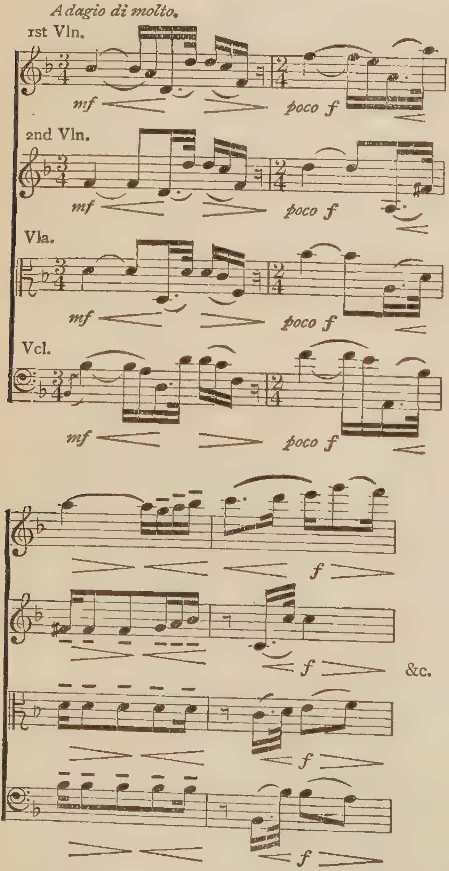
Ex. 3.



II. Vivace. The second movement follows on without a break. The music weaves a fabric of the lightest tremolos, which throughout the movement are scarcely ever abandoned by all the instruments at once. At first there is only a shimmering tissue with the barest trace of a definite subject, but presently a strongly rhythmical theme emerges discreetly in the viola, passing to the other instruments in turn. The passage may be quoted as typical of the composer's original writing for strings and delicate handling of his resources (Ex. 3). The diversity of Sibelius's thematic treatment may be observed by comparing this movement with the first. While there the first subject at once leads to a succession of kindred ideas which displace it, here the theme, once created, is obstinately retained and abundantly used in its original form. Again the arresting device of the octave unison is employed, and striking use is made of five general pauses of one bar at a time. Presently the theme given out somewhat tentatively at the beginning receives further attention, and forms a strenuous climax, with rapid groups of double stoppings in the two lower instruments. But the theme quoted above reasserts itself, swelling to a vigorous cadence that makes a deceptive close in the key of C major. After a bar's rest it is heard once more sotto voce in F sharp minor, and, rapidly passing through several keys, comes to a halt on an interrupted cadence. After two more broken upward flights, there is a curious syncopated passage ending on the same two notes which terminated the first movement. This close provides an example of the composer's rather abrupt way of concluding without any embellishment or climax when nothing more is to be said, a distinctive peculiarity of the style of Sibelius.

III. Adagio di molto (2/4, F major). The slow movement is again very free in form, yet perfectly satisfying both in detail and as a whole. It is of a profoundly lyrical character, and shows the composer's capacity for expressing the most fervent emotion without sentimentality. The thematic threads that bind the music together are as freely spun out as those in the first movement, but there is a slightly greater regularity of recurrence. Metrically and rhythmically, on the other hand, the adagio is exceedingly irregular, time-signature and tempo indications changing very frequently, and syncopation being a conspicuous feature. After a simple opening and a passage of thirds in contrary motion which has a curious harmonic colour, there again occurs one of those sudden unisonal octave passages. The incident in question, the subsequent spreading into harmony again, as well as the composer's mixed style of harmonic and part writing, may be studied in the following example:

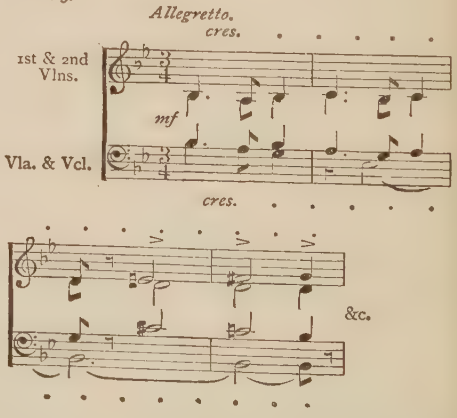
Ex. 4.



The violin figure in the fourth bar is presently heard as a canon at the octave between upper and lower strings in the key of F minor, interrupted by three mysterious *ppp* chords of E minor. A little later a chain of strenuous chords in even quavers is followed by a remarkable passage of what may be called 'hidden syncopation', i.e. syncopated groups unsupported by any accentuation of the regular beat and therefore imperceptible to the ear until the re-entry of the 'cello on the down beat. The music now proceeds on the lines already indicated, the canonic figure, however, giving rise to various kinds of free imitation. Towards the end the musical fabric is enriched by widely spread triplet arpeggios, but, just as the hearer expects an impassioned final climax, the three soft and mystical chords, again in a remote key, intervene once more and a quiet close is woven from various thematic strands. A final cadence again employs the sequence of two adjacent notes, but now turned into a descending major second. A last broken chord of F major rounds off the movement.

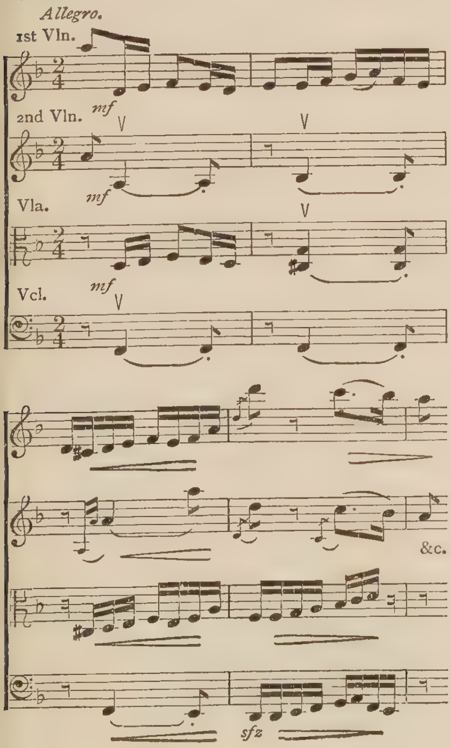
IV. Allegretto ma pesante (3/4, D minor). This movement, formally the most regular in the work, approaches the classical scherzo pattern fairly closely. It is also more orchestral in style than its companions, aiming at broad effects and large patches of colour rather than intricacies of detail and polyphonic design. The opening theme for first violin, rugged and splenetic, is accompanied in simple vertical blocks of harmony. Presently a chain of triplets is introduced, rising and falling sequences of which are frequently heard throughout. Singing melodic lines are drawn over and under it, now by one, now by the other instrument, until this strongly rhythmic episode is reached:

Ex. 5.



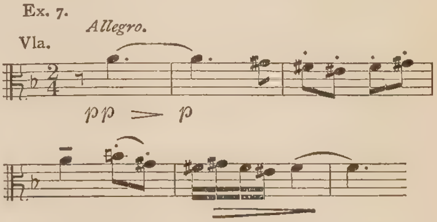
The three clashing seconds in the third bar should be noted as a good specimen of the daring part-writing which Sibelius uses with such excellent effect because he never indulges in audacities without a demonstrable reason for them, while shrinking from no justified harshness. The material so far introduced is developed at some length until a new section in B minor is reached. This apparently presents fresh matter, and may at first be taken for a contrasting trio section, but before long it reveals itself as merely throwing new light on the earlier material. What follows amounts to a recapitulation as nearly as the varied treatment will allow. A highly original coda, beginning lento and leading over an enharmonic change to a stretto, ends this movement, and again the descending major second is heard at the close.

Ex. 6.



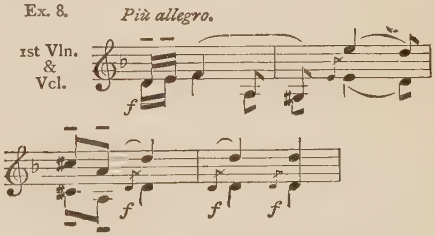
V. Allegro (2/4, D minor). The finale is perhaps the most deeply personal and representative movement of the whole quartet, and the one that reveals the nationality of Sibelius most unmistakably. It is as much a Finnish epic as any of his symphonic poems based on incidents from the *Kalevala*. Unlike the preceding sections, it is characterized by uniformly regular barring and a steady flow of the tempo, which increases by stages towards the end, but never vacillates. It flows on like a fantastic tale full of fascinating incidents, calmly told, but taking a cumulative force from the sheer quality of the ideas. A motion of busy semiquavers is at once started, but far from being mere makeweight ornament, they are to be used later for purposes of development. Sibelius is the most economical of composers; even his decorative material serves him for purposes of utility as well. The main theme at once strikes the imagination (Ex. 6) and immediately lends itself to interesting modulations. Suddenly a triplet movement in bare octaves is set going on the note A, to which the viola introduces a new subject:

Ex. 7.



The entry off the beat should be noticed. This theme is reiterated, with changing openings, but always with the same final turn, by the other instruments. It quickly disappears to make room for passages derived mainly from bar 3 of Ex. 6 and from the initial semiquaver figures. The first theme returns with slight changes and leads to a più allegro with rapid scale passages in octaves for violins and viola, against which the 'cello brings in yet another theme, heard very soon afterwards in this form:

Ex. 8.



This is forcibly repeated and shaped into a harmonically striking cadence, followed by another in unison. The music now recedes into a background of rustling tremolos and thematic allusions, played on the fingerboard. Into this passage Ex. 7 flashes for a moment and vanishes again. The working-out now turns to the use of the semiquaver figures, and, as the pace of the music increases, the last new idea, played saltato, makes its appearance. The final climax is worked up with resolute animation, and culminates in a series of simple chords distributed into triplet figures. Once again we hear the ascending minor second that closed the first two movements, and two short chords of D minor conclude the music with a clean cut. ERIC BLOM.

[I have played the *Voces Intimae* quartet frequently with great delight, though here and there (quite exceptionally) there are harmonies which fall on the ear with a certain strangeness at first hearing. EDITOR.]

SIBONI, Erik Anton Waldemar, 1828–1892, Danish composer, pupil of Moscheles and Moritz Hauptmann.

Quartet, pf, v, vla, vc, B flat	op. 10	Hansen, 1865.

Like so many musicians of his period, Siboni came under the influence of Mendelssohn and Schumann.

SICK, Theodor Bernhard, 1827–1893, Danish composer.

Quintet, pf, 2 v, vla, vc, a mi	op. 2	Cranz, 1862.
Trio, pf, v, vc, D	„ 1	„ 1861.

Sick was musically almost entirely self-taught. He was a soldier by profession and retired in 1880, devoting himself to the composition of chamber music. He is said to have produced as many as sixty-five works.

SIEFERT, E. B.

Trio, pf, v, vc, D	Rouart, *c.* 1900.
Sonata, pf, fl (or v), A	„ 1909.

SIEGL, Otto, b. 1896, Austrian composer, editor of the *Musikbote.*

Sextet, 2 v, 2 vla, 2 vc	op. 28	Doblinger.
Quartet (*Burlesque*)—one movt,—str	„ 29	„
2nd quartet, str	„ 35	„
Gartenmusik, v, vc	„ 19	„
Sonata, pf, v	„ 39	„
„ pf, vla	„ 41	„
Sonata (one movt), pf, vc	„ 33	„

Otto Siegl is a talented young composer whose work has been highly spoken of in the German musical press. His outlook is modern, showing leanings towards quarter-tone harmony, but his works are planned on classical lines. *Die Musik* (1925) writes *à propos* of his *Burlesque* quartet that he follows lines similar to those of Hindemith and the French 'Six', without entirely renouncing tonality or his Austrian nationality (*Oesterreichertum*). In his *Gartenmusik*, for violin and 'cello, he aims at shedding new light upon old dance forms. It is in five movements: allemande; gavotte and musette; sarabande; minuet; gigue. The sextet is an example of a work in phantasy form.
Editor.

SIENOLD, Karl.

Trio, pf, v, vc, c mi	op. 25	Ruckmich, 1909.

SIKLOS, Albert, b. 1878, Hungarian composer.

Quintet, pf, 2 v, vla, vc, C	op. 40	Rozsnyai, 1910.

A work of moderate difficulty.

SILAS, Edouard, 1827–1909, pianist, pupil of Kalkbrenner.

Trio, pf, v, vc, c mi	—	Augener.
Two trios, pf, v, vc, a mi, C	opp. 27, 46	„

Silas was born at Amsterdam, studied in Paris, and settled in England, where he died. He was a child prodigy, who played in ensemble music at the age of seven. His numerous but not very successful compositions include a nonet for strings and wind (MS.).

SILENCES in chamber music. Alfred Pochon, in his *Progressive Method of String Quartet playing*,[1] p. 54, has some remarks on 'the importance of pauses, with their sometimes ravishing and even tragic beauty', which I commend to string players. He is thinking, no doubt, amongst others of the silences in the slow movements of Beethoven's first quartet in F and the 'Storm' quintet, the adagio of Schubert's string quintet in C, and Franck's piano quintet. Haydn, with less of emotional intensity than these composers, makes effective use of the pause in some of his quartets (for example, in the largo and the humorous finale of his early work, op. 33, no. 2). Beethoven, by the way, is said to have 'made a score' of this particular quartet, by which he may have been subconsciously influenced, as he so often was, by Haydn. The 'Silence eloquent' appears seldom in the works of the *dii minores* of chamber music. They have been wise in their generation, remembering, perhaps, the dangers of interruption by a too-conversational audience.
Editor.

SILVA, David Poll da [Poll da Silva], 1834–1875, French composer of Portuguese origin.

This composer is described by Pougin as one of the most original and fertile of his day. He wrote a quantity of chamber music, most of it after he was totally blind, with the cooperation of his mother as amanuensis. A quartet in D, op. 28, and two trios (in C and in G minor), opp. 29, 25, &c., were published by Richault. Most of the works published by Richault are obtainable from Costallat.
M. Drake-Brockman.

SIMIA, G. R., pseudonym of Professor Richelot, famous French surgeon, d. *c.* 1923.

Quartet, str	Rouart, 1916.
Quartet, str	Senart, 1922.
Quintet, pf, 2 v, vla, vc	Rouart, *c.* 1900.
Sonata, pf, v, g sharp mi	Durand, 1922.
Sonata, pf, v	Senart.

SIMON, Anthony, b. 1851 (in France), settled in Russia.

Quintet (*Plainte élégiaque*), 2 v, vla, vc, cb	op. 38	Jurgenson. „

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[1] G. Schirmer Inc., New York.

Quartet, str, A	op. 24	Jurgenson.
Sonatina-quartet, 2 cornets, althorn, trombone (or tenor horn), B flat	,, 23 (no. 1)	,,
Two trios, pf, v, vc, d mi, E	opp. 16, 25	,,

Op. 26 (Jurgenson) consists of pieces for wind ensemble (cornets and trombones).

Simon, a composer of French origin, who received his training at the Paris Conservatoire, must, nevertheless, be counted amongst Russian composers, as Russia was the scene of most of his creative work and musical activity. From 1871 he was a conductor and afterwards a professor in the Philharmonic Society's school. Simon was an extremely prolific composer. His work belongs to the school of Tchaikovsky, from whom he took the broad, Slav type of melody; but at the same time many French traits were preserved. He has a fine mastery of technique, and is by no means lacking in taste and a striving for refinement and lyricism, but his conceptions are wanting in independence and originality, hence the frequent occurrence in his work of reminiscences of other and better-known composers. In chamber music he is pre-eminently a follower in the footsteps of Rubinstein and Tchaikovsky, displaying a good knowledge of instruments and an agreeable musical quality in his compositions, but, being mainly derivative, they have not held their place in the Russian repertory.

L. Sabaneiev.

SIMON, Madame C. Paul, contemporary French composer.

Trio, pf, v, vc, f mi and F	Durdilly.
Fantaisie-sonata, pf, v	Rouart, 1905.
2nd sonata, pf, v, c mi	,, 1910.

SIMON, James, b. 1880, German composer, pupil of Max Bruch.

Sonata, pf, vc, D	op. 9	Hofmeister, 1913.

Further chamber works in MS.

SIMONETTI, Achille, 1859–1928, Italian violinist and composer.

Two quartets, str, d mi, B flat	opp. 14, 16	Decourcelle, 1904.
1st sonata, pf, v, c mi	—	,,
2nd sonata, pf, v, C	op. 9	,, 1894.

Simonetti, a pupil of Sivori, afterwards of Dancla, established a Quartet with Ambrosio at Nice. In 1887 he settled in England and was one of the founders, with Amina Goodwin and W. E. Whitehouse, of the London Trio. In 1912 he was appointed professor at the Royal Irish Academy of Music at Dublin, where he was prominent as a chamber music player.

His second sonata is a delightful work in lyric vein, but his string quartets, which were published by subscription, though more ambitious in character, are less attractive.

Editor.

SINDING, Christian, b. 1856, Norwegian composer.

Quartet, str, a mi	op. 70	Peters, 1904.
Quintet, pf, 2 v, vla, vc, e mi and E	,, 5	Hansen, 1888.
Trio, pf, v, vc, D	,, 23	,, 1894.
,, ,, ,, ,, a mi	,, 64	Peters, 1902.
,, ,, ,, ,, C	,, 87	,, 1908.
Serenade, pf, 2 v, G	,, 56	Hansen, 1903.
,, ,, ,, A	,, 92	Peters, 1909.
Suite, pf, v, a mi	,, 10	,, 1888.
Sonata, ,, ,, C	,, 12	Hansen, 1892.
Suite, ,, ,, F	,, 14	,, 1892.
Sonata, ,, ,, E	,, 27	Peters, 1895.
Suite, ,, ,, G (*Scènes de la vie*)	,, 51	Hansen, 1900.
Sonata, pf, v, F	,, 73	Peters, 1905.
Suite, ,, ,, g mi	,, 96	Schott, 1909.
Sonata, ,, ,, d mi (in olden style)	,, 99	B. & H., 1909.

Christian Sinding is, next to Grieg, Norway's most famous composer. He studied composition and violin, first in Oslö and afterwards in Leipzig. In 1880 he received a stipendium from the State, and in 1884 composed the work which at once made his name known—the quintet, op. 5.

Grieg's style was a combination of national melody with Schumann technique. Sinding's style became a combination of national melody and Wagnerian technique. His music is optimistic, virile, and of epic strength and breadth. Whilst Grieg's music was an echo from the mountains, their mournful moods and poetic idylls, Sinding's is an echo from the sea that dashes against the rocks. In his music are heard the storm, the thunder of the waves, and the daring of the vikings.

The Quintet, which is one of his youthful works, caused considerable discussion amongst experts on its first appearance. It was the composer's daring use of parallel fifths and sevenths that aroused criticism. The first movement (allegro ma non troppo) begins with a *pp* introduction on the piano. The other instruments gradually join in, and the whole passage is filled with youth and freshness and the stir of combat. The second movement begins with an andante introduction for the strings, the piano entering alone at the poco meno andante. The whole movement displays a highly melodic construction in the true Sinding manner. The third movement is an intermezzo. The fourth (allegro vivace) forms the finale, and its brilliant optimism shows the youthful powers of the composer at their zenith.

The Sonatas. The D minor is one of Sinding's most frequently played works. It consists of several short movements, and shows strong national characteristics without the use of varying modulation.

The E major sonata, op. 27, has a brilliant first movement. The violin enters with the main theme, and the whole is a cascade of masterly sonorous effects. Of the remaining movements the second is in romantic vein, and the finale is lively, with a capricious flowing development.

The F major sonata, op. 73, begins with a *pp* passage on the violin. The whole movement (allegro con brio) is handled in masterly fashion, and is rich in modulations and chromatics, and of true Sinding character in its melodious swing. The andante cantabile is intensely lyrical, whilst the deciso ma non troppo allegro has a distinctively national touch. The main theme is based upon a Norwegian national dance, the 'Springer'.

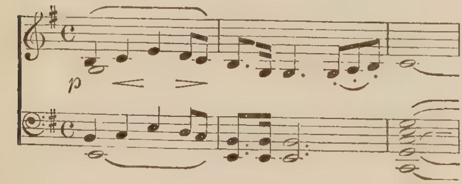
The Trios. The D major is constructed on broad and simple lines, based on the principle of 'infinite melody'. A feature of the second movement is a beautiful theme in folk-song style, and the third (con fuoco) has a brilliant coda.

The A minor trio has, in the opening movement, a main theme that resembles a folk dance. The second and the last movements are both genuine Sinding in their virility, abrupt modulations, and broad effects of harmony.

The first movement of the C major trio (con brio) is restless in rhythm, and combative and provocative in content. The second is more tranquil, but the finale is written in virtuoso style, and assumes a characteristically optimistic mood. M. M. Ulfrstad.

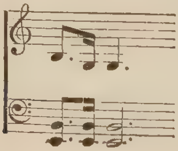
[In one respect Sinding's quintet is among the most remarkable pieces in the chamber music repertory. Like Mendelssohn's music to *Midsummer-Night's Dream*, it is an achievement of early youth, yet the epitome of a lifetime of creative work. It has radiated life and heat to the composer's own subsequent works, so that he has been seldom impelled to fresh departures. Take the opening bars—

Ex. 1.



That rhythmical tapping—

Ex. 2.



appears with singular frequency in Sinding's works and may be considered as a motto rhythm. The strenuous intermezzo, Scandinavian in inspiration, is typical of the composer, and the finale, conceived in a mood of corybantic frenzy, lies outside the sphere of real chamber music. But the andante, tinged with Wagnerian influence, is a quite wonderful achievement. Towards the close there is a tempestuous rush of all the strings in unison, con tutta la forza, with heavy chords on the piano, followed by the quiet of a muted passage for strings alone. The latter is a romantic strain of exquisite loveliness. A similar passage, accompanied, occurs also at the opening of the movement, marked ♩=76. By what I believe to be a typographical error, it is marked ♩=92 on its last appearance. It seems unlikely that the composer should wish to accelerate the tempo. The two fiery, temperamental serenades have been much played by Professor Petschnikov and his wife, both of them accomplished violinists.

Editor.]

SINGERY, Gaston, French composer.

Sonata, pf, v, f sharp mi	Senart, 1922.
Sonata, pf, vc, a mi	„ 1919.

SINIGAGLIA, Leone, b. 1868, Italian composer.

Quartet, str, D	op. 27	B. & H., 1900.
Étude de concert, str. quartet, D	„ 5	Eulenburg, 1891.
(Prize) Scherzo, str. quartet	„ 8	„ 1892.
Var^{ns}. on a theme of Brahms, str. quartet	„ 22	B. & H, 1901.
Two characteristic pieces, str. quartet	„ 35	„ 1910.
Serenade, v, vla, vc, D	„ 33	„ 1906.
Sonata, pf, vc	„ 41	„ 1923.

Sinigaglia was one of the pioneers in the revival of interest in instrumental music in Italy. Although younger than Sgambati or Martucci, he carried on their work, using, however, different methods. Like them, he found no forerunner amongst the Italians of the past century, and in consequence fell back for inspiration on the classical and romantic models of the German schools. His attachment to these models is betrayed in his compositions by his delight in the harmonic pattern evolved by the German romantics, and he adheres to the forms based on repetition and development, while his tastes lead him to sonorities of a somewhat dull, grey colour. At first, indeed, Sinigaglia would seem to be a follower of Reger, Bruch, and the great theorists who flourished in Germany towards the end of the nineteenth century. It is only after closer study of his work that evidence of the composer's nationality is discovered here and there. At times it is the insistence of the rhythm which connects him with the Italians of the seventeenth century, or it may be the airy lightness of themes reminiscent of Scarlatti; sometimes he plays with light themes (as the Venetians were wont to do) against a slight contrapuntal background. It may, indeed, be said that he has grafted a thin branch of Italian seventeenth-century art on to the massive academicism of the German romantics. Another feature of Sinigaglia's music is his frequent use of Italian folk-songs, and in particular of the songs of his native Piedmont, which gives his adagios at times the peculiar appeal of the Piedmontese song, while his scherzos show here and there the sprightly spirit of a rustic dance. It is, indeed, one of his chief merits that he showed the possibilities latent in Italian folk-song applied to music classical in form and spirit.

Sinigaglia has not written many chamber works, but all are inspired by a high sense of dignity and a perfect sense of proportion, so that he is never at fault in matters of taste. The matter is invariably treated with easy mastery, and even obvious repetitions and developments seem a natural and essential part of the construction. Among his most important chamber works are the quartet in D, op. 27, and the 'cello sonata.

The Quartet opens with the incisive rhythm which characterizes the whole movement. A triplet figure creates a brief parenthesis, and prepares for the cantabile second subject in 9/8 rhythm. The developments of the themes are based on melodic variations and a wealth of harmonic devices which speed up the whole work. The lively scherzo contains rhythms full of surprises, while the themes are introduced through ever-shifting harmonies. The first part of the adagio is in the nature of a folk-song; the second, with its restless rhythm and vigorous, incisive theme, has a more dramatic atmosphere. In the finale the insistence of the clear-cut rhythm and the frequent cadences suggest a rustic dance.

The 'cello sonata has very similar features to the foregoing. It must be added, however, that what may be described as the Italian characteristics of Sinigaglia's work are here more apparent. In the concert study for string quartet—a youthful work—the same features will be noted, together with occasional procedures reminiscent of the Bohemian masters. Like them, he adapted folk-lore to an artistic purpose.

A. Casella.

SIOHAN, Robert, b. 1894, French composer.

Quartet, str, g mi	Composed 1920	Senart.

The above, Siohan's only published chamber composition, has the virtues of spontaneity, invention, and poetic charm, and shows an assured technique. The first movement opens with a theme of resolute character in G minor, followed by a second of freer type with broken rhythm; while the third, in D minor, which is sung by the viola, is popular in character. This last, with its accompaniment suggesting an echo of distant bells, is full of poetry. Development, based on all three subjects, and recapitulation follow, with a vigorous conclusion founded on the second theme.

The second movement, lent, in E flat minor, is a Lied in three sections. In the first, a lament on the viola is answered by a calm, plaintive, and evenly flowing melody. The second section is based on a tenderly expressive theme which rises to great emotional intensity. In the third the plaintive melody reappears, then the lament, this time on the 'cello, ends the movement on a grave and mournful note.

The finale, in G minor, has three themes: the first a lively 6/8, light and gay, like a popular dance; the second broad and sustained, with an appeal which seems to grow ever more insistent; while the third, of vehement character, is introduced into the general swing of the music, and leads straight into the development. Here all the different subjects of the work, more or less transformed, make fugitive appearances, with excellent effect, while the whirl of the dance continues, swelling, receding, approaching, and finally ending the work in brilliant and joyous polyphony. The power and originality of this quartet promise well for the future, and it serves to place Siohan among the best of the younger composers of the modern French school.

Adolphe Piriou.

SIRMEN, Maddalena. *v.* Women Composers.

SITT, Hans, 1850–1922, Hungarian composer and violist.

Two trios, pf, v, vc, G, B flat	op. 63	Peters, 1895 (i), 1900 (ii).
Suite, pf, v, d mi	,, 88	Eulenburg, 1905.

Sitt has done extremely useful work as a composer of music for educational purposes. A list of some of them is given in *Altmann*. For a time Sitt held the viola in the Brodsky Quartet with distinction.

SJÖBERG, Svante Leonard, b. 1873, Swedish composer, pupil of Max Bruch.

Sonata, pf, v, a mi	op. 2	Mus. Konstför. (Stockholm) 1899.

SJÖGREN, Emil (Johan Gustav E.), 1853–1918, Swedish composer and organist.

		Comp.	
1st sonata, pf, v, g mi	op. 19	1885	Peters.

		Comp.	
2nd sonata, pf, v, e mi	op. 24	1888	Hainauer.
3rd sonata, pf, v, g mi	,, 32	1900	,,
4th sonata, pf, v, b mi	,, 47	1906	B. & H.
5th sonata, pf, v, a mi	,, 61	1913	Mus. Konst-för.(Stockholm).
Poem, pf, v	,, 40		Hansen.
Two Fantasiestücke, pf, v, g mi	,, 27		Hainauer.
Sonata, pf, vc, A	,, 58	1911	Hansen.

Although Sjögren's activity was devoted mainly to writing songs he has enriched the scanty store of Sweden's chamber music with some important and valuable works. His chamber compositions are few in number, however, and never for more than two instruments, e.g. violin or 'cello with piano. They have the same qualities which distinguish his songs—instinctive lyrical feeling, freshness of invention, and an enthusiastic love of nature. Six works come within the stricter sense of our classification (five sonatas for violin and piano and one for 'cello and piano) and four smaller works for violin and piano, which may perhaps be included in a wider acceptance of the term chamber music.

It is in the delicacy and warmth of their melody and their beauty of tone—tenderly romantic without loss of freshness—that the strength of these pieces lies. Sjögren has a highly developed harmonic instinct capable of fine modulatory effects. His style is personal, though not strikingly original; it bears an unmistakable northern stamp without any specifically national means of expression. Being, as he was, definitely a lyric composer, Sjögren avoided speculative tendencies (especially in his youth), and seldom devoted himself to serious technical work. This particular limitation of his creative ability is evident in the working-out sections of his sonatas, for he had no idea of complicated thematic development. For the same reason, presumably, Sjögren never attempted any chamber music work on a larger and more difficult scale.

His two best-known chamber works are the first two violin sonatas, which have carried his name far and wide. The first is full of youthful passion and daring, strength, and tender romanticism; the second, and more famous, shows the composer's richness of imagination and fine sensibility in the best light, and is not without a note of pathos. In construction this sonata is clear and well proportioned. Less directly inspired, though fascinating in detail, are the third and fourth sonatas and the 'cello sonata—widely known by its melodious andante. In the fifth violin sonata the inspiration has again something of the freshness of the early sonatas, though here there is noticeable a certain speculative tendency.

Gunnar Jeanson.

[I recall two experiences of my own which throw a light upon Sjögren's talent as a writer of chamber music, but, unfortunately, also upon the disappointment felt by violinists that his fine, essentially Scandinavian, sonata in E minor was not followed up by works of equal merit. While I was staying in 1890 at Via Reggio with my friend Captain A. S. Beaumont, an amateur composer, he received from his publishers a package containing the E minor sonata, which we at once tried together, and to our delight found that, besides being pleasantly tinged with the Scandinavian idiom and brilliantly written for both instruments, it struck a romantic and very fascinating note, almost the note of genius. Beaumont was greatly excited about it, and immediately communicated with Sjögren offering him a commission to write some pieces for violin and piano, which he accepted, subsequently publishing them under the title of *Two Fantasiestücke*. They are thoughtful but somewhat austere compositions.

Some years later Sjögren visited London, and during the course of an evening which he spent with me we played together four of his sonatas, but he begged me not to include in our programme the E minor, as he was so often asked to play it and was himself tired of it. This was significant. The truth is that his friends did not take so kindly to his later works, which have less individuality and less charm. The E minor is the only sonata which has won a permanent place in the repertory.

Editor.]

SKILTON, Charles Sanford, b. 1868, American composer.

Two Indian Dances, str. quartet	Carl Fischer (N.Y.), 1917.
The Sandman, str. quartet	Carl Fischer (N.Y.), 1907.
Sonatina, pf, v	A. G. Ogren & Co., 1923.

Skilton's most widely known chamber work is the *Two Indian Dances*, originally written for string quartet, although later extensively played in arrangements for orchestra and other combinations. The first is a *Deer Dance*, a part of the annual memorial service of the Rogue River Indians of Oregon for the departed dead. The second, the *War Dance*, is a Cheyenne melody, with a persistent pedal point in the bass, suggestive of the drum.

The violin sonatina includes a Shawnee Indian hunting dance, which has been arranged for chamber orchestra. An earlier violin sonata, unpublished, was awarded half the first prize by the Music Teachers' National Association in New York in 1897.

A. L. Goldberg.

ŠKROUP, FRANTIŠEK JAN, 1801–1862, Bohemian composer.

Quartet, str, d mi	op. 24	Hofmeister, 1843.
Trio, pf, cl, vc, E flat	,, 2	Hoffmann (Prague), 1846.

Though almost forgotten, Skroup, according to Pougin, was, in his time, regarded as the Bohemian composer *par excellence*.

SLAVENSKI, J. S., contemporary Polish composer.

Quartet, str	op. 3	Schott.

SLAVÍK (SLAWJK), JOSEPH, 1806–1833, Bohemian violinist, a reputed rival of Paganini of whom amazing stories of the apocryphal order are told. He left (in manuscript) two string quartets.

SLUNICKO, JAN, b. 1852, Bohemian composer.

Suite, pf, 2 v, vla, vc, cb ad lib	op. 71A	Böhm & S.
Sonata, pf, v, c mi	,, 51	Hofmeister, 1914.
Sonata, pf, v, G	,, 57	Peters, 1906.
Sonata, pf, v, A	,, 60	Hofmeister, 1906.
Sonata, pf, v, E flat	,, 67	,, 1908.
Sonata, pf, v, B flat	,, 86	Böhm & S., 1913.

Slunicko's music, though not great, is extremely vivacious and agreeable to play.

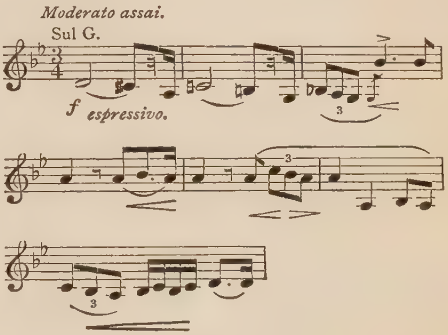
SMETANA, BEDŘICH, 1824–1884, Bohemian composer.

1st quartet (*Aus meinem Leben*), str, e mi	[op. 116]	Peters, 1881; U.E., 1912.
2nd quartet (*Aus meinem Leben*), str, d mi		Simrock, 1889; Simrock & U.E., 1910.
Trio, pf, v, vc, g mi	,, 15	Haake, 1880; U.E., 1912.
Sonatina, pf, v, d mi	,, 27	F. A. Urbánek, *c.* 1878.

From the outset of his career Smetana showed a decided preference for descriptive and programme music. He is dramatic in all that he has composed. This accounts for the fact that, with all his creative activity, he only left three examples of chamber music, two of which—the string quartets *Aus meinem Leben*—have a definite biographical and emotional significance.

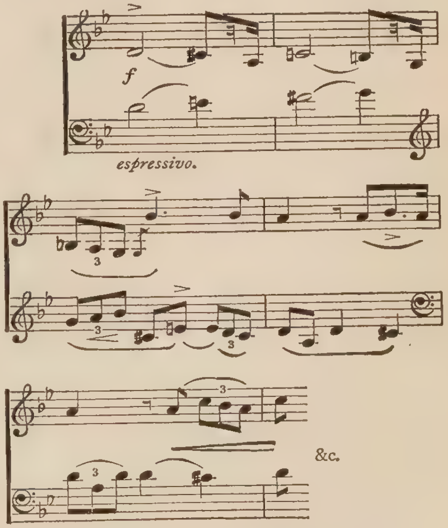
THE G MINOR TRIO is inscribed 'in memory of our eldest child, Bedřiška (Frederica), whose rare musical talent gave us such delight; too early snatched from us by death at the age of 4½ years'. It must have been written while Smetana was smarting under the first bitterness of his loss; for it was performed in November of the same year (1885). Its reception was rather cold, alike by the critics and the public. When in the following year Liszt visited Prague, his appreciation of the trio made amends for this indifference. It is now a permanent repertory work in Czechoslovakia. It consists of the following movements: moderato assai; allegro ma non agitato—andante-maestoso; finale, presto—moderato assai. I. The violin, unaccompanied, presents the melancholy chief theme on the G string:

Ex. 1.



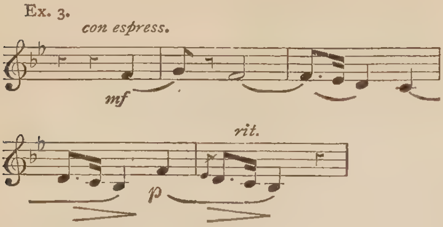
Presently the 'cello joins in with a counterphrase in contrary motion:

Ex. 2.



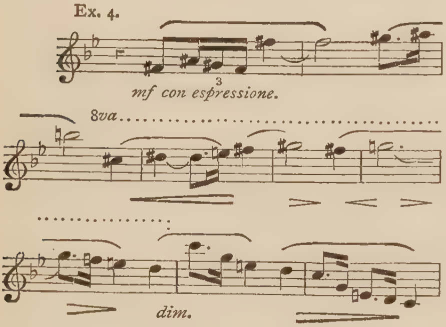
Meanwhile the piano carries on an accompaniment of sustained chords, until, in the seventeenth bar, it gives out *ff*, the opening figure of the theme, leading to a short climax. A warm and tender memory is expressed in the second subject, which enters on the 'cello—

Ex. 3.



and is continued by the violin.

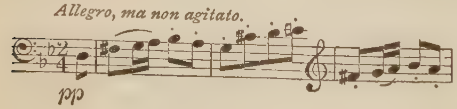
Ex. 4.

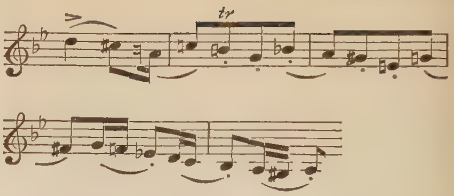


At first its tenderness is overshadowed. But the feeling grows brighter in a *pp* section, in which the thought of the child as she was in life seems momentarily to efface grief. Here the 'cello reiterates a soft, rocking figure against long-drawn phrases for the violin, while the piano is occupied with a light chord-accompaniment. Presently the piano introduces a forcible version of Ex. 1, in octaves, which leads straight on to the close of the exposition. In the working-out, after a conflict of the main ideas, the music eventually settles down into A major. Here occurs a *piano* passage which has been held to suggest an utterance from the spirit of the beloved child, to which, in a solo recitative for piano, Smetana himself makes answer. After this, recapitulation follows, with various transitory modulations, returning to G minor for a vigorous and somewhat gloomy ending.

II. Allegro ma non agitato, G minor. Nejedlý, the chief authority upon Smetana's music, considers that this movement evokes the image of Frederica: a musical portrait darkened at times by the shadow of death. The opening theme is given below:

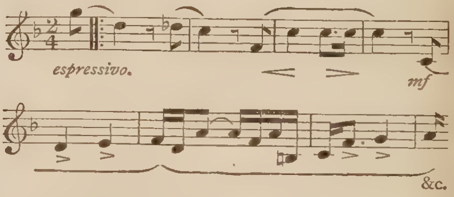
Ex. 5.
Piano in 8ves.





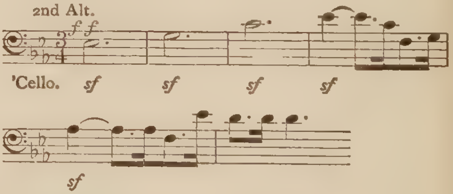
The strings enter in unison, and the instruments move up and down the minor scale, breaking from time to time into graceful imitations in the various parts. The movement has two alternativos (or trios). The first, andante (D minor) has a tender, clinging motif:

Ex. 6.
1st Alt. *Andante.*



After a repetition of Ex. 5, the second alternativo (maestoso E flat) follows. This section is full of dignity. The grave, rhythmic movement of the piano accompanies the lament of the strings:

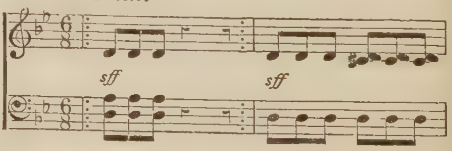
Ex. 7.
Maestoso.
2nd Alt.

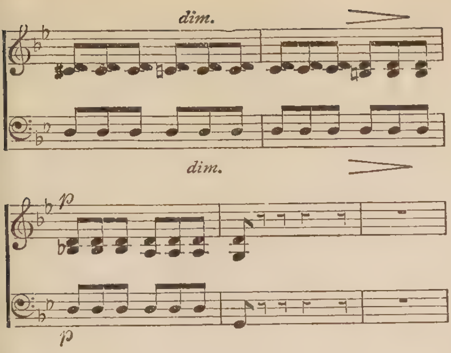


It is as though death had surrounded the memory of the child with an unfamiliar solemnity. This gives an added poignancy to the half-playful theme (Ex. 5) when it recurs at the close of this scherzo doloroso.

III. Finale (presto). The cloud of sorrow lifts at the beginning of this movement. The opening bars are full of energy:

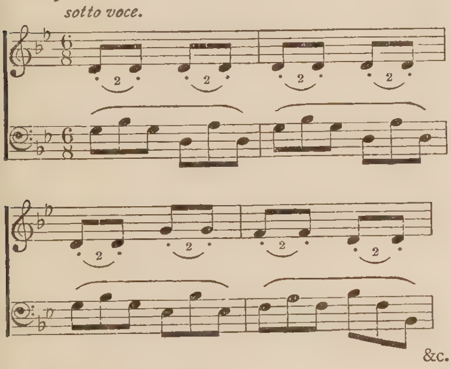
Ex. 8.
Finale. *Presto.*





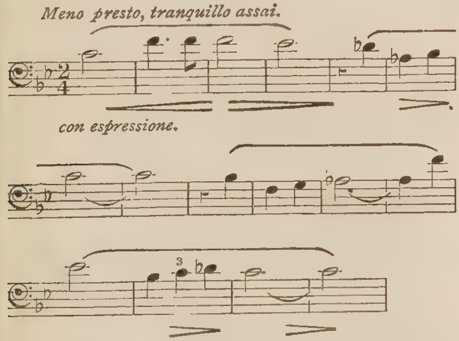
The piano continues with persistent arpeggio figures—

Ex. 9.



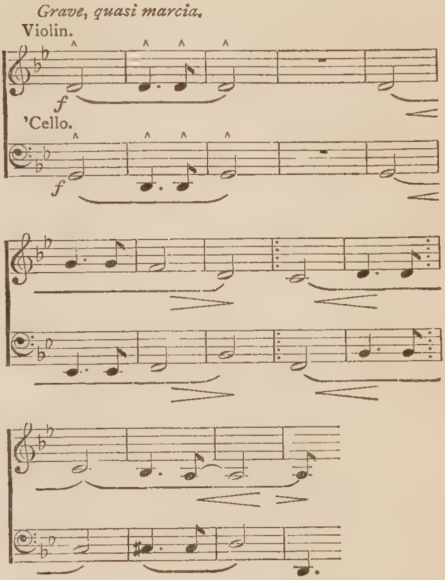
broken by the return of Ex. 8, and by occasional pizzicati from the strings. After a full repetition of the opening subject over a pedal on the piano, a new, hymn-like theme enters on the 'cello, meno presto, tranquillo assai, 2/4:

Ex. 10.



The violin now takes over the theme, which is continued by both stringed instruments, in imitation, the piano weaving a light arpeggio accompaniment. This thematic material (Exx. 8 and 10) is duly recapitulated, and eventually we come to a new idea—grave, quasi marcia:

Ex. 11.



A funeral procession passes by, and one seems to catch the echo of tolling bells. The episode is brief, but it is the climax of the tragedy. A return to the tempo I (Ex. 8), and a further reference to Ex. 10, brings the trio to an end.

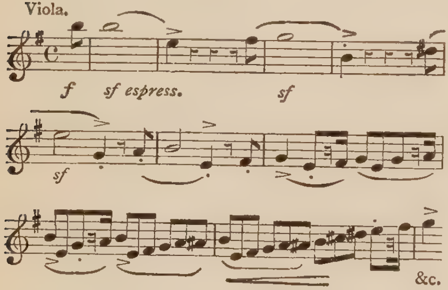
A period of over twenty years elapsed between the piano trio and the completion of the first of the two quartets in 1876. These years encompass Smetana's whole development as a national musician; they were years which confirmed his faith in himself and his mission, and numbered moments of triumph and satisfaction, but also times of mental and physical suffering. Meanwhile, the worst of all catastrophes which can befall a musician had overtaken Smetana—deafness, which left him in a tragic spiritual isolation. Forced to relinquish his work in the world, he took refuge with his daughter in the woodland quiet of Jabkenice, and it was while resting there that the idea of the work came to him.

Quartet in E minor. In a letter to Joseph Srb, Smetana has left a detailed explanation of the quartet in E minor, on which the succeeding analysis is based. The quartet has no opus number, but in Teige's Catalogue of the composer's complete works it is numbered 116. Regarding its general features, Smetana wrote:

'As to the style of my quartet, I gladly leave its appreciation to others, and am not in the least vexed if it does not please, since it stands quite apart from the hitherto accepted quartet style.[1] I had no intention of writing a quartet according to recipe and the customary formulas, with which I am acquainted through the study of them when, in my youth, I learnt musical theory. With me, the form of each composition is the outcome of the subject. And thus it is that this quartet has made its own form. I wanted to paint in sounds the course of my life.'

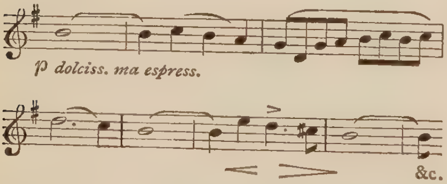
I. The first movement (allegro vivo appassionato) depicts his early love of art, his romantic tendency and unsatisfied yearnings. There is also a warning of his future misfortune, heard from the viola in the beginning of the movement:

Ex. 12.
Written in the higher octave.
Viola.



Accompanying these falling intervals, the violin keeps up a restless quaver figure against a tonic pedal in the 'cello. Smetana has caught the romantic and agitated atmosphere of the revolutionary year, 1848. The remembered enthusiasm of youth is expressed with the technical craft of maturity. After repetition and further treatment of the theme by the violins, the music modulates into G major for the second subject. This shows more of the romantic than the revolutionary spirit:

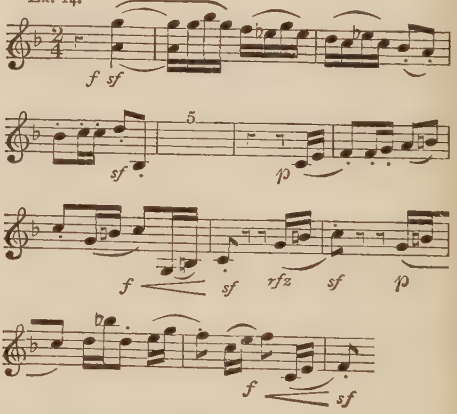
Ex. 13.
1st Violin.



The three crotchets in the second bar provide material for further development. Later on, in the working-out, Ex. 12 is given to the first violin (meno allegro) and then transferred to the 'cello, and, while the theme alternates between them, the inner parts have a vehement figure, and all the instruments join in building up a passionate climax, ending in a rapid diminuendo. Here, the 'cello recalls the crotchet figure from the second subject, the viola answering with Ex. 12, and this passage leads to a restatement of Ex. 13, in E major. A coda, dealing with the opening theme, brings the movement to a quiet end in the tonic key.

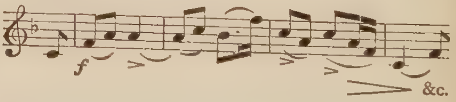
II. Allegro moderato a la polka. 'This movement quasi polka recalls memories of my gay life in youth,' writes Smetana, 'when I used to write dance music and gave it away right and left to other young folk, being known myself as an enthusiastic dancer.' The theme has all the gaiety and style which invariably distinguish Smetana's polkas (a dance of Czech origin, said to have been invented by a servant maid in 1830):

Ex. 14.



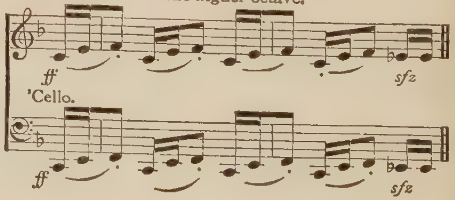
A second theme is introduced by viola:

Ex. 15.
Solo quasi tromba sul G.
Viola.



The middle section (meno vivo) brings a change of key, to D flat, and a fascinating rhythmic change is made by shifting the position of the pair of slurred semiquavers:

Ex. 16.
Viola written in the higher octave.



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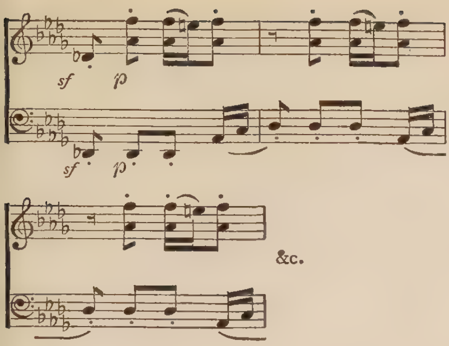
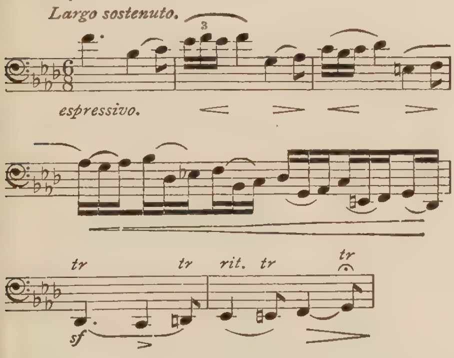
[1] The Society for Chamber Music in Prague had just refused to perform the work on the grounds of its 'defects of style and insurmountable technical difficulties'.



This was the passage which the Prague quartet of 1878 pronounced unplayable, because they could not get clean chords. Smetana observes that in this phrase he presents a remembrance of 'the aristocratic circles in which I lived long years'.

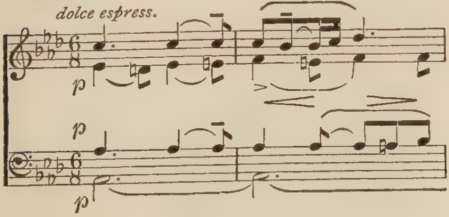
III. Largo sostenuto, 6/8, A flat. 'The slow movement recalls the bliss of my first love for a girl who afterwards became my faithful wife.' Although he married a second time, Smetana cherished the memory of his young musician-bride. It opens with a passage of deep pathos, like an invocation:

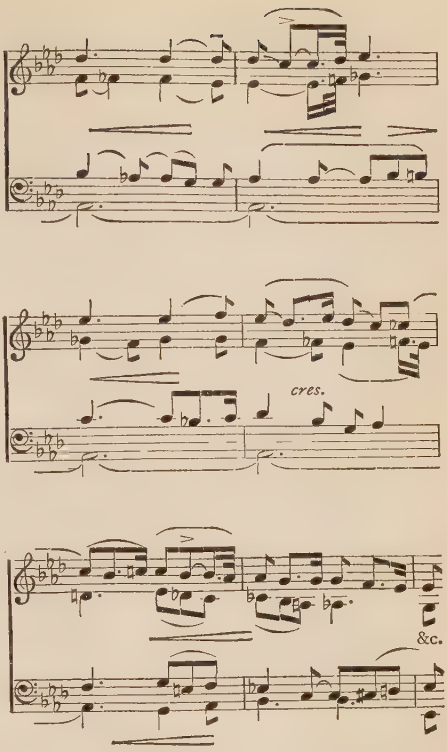
Ex. 17.



Having delivered this, the 'cello holds a tonic pedal, over which the other instruments give out a beautiful theme in harmony:

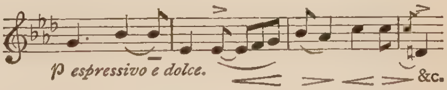
Ex. 18.





The three repeated notes of the first bar are dwelt upon persistently against triplet figures of semiquavers. A brief climax in A minor seems to recall some impassioned memory. But soon we are back in A flat, and a new melodic idea, with some affinity to Ex. 17, is presented by the first violin:

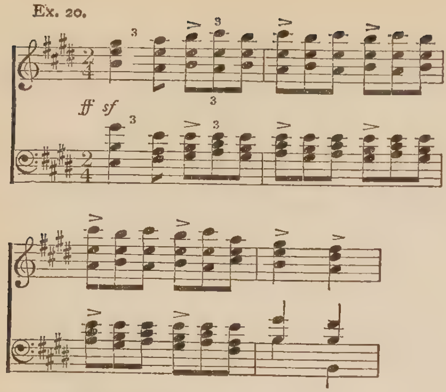
Ex. 19.



Later on, a cadenza passage for violin solo is answered with great emphasis by a series of chords—the reiterated notes from the first bars of Ex. 18. The chief theme is then treated with great tenderness by the 'cello. The close of the love lyric is tranquil, and fades away like a vision, the viola having a beautiful final restatement of Ex. 18.

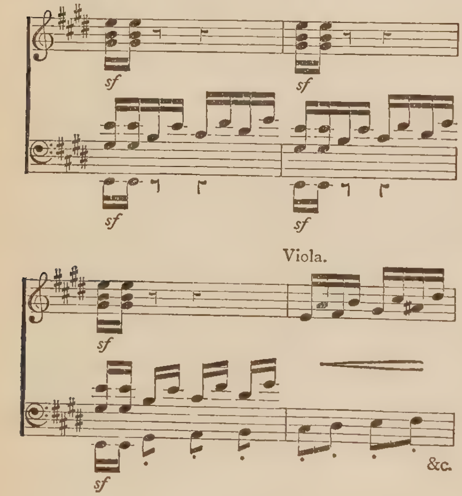
IV. Finale (vivace, 2/4). 'The discovery how to treat the national material in music; joy at the results of following this path.' Thus Smetana explains the opening of the last movement, borne out by the gaiety and vigour of the two main ideas, each with its distinctive rhythmic *élan*:

Ex. 20.



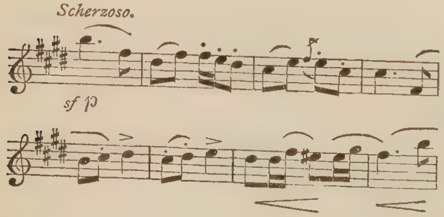
which is followed by:

Ex. 21.



The first motif is repeated, after which the first violin introduces a new, playful theme with a charming Mozartian touch:

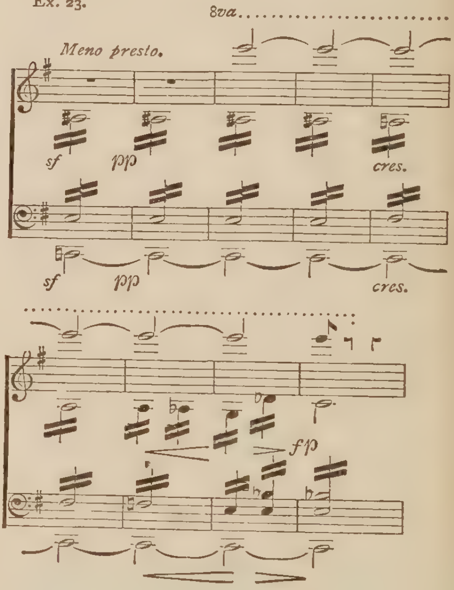
Ex. 22.



Further discussion of this by the two violins leads to a return of Ex. 21, *ff*. A modulatory passage on Ex. 22 ushers in a short section in the minor, but the music is not yet deeply overshadowed. The recapitulation does not call for any special observations; it ends in a forcible climax, with Ex. 20 given out by the violins playing a tenth apart, followed by an equally energetic repetition of Ex. 22, the 'cello holding a pedal on E.

Now occurs a total change of mood—'the interruption of the catastrophe, the beginning of my deafness, a glimpse into the melancholy future'. We hear the persistence of that note which, Smetana says, 'since 1874 announced the approach of my trouble'.[1] 'I allowed myself this little joke, such as it is, which has proved so fatal to me.'

Ex. 23.



'There is a ray of hope, an improvement, but at the remembrance of all that was promised by my early career comes, at the same time, a sense of sadness.' This is heard in the reminiscence of Ex. 13, from the first movement—twice recalled with a touch of regretful sweetness before the quartet dies away quietly with the triplet figures from Ex. 20 (now in common time) over a sustained pedal for 'cello, followed by pizzicato chords.

'There you have approximately the aim of this composition,' concludes Smetana. 'A work which, in a sense, is private, and therefore written for four instruments which should converse together in an intimate circle about the things which so deeply trouble me. Nothing more.'

QUARTET IN D MINOR. Smetana began the

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[1] In a letter to Kopecky, leader of the Hamburg orchestra, the composer explains that 'this terrible whistling sound so high in my ear is written E in the quartet, although it was really A flat, the interval chord of the sixth to the octave'.

second quartet, *Out of my Life*, at Jabkenice in the summer of 1882, and completed it in Prague on March 12, 1883, a little more than a year before his death. The first performance of the work took place at a chamber music concert of Umělecka Beseda (Society of Arts) in the hall of the Convict, Prague, on January 3rd, 1884. The executants were F. Lachner, Julius Raušer, Jos. Krehan, and Al. Neruda. The history of its creation is painful. In the catalogue of his works which the composer himself drew up he wrote the following note against this quartet: 'Composed in a state of disordered nerves, the outcome of my deafness.' Dr. Zelený, author of *Talks with Smetana*, quotes the composer as having said:

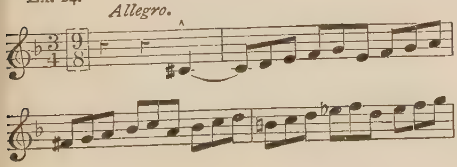
> 'The new quartet takes up the tale where the first leaves off—after the catastrophe. It expresses the whirlwind of music in the head of one who has lost his hearing. Nobody has a notion how musical ideas fly about in the brain of a deaf man. If I do not note them down at once, soon afterwards, even half a day later, I no longer know what they were like, and yet I used to be proclaimed as having a phenomenal memory.'

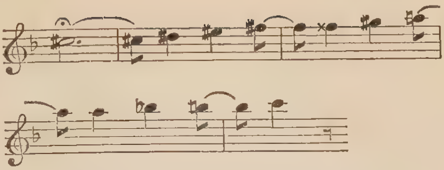
To Srb he wrote, in June 1882, that he had finished the first movement, but was very much in doubt as to its groundwork, and as to the difficulties it would present to its executants. He was feeling 'flaccid and drained', and convinced that he had entirely exhausted his creative powers, for his musical thoughts seemed obscured by a veil of anxiety and suffering. Presumably he laid the work aside for a time, and in May 1884 he had a brief recrudescence of mental activity, and informs the same friend that 'the quartet is beginning to fix itself in my mind, so that in any case I shall send it to the printers, for it is good, full of melodious moments, feeling, and novelty'.

Smetana's estimate of the quartet in D minor is, on the whole, a just one. It contains flashes of charming, inchoate melody, swift changes of emotion, and rhythmic impulses which float about like fireflies in the dusk, and weave no ordered design in their coming and going. In this respect it is the work of a brain too sick and weary to face the problems of co-ordination and complex development. The thematic material may be presented unsystematically, but the themes in themselves are not obscure or morbid. The quartet, which is little more than half the length of the first one in E minor, contains four movements.

I. Allegro, 3/4—9/8. A *ff* scale passage, in unison, ending in a pause on C sharp, opens the movement:

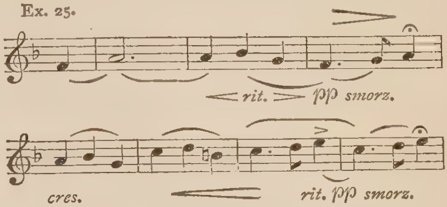
Ex. 24.





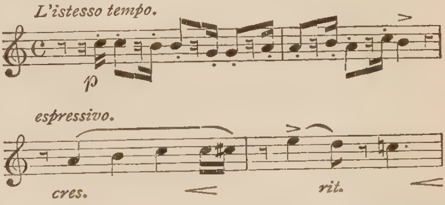
The principal subject follows (molto moderato):

Ex. 25.



The greater part of the movement is constructed on the bars *a* and *b* of the above. After the repetition of the first passage the principal subject returns in a fiery mood, in the key of D major. It then quickly resumes its original tonality and gentle character, but only for a few bars, marked largamente. The second subject enters in the key of C—

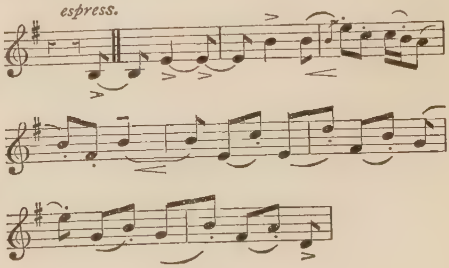
Ex. 26.



Exx. 24, 25, and 26 are recapitulated. The last-named reappears moderato quasi andante, in D flat. Finally the three-note theme (Ex. 25) is treated in a brief, touching section in F which ends the movement. Each restatement of the individual themes is emotionally interesting, but the lack of development leaves the hearer unsatisfied.

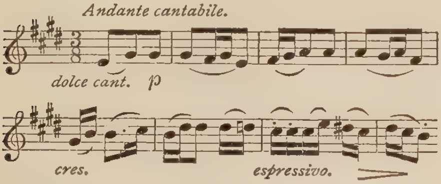
II. Allegro moderato, E minor, 2/4. The introductory bars, in unison, contain the rhythmic germ of the theme, which is a kind of syncopated polka:

Ex. 27.



The emphasis of the rhythm and the rapid transition from the plucked string to the bow are features of its treatment. After some repetition, Ex. 27 is heard over a pedal bass, and when a final restatement of it by the 'cello, modulating into E major, has died away pizzicato, we reach a new section in this key:

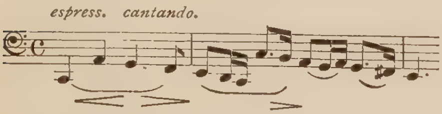
Ex. 28.



The graceful and tender flow of this melody is presently interrupted by a vigorous accelerando passage, and when the andante (3/8) is resumed it is with a modification of the unison theme.

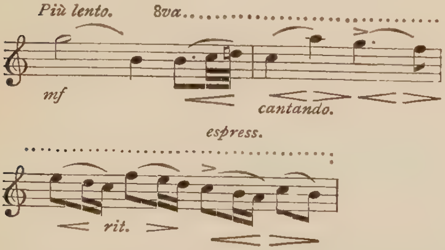
III. Allegro non più moderato, ma agitato e con fuoco, C major. After a short, fiery introduction, in which the theme is foreshadowed in the tenth bar, the following subject (molto moderato quasi marcia) is treated fugally for a time:

Ex. 29.



Contrasting with the above is a slower, lyrical motif:

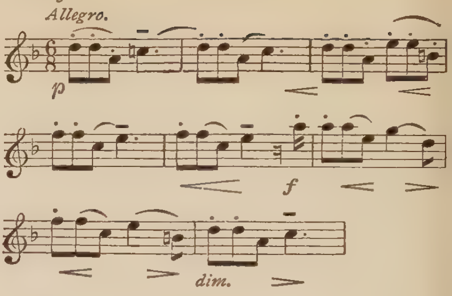
Ex. 30.



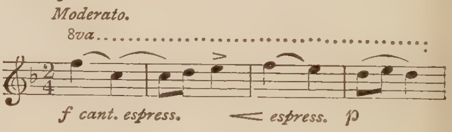
This is developed and worked to a passionate climax, at the height of which Ex. 29 returns, maestoso. The fugato treatment is repeated, and the interesting but fitful movement comes to a quiet close.

IV. Finale. Presto, 6/8. A few preliminary bars, loud and rapid, strongly accented, and with upward leaping intervals, gradually slacken force and pace to admit the entry of the first subject (allegro) (Ex. 31). Modulating enharmonically, a new motif appears in the 'cello in A major, but does not recur; it soon modulates into F major for a third theme (Ex. 32).

Ex. 31.



Ex. 32.



A short discussion of the above in varying moods—now espressivo, now scherzoso—is followed by a recapitulation of Ex. 31, first in the minor, and then passing into the major for the rapid and vehement termination.

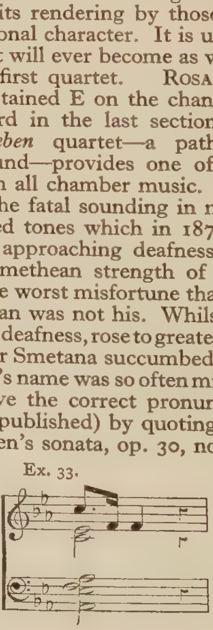
The E minor quartet is familiar to us in many interpretations, although in none more authoritative and clear-visioned than that of the Bohemian (Czech) String Quartet. These same players have penetrated deeply into the quartet in D minor (No. 2); and at their hands it assumes a coherence and significance usually lacking in its rendering by those who ignore its confessional character. It is unlikely, however, that it will ever become as well known as Smetana's first quartet. Rosa Newmarch.

[The sustained E on the chanterelle of the violin, heard in the last section of the *Aus meinem Leben* quartet—a pathetically thin line of sound—provides one of the saddest moments in all chamber music. 'It is', wrote Smetana 'the fatal sounding in my ear of the high-pitched tones which in 1874 announced to me my approaching deafness.'

The Promethean strength of a Beethoven faced by the worst misfortune that can happen to a musician was not his. Whilst Beethoven, attacked by deafness, rose to greater heights than before, poor Smetana succumbed to the strain.

Smetana's name was so often mispronounced that he gave the correct pronunciation (in a letter now published) by quoting the first bar of Beethoven's sonata, op. 30, no. 3:

Ex. 33.



Editor.]

SMITH, Alice Mary Meadows. *v.* WHITE.

SMITH, David Stanley, b. 1877, American composer, pupil of Horatio Parker.

Quartet, str	op. 19	Schirmer.
,, ,, C	,, 46	S.P.A.M.
,, ,, E flat	,, 57	O.U.P.
Quintet, pf, 2 v, vla, vc, E flat	,, 56	O.U.P.
Sonata, pf, v, A	,, 51	S.P.A.M.
,, pf, vc, B flat	,, 59	Schirmer.
,, pf, ob		S.P.A.M.

Of op. 19 the parts only are published.

D. S. Smith early gave evidence of a talent so serious and diversified as to mark him as the logical and worthy successor of his master.

He has written a considerable quantity of chamber music, only a small portion of which is published.

The String Quartet, op. 19 (1906), reveals a certain severity of form and spirit that characterizes much of the composer's work, but, added to the classical predilection, there is abundant evidence of vitality and idealism; indeed, it seems to the writer that these are the two outstanding traits of this composer's work. We regret that the necessary limitations of space preclude reference to many brilliant details of the first quartet, but it may be said that it is cast in the usual four movements with finely balanced contrasts, that there is much solid polyphonic writing, and that there is also a cumulative vivacity revealing a true feeling for the medium. This work found favour with the famous Kneisel Quartet, by whom it was frequently performed. The second quartet, op. 37 (1918), unfortunately remains in MS., although it is an advance on the first.

The Third Quartet, in C, is in one movement, and makes use of the Gregorian plain-song *Jesu Corona*. It required courage to write this quartet, in which the composer commits himself deliberately to an austerity of style and material wholly at variance with modern tendencies. In these pages there may be perceived a fine challenge to an age which seems to be—to quote the composer—'devoted to the cynical and grotesque—and which seems to take great things lightly and little things seriously'. The composer's concern for purity of style achieves a fine result. The stern harmonies are realized with splendid sonority, nor is this a work of unrelieved austerity, since there are passages of great intensity, as also of dramatic power; and throughout, the rhythmic flexibility inherent in plain-song is adroitly preserved. This important work was played at the Berkshire Festival of 1921.

The Violin Sonata, a notable work, reveals an impressive advance in harmonic boldness, a greater flexibility of form, a more dramatic and at the same time a more personal note. There are pages in this work, such as the whole of the adagio and the final peroration, that set the 'high-water mark' for true expressiveness in American music. The four movements present no excessive difficulties.

Arthur Shepherd.

[The violin sonata, in A minor, is dedicated to Mrs. Coolidge. It contains some unusual rhythms and an original use of ponticello effects in the finale (epilogue).

I was present at the Berkshire Festival of 1921 and had the privilege of hearing D. S. Smith's 3rd quartet admirably played. In 1928 his oboe sonata was played by Léon Goossens with great success. Editor.]

SMITH, Fr. Lorenz.

Quintet, pf, 2 v, vla, vc, c mi André, 1907.

SMULDERS, Karl Anton, b. Maestricht, 1863, naturalized Belgian.

Sonata, pf, v, a mi Junne, 1895.

SMYTH, Dame Ethel Mary, b. 1858, English composer.

Quintet, 2 v, vla, 2 vc, E	op. 1	Peters, 1884.
Quartet, str, e mi		U.E., 1914.
Two trios, pf, fl, ob (or v or vla)		O.U.P.
Sonata, pf, v, a mi	,, 7	U.E.; Peters, 1887.
,, pf, vc, a mi	,, 5	,, ,,

The Violin Sonata, op. 7, was written in 1887 and played in the autumn of that year by Brodsky and Fanny Davies in Leipzig, when it was criticized as lacking in feminine charm, and therefore unworthy of a woman—'the good old remark', adds the composer, in recalling this, 'that I was so often to hear again'. In the spring of the following year she sent the work to Joachim in the hope that he might be willing to play it in London, where the Joachim Quartet were, at that period, at the zenith of their fame. On the plea, however, of finding the work, 'in spite of talent here and there and many a clever turn', 'unnatural, far-fetched, overwrought, and not good as to sound', the famous player declined to take the risk of bringing it out.

Viewing the sonata in the calmer atmosphere of to-day's attitude towards women's work, and with the experience of much modern music behind one, the adjectives of 1887 are more valuable as throwing light upon the people who selected them than appropriate to describe the music, but the work itself, while of no importance in the history of the art (which is what Joachim's judgement, regarded dispassionately, really meant), has its own peculiar interest as a record of the period. Brahms was the outstanding influence of the world in which Ethel Smyth gained her musical experience and equipment, and women executants in plenty proved able disciples in the matters of the interpretation and technique of his idiom;

but while many men showed the effects of his influence in their composing, Ethel Smyth amongst the women seems to have been the solitary instance of the reaction taking the form of composition.

The first movement of the sonata is richest in Brahmsian turns of expression, with its three-against-two rhythmical figures, its melody doubled or trebled at the octave on the piano, its insistence on the tonic harmony, its pedal points, its reiterated thirds and the style of its modulatory grammar. The scherzo and finale have flashes which seem more consistent with the independence of the writer of the book *Impressions which remained*, but the *Romanze*, to which the composer has affixed a reference to Dante's *Inferno*, v. 121 (the immortal lines in which Francesca speaks of the pain of remembering past happy things in present misery), is strongly reminiscent of a Mendelssohn barcarolle, and sufficiently pretty, one would have thought, to have seemed 'worthy' to the Leipzig critic. The work as a whole is full of a confident energy and self-reliance, which takes little account of charm, and dispenses altogether with mystery.

The String Quartet. The first two movements of the string quartet were written in 1902, some ten years after the date to which Dame Ethel carries her reminiscences—then put away, and rediscovered in the winter of 1911, when the composer was asked for a chamber work for the first public concert of the newly founded Society of Women Musicians. The two movements were accordingly given their first performance at this concert in the Small Queen's Hall on January 25, 1912, the executants being the original London String Quartet—Messrs. Sammons, Petre, Warner, and Warwick-Evans. To this fortunate resuscitation of its first half is due the completion of the work shortly afterwards.

The allegro lirico—marked in 1912 allegro tranquillo—is a movement of great freshness of thought and of true quartet feeling. The dangerous signature of 6/8 is not used for glib, sentimental expressiveness, but is manipulated with dignity and restraint, and the part-writing and rhythmical resource are of a high order of musicianship.

The second movement, lacking deliberately any lyrical quality, has an angularity which, in the hands of competent players, produces an original effect of pleasing uncouthness.

The slow movement has a nobility of emotion which carries it over several passages in which the writing does not make the best use of the strings, but there are moments where the quality of the medium is finely appreciated, and the result is a very beautiful sound.

For the finale the composer has chosen to write a fugue. The jerky subject has enough salience of rhythm to stand out perceptibly where the writing is crowded, but the general effect is sometimes more that of a wrangle than of a discussion, although the excellent admixture of passages in three-part and two-part writing lets plenty of daylight into the score, and there is considerable variety in the instrumental parts. The second violin is made an individuality, the viola treated generously, and the 'cello part tellingly placed both for arco and pizzicato. Both the form and the subject necessitate an abundance of figuration, but this excess of movement, combined with the scrappiness of many of the phrases, makes the ear long for some carrying melody to give a feeling of spaciousness and ease. But to expect this would be, perhaps, to demand something characteristic neither of the composer nor of the period at which she wrote this lively movement. Katharine Eggar.

[The two trios for piano, flute, and oboe are valuable additions to the wood-wind library (*Dominant*, April 1928).]

SOBECK, Joh., German composer.

Quintet, fl, ob, cl, horn, fag, F	op. 9	B. & B., 1879.
Quintet, fl, ob, cl, horn, fag, E flat	,, 11	Bosworth, 1891.
Quintet, fl, ob, cl, horn, fag, g mi	,, 14	,, ,,
Quintet, fl, ob, cl, horn, fag, B flat	,, 23	Leduc, 1897.
Trio, 2 cl, fag (or vc)	,, 20	Lehne, 1898.

SÖCHTING, Emil, b. 1858, German composer.

A composer who has written much chamber music, mainly of an educational type. For list *vide Altmann*.

SOCIAL LIFE AND CHAMBER MUSIC.

This alliance was at its best in the old days when the social life of the aristocrats of Austria contributed to the begetting of immortal music; when Haydn waited, cap in hand and clad in livery, upon Prince Esterhazy to receive orders for a programme of postprandial music. A century later a Dutch 'cellist resident in London, named Jan Mulder, conceived the idea that the most enjoyable way to listen to chamber music would be to induce amateurs to meet together when the day's work was over, dine and sit round the table afterwards, enjoying a smoke whilst listening to quartets, trios, &c., played by the best artists available. A society composed of men only was formed under his direction, and styled, I think mistakenly, the 'King Cole Club'. The old folk ditty has it, that Old King Cole 'called for his pipe and called for his bowl and called for his fiddlers three', so that outsiders formed the impression that it was primarily a convivial club. It was really a club with high artistic aims, and at my suggestion twenty years later the title was altered to The King Cole Chamber Music Club, and a resolution was passed later granting admission to women members. This was also a successful new departure.

Reverting to the early days, the first concert was held on Dec. 21, 1900, at the Caledonian Hotel, Adelphi, and since then a series of fortnightly winter concerts has been given annually, in which all the finest artists resident in London have in turn taken part, and the whole repertory of chamber music, old and new, has been represented.

Jan Mulder died in 1920, his place being taken by Mr. and Mrs. Carver, through whose disinterested exertions the club has been carried on with brilliant success up to the present day (1928).

In public restaurants no such alliance between art and life has been possible. I remember once at a West End establishment talking with a violinist, an ardent lover of chamber music, who told me that he had tried to introduce movements from string quartets into the restaurant programmes with conspicuous ill success. The proprietor objected to what he called 'those funereal dirges' (!) and they had to be omitted from subsequent programmes. Such was the result of placing pearls before—the profane vulgar. (*v.* article Restaurant and Café Music.) Editor.

SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC. (Founded by Burnet Corwin Tuthill, 1919). '*The particular objects for which the corporation is to be formed is to publish, distribute and promote the performance of the best compositions of chamber music, orchestral and other music written by citizens or residents of the United States of America.*' (From The Articles of Incorporation.)

It is the purpose of this Society to assist the American composer in getting his compositions—especially chamber music—expeditiously printed and distributed. A committee of musicians of established reputation selects the works to be printed, including always not fewer than two chamber compositions each year.

All members receive one copy of each composition published during the year.

The Society has published, since the date of its foundation in 1919, works by the following composers:

Daniel Gregory Mason, Alois Reiser, H. H. Huss, Leo Sowerby, David Stanley Smith, Tadeuz Jarecki (*nat'd*), W. C. Heilman, Ch. M. Loeffler (*nat'd*), Albert Stoessel, Frederic Ayres, Aurelio Giorni (*nat'd*), Carlos Salzedo (*nat'd*), Fred. Jacobi, Arthur Shepherd, E. B. Hill, H. Hanson, Bernard Wagenaar.

SOCIETY OF WOMEN MUSICIANS. The Chamber Music Section of this society was founded by W. W. Cobbett in 1920.

From a small number the players quickly increased, and, one practice a week being found insufficient, it became necessary to arrange meetings at members' houses on several different days of the week. It soon became evident to the organizers that, if a good standard was to be maintained, it would be well to have some form of constructive criticism and advice. During the following months, arrangements were made for a general meeting of quartet parties, at which prepared movements were played to and criticized by Miss Katharine Kendall, the well-known quartet leader. The result was stimulating to all grades of players, and these 'rallies', as they are called, with the assistance of various chamber music authorities have been made a regular institution—a kind of home Eisteddfod. Sometimes a 'reading at sight rally' is held, prizes being given to the best Quartet, or rather to that group of players who, being called upon at a moment's notice to form a Quartet and to play an unknown work, give the most sporting and most musical reading. Besides the musical advantages of these meetings, they have provided opportunities for players to make acquaintances leading to the formation of congenial quartet parties.

In 1927 an annual competition for what is to be known as the Cobbett Challenge Medal for String Quartet playing was instituted. Each member of the winning Quartet is to hold for a year a bronze replica of a medal designed by Lady Harris, which bears a portrait of Mr. Cobbett, who has also offered supplementary prizes.

Simultaneously with the contest for the challenge medal, sight-reading tests for Quartets were held, the winners in these being awarded prizes of music. Miss Katharine Kendall judged the Medal Competition, and a small committee adjudicated on the sight-reading. Stella B. Fife.

[It is doubtful if in any part of the world there exists a body of ladies which accomplishes more in the promotion of the interests of good music *with so little assumption of importance* than the Society of Women Musicians. Concerts and recitals of new chamber works, practices of ensemble music, lectures, conferences of composers, receptions to distinguished musicians—all and much more besides takes place in their little hall at 74 Grosvenor Street. It is one of the phenomena of London life to which I am glad to draw attention. The Society deserves the support of every woman musician in Great Britain. Editor.]

SOHNS, Otto, German composer.

Sonata, pf, v, d mi	Süddeutsch. Musik-V., 1905.

SOHY, Ch. (Madame Marcel Labey), b. 1887, French composer, pupil of V. d'Indy.

Petite Suite, pf, v, vc	Senart.
Sonata, pf, v	,,
Thème varié, pf, v	,,

The Société Nationale has already produced three of her works, including the theme and variations (pf, v) in 1922.

SOKOLOV, Nikolas Alexandrovitch, 1859–1922, Russian composer, pupil of Rimsky-Korsakov.

Serenade on name B-la-f, 2 v, 2 vla, vc	op. 3	Belaiev, 1887.
Three quartets, str, G, A, d mi	opp. 7, 14, 20	,, 1890 1892, 1894.
Trio, v, vla, vc, d mi	op. 45	Chester, 1919.
Suite, pf, vc, b mi	,, 26	Belaiev, 1895.

Sokolov belonged to the Belaiev circle and adhered in his music to the traditions of the so-called New Russian School; but his contributions are not very distinguished or individual. (*v.* also Les Vendredis.)

SOLOTAREV. *v.* Zolotarev.

SOMERVELL, Arthur, b. 1863, English composer.

Sonata, pf, v, d mi	O. U. P., 1928.
Suite (4 movts), pf, v	Boston Music Co., 1926.

The sonata is in three movements, of which the first and last are in ordinary sonata form. The remaining movement is an andante of lyrical character; this is in B major, with an expressive middle section in E flat minor. The finale is hardly on the level of the first two movements, there is less invention and rhythmic variety, while the doubling of the violin part in the piano is not always effective. The work as a whole follows the line of the later classics (Brahms, &c.), and is untouched by contemporary influence. It is of moderate difficulty for both instruments, the upper register of the violin being little employed.

M. Drake Brockman.

[It does not enter into the scheme of this book to deal with MS. works. This is especially regrettable in the case of Dr. Somervell, who has written, but not yet published, a quintet for clarinet and strings, which ranks high among British chamber compositions.

Editor.]

SOMMER, Willibald, German composer.

Quintet, 2 v, vla, 2 vc, B flat	op. 12	C. F. Schmidt.
1st quartet, str	,, 1	,,
3rd quartet, str, g mi	,, 3	,,
Trio, v, vla, vc	,, 4	,,
,, ,, ,, ,, d mi	,, 5	,,
,, ,, ,, ,, F	,, 8	,,

Sommer writes in classical style, but with a delicate touch. The third quartet has the unusual number of five movements. The string trios are charming; while the quintet, which has a passage from Goethe by way of motto, may be recommended to amateurs. It is a work of no great difficulty.

SONATAS. *Sonatas for piano and violin.* It has not been found possible to reserve space in these pages for mention of the recitals given by artists of distinction such as Ysaÿe and Pugno, Sammons and Murdoch, Jelly d'Aranyi, Myra Hess, Ethel Hobday, and innumerable others who have appeared before the public from time to time as sonata players. With few exceptions, every solo violinist includes in his programmes at least one example of this delightful form of chamber music, the works most welcomed by a constant public being the 'Kreutzer' and the César Franck sonatas. Those who announce modern works for performance receive, I am sorry to add, but lukewarm support from the London concert-going public.

Sonatas for one instrument with figured bass do not come within the scope of this Cyclopedia, being rather in the nature of solos with accompaniment, though a few such works are exceptionally mentioned. A list of many of them is given in *Altmann*, both for violin and 'cello.

Among modern republications of old sonatas may be noted those of G. Jensen, Ferdinand David (*Hohe Schule*), the B. & H. collections (*D. D. T.*, &c.), and those of Alfred Moffat (*q.v.*).

Editor.

SORABJI, Kaikhosru, b. 1895.

Quintet, pf, 2 v, vla, vc	London & Continental Co., Curwen.

For a modern European musician it is well-nigh impossible to escape atavistic musical influences, since it is not a mere accident that Western musical development has followed a certain course. However far removed the mentality of Richard Strauss may be from that of Palestrina, the technique of the former nevertheless depends upon the counterpoint of the latter. It is easier, however, for an Oriental to free himself from the benevolent despotism of current conceptions, since he is not thus atavistically predisposed to their acceptance. This Sorabji has succeeded in doing to a remarkable extent. What is generally known as 'Oriental music' is the production of theatrical convention, constructed with superficial cleverness on purely European principles of symmetry, with material bearing only a slight resemblance to certain Oriental melismata. Just as all Japanese, Chinese, or Indians look alike to the Western eye, because lack of familiarity prevents a finer distinction, so the various terms and phrases of unfamiliar Oriental music are insufficiently appreciated by Western ears; hence the legend of its monotony and sameness. On the other hand, in order to reveal the Oriental mind through a musical medium, a musically gifted Oriental would be needed, one who had mastered the

Western musical language well enough to express his conceptions with freedom, yet free from the conventions by which Western minds are unconsciously bound. This is the phenomenon presented by the personality of Sorabji, though naturally his mental equipment does not comprise every conceivable predisposition that might be characteristic even of his own race. His form-giving conceptions are mainly plastic and decorative. We must not, therefore, look for musical analogues of, for example, Indian or Persian painting, with its finely drawn contour and its delicate transparent colouring, so much as for those of the intricate effects of light and shadow in the bas-reliefs of Hindu art, and the fascinating logic as of woven fabrics of the ornamental drawings which, with their interlacing arabesques, adorn Oriental manuscripts.

Sorabji's music may often seem monotonous, and the individual works almost indistinguishable from each other, by reason of the hearer's insufficient capacity to differentiate between things which are unfamiliar; nevertheless, a closer scrutiny reveals the fact that actually there is little or no repetition in his work. The procedure may be the same, but his invention in minutiae of figuration and decoration is quite remarkable.

It follows from the natural bent of Sorabji's mind that the instrument most congenial to him should be the piano, for the essential nature of the instrument tends in the direction of the improvisatory and the arabesque. Consequently, his only contributions to chamber music consist of works in which the piano is not merely associated with other instruments, but in which it dominates over them. The one is an unpublished piano concerto with chamber orchestra, the other a piano quintet which might almost be called a concerto with string quartet accompaniment. Their characteristics being such as have been already indicated, any attempt at thematic or formal analysis is not only superfluous but impossible.

This article has dwelt upon the purely Oriental aspect of Sorabji's music, which to Western minds seems the most interesting and characteristic. Nevertheless, there are certain European influences to be clearly descried in it, chiefly of keyboard composers, as is only natural—Chopin, Liszt, a touch of Scriabin (though more apparent in his early than in his later works), and something of Max Reger. But these influences, such as they are, remain superficial, and do not greatly modify the essential originality of the utterance.

It only remains to be mentioned that Sorabji is a Parsee on his father's side, with a mother of Spanish extraction, lives in London, and is a pianist of remarkable technical virtuosity, particularly in the performance of his own works.

Cecil Gray.

[Those who aspire to understand and appreciate music which is in essence Oriental, and therefore enigmatic to most of us, must devote an appreciable amount of time to study of its characteristics. I have not been able to do this, and am glad to be able to give to readers the impressions of one who has.

Editor.]

SORDINI. *v.* Mutes.

SORO, Enrique (Soro-Barriga), b. 1884, Chilean composer.

Quintet, b flat mi	Evette & Schaeffer.
2nd sonata, pf, v, a mi	Schirmer.

SOULAGE, Marcelle, b. 1894, born at Lima (Peru) of French parentage; pupil of Vincent d'Indy.

Sonata, pf, v, d mi	Evette & Schaeffer.
Sonata, pf, fl, G	,, ,,

Marcelle Soulage has written several important chamber works, of which a suite for pf, v, vla won the Prix Lepaulle in 1918, and a sonata for pf, vc won the Prix des Amis de la Musique in 1920.

SOURILAS, Th., French composer.

Suite, harp (or pf), ob, horn, vc	Lemoine, 1899.

SOUSSMANN, Heinrich, 1796–1848, German flautist.

Among the more important works available to-day are:

Quartet, 4 fl, D	op. 5	Lischke (Berlin).
,, ,, C	,, 27	Schuberth (Leipzig).
Trio concertant, pf, 2 fl	,, 30	Richault.
Concertino, pf, fl, A	,, 19	B. & H.

Also Duets, 2 fl, opp. 13, 24, 47.

The trio, op. 30, and the duets, op. 36, are particularly to be recommended. The concertino is a long and brilliant work. The duets, op. 24, are published by Schmidt of Heilbronn. Other works (including *Method*, op. 53) are given by *Fétis*.

H. M. Fitzgibbon.

SOUTH PLACE SUNDAY CONCERTS. South Place chapel was an ugly little building near the north-east corner of the City of London where, during the past thirty-seven years, for at least six months in each year, chamber concerts of the highest excellence have been given, attended largely by quite poor people. There is no charge for admission, but a collection is made, and regular seats booked at a trifling cost.

This unique series of concerts was begun in 1887, when seven were given from February 20 to April 3. The People's Concert Society (*q.v.*), founded in 1878, had already for nine years been giving concerts in South Place chapel, but financial troubles put an end to their activities in this direction. Certain musical enthusiasts belonging to the South Place Ethical Society were, however, unwilling that such an enterprise should lapse. They formed a committee and took over the management of the concerts. Since then they have been given uninterruptedly every year, the season beginning in October and ending in April. During the season 1888–1889 twenty-eight concerts were given, and the programme was arranged very much as it is at the present time. It included two important chamber works at the beginning and end of the programme, with songs and instrumental solos in between. Of late years, the songs have been, perhaps, of consistently better quality, and the merely meretricious instrumental solos have quite disappeared. The performers during this season included such well-known musicians as the Chaplin sisters, the Walenn family, Malsch, the oboist, Borsdorf, the horn player, and, among the singers, Grace Damian, Agnes Larkcom, W. H. Brereton, Franklin Clive, Plunket Greene, and Herbert Thorndike. It was the custom in the early days of the concerts for well-known amateurs such as W. W. Cobbett and Gilderoy Scott to take part in the performances.

During the war there was no interruption of the concerts, but at one period, owing to the air raids, they were given in the afternoon. At the present day the concerts begin at 6.30.

The record of the society, so far as regards the works performed, is truly remarkable. All the master works of chamber music have been performed many times. One comes upon an announcement in the programme such as 'Brahms's sextet in B flat, eighth time at these concerts', or 'Schumann's piano quintet in E flat, thirty-first time at these concerts'! On occasions, also, South Place has been the scene of actual first performances in England. This was so with Tchaikovsky's sextet for strings; and the works of many native musicians have also been given their first performance. A notable event in the history of these concerts was the first appearance (in the sixth season) of John Saunders, whose death, in 1919, was deplored by all lovers of chamber music.

The Quartet, of which he was the first violin, included Charles Woodhouse, Ernest Yonge, and J. Preuveneers (replaced later by Charles Crabbe). The performances of these artists will always be remembered with delight by South Place habitués. Saunders's beautifully pure style of playing and all-round musical knowledge fitted him to be a quartet leader of the highest rank, and he was worthily supported by his colleagues. In recent times a number of new quartet combinations have arisen, but for many years it was mostly the Saunders Quartet which introduced important compositions for string quartet to South Place. The late Beethoven quartets were played there for the first time by Saunders and his colleagues, as well as many works by native musicians.

Among the special concerts given regularly may be mentioned wind instrument nights, Scotch, Irish, and Scandinavian nights, and concerts devoted to the work of a particular composer or a particular school. One of these special functions took place on 5 October 1924, when the programme was entirely given up to works by Stanford, whose piano quintet was played 'for the sixteenth time at these concerts'. A curious concert was given on 3 February 1924, when, to celebrate the centenary of the opening of South Place chapel, the music played was all composed or published in 1824. The programme consisted of Beethoven's string quartet in E flat, op. 127, Schubert's *Die schöne Müllerin* song cycle, and Mendelssohn's piano quartet in B minor. The centenaries of various composers were celebrated with appropriate programmes, and on two occasions an opus 1 programme was given.

Lately the society has included two orchestral concerts in its season's programmes. The orchestra is an amateur organization, practising every week, conducted by R. H. Walthew, and its members include many supporters of the chamber concerts.

It should be mentioned that although the great classics of chamber music are constantly performed, and are indeed the staple fare on which the concerts may be said to subsist, room is also found for modern works exemplifying the latest tendencies or fashions of the time. Ravel, Debussy, Schönberg, and (among our own musicians) Bax, Goossens, Howells, Bridge, Ireland (to name only a few) are all well represented.

The South Place audience is in itself remarkable. Nowhere else in London is such real enjoyment in chamber music to be found. Brahms's string quartet in C minor is by no means an easy work to follow, nor is it, one may think, specially attractive at a first hearing, but on one occasion a performance of it was followed by two enthusiastic recalls to the platform. Artists often say that (apart from nervousness) they would rather perform at South Place than anywhere else. It is more like a large gathering of friends than a formal concert.

No account of the South Place concerts would be complete without mention of the secretary and organizing manager, Mr. A. J. Clements, who, throughout this long period, has worked constantly and untiringly. His invaluable services were partially recognized at the concert of 24 February 1924, when he was the recipient of a presentation and tributes from all quarters.

It may be added that the lease of South Place chapel has expired, and that the South Place Ethical Society is now (1928) building what is to be its future home in Red Lion Square, Bloomsbury, where Conway Hall will be available for the forty-fourth season, 1929–30. The concerts of the forty-second and forty-third season took place in the great hall of the City of London School.

R. H. Walthew.

[The writer of the above article has rendered services to the Concert Committee at South Place hardly less valuable than those of John Saunders. A concert devoted to chamber compositions by R. H. Walthew was given in 1916 to mark the twenty-first anniversary of his first appearance at the concerts. His piano playing is characterized by the same purity of style as the violin playing of John Saunders, his comrade and friend. Editor.]

SOWERBY, Leo, b. 1895, American composer.

Serenade, str. quartet	S. P. A. M., 1921.
Suite, pf, v, G	Boston Music Co., 1918.

Sowerby studied entirely in America, where he had already made a name for himself as a composer when he was sent as a pensioner to the American Academy in Rome. He saw Europe for the first time when he served in the great war. This may explain why his music is less influenced by the currents of contemporary European art than by the peculiarities of the popular music of America. This tendency by no means colours all of Sowerby's works, but it informs his happiest conceptions with a distinctive flavour. While these traits are prominent in some of his chamber music, they are absent in his only two published compositions of this nature.

The Suite for Violin and Piano consists of a gavotte, rigadoon, saraband, and jig. In form the classic model is closely followed. But the harmonic texture foreshadows Sowerby's later and more modern style. If a kinship exists between this young American and any other contemporary musician, it is possibly with Percy Grainger, whose fondness for melodies of folk-song type with the spice of a somewhat sophisticated harmonization, he shares. But he does not lose himself in idly toying with his themes. The suite, which is economically constructed, is of moderate difficulty, although the violin part is not the less interesting by reason of a number of technical stunts which make considerable demands on fingers and bow.

The Serenade was written in 1917 as a birthday offering to Mrs. Coolidge, and is therefore also among the composer's early works. It is not a serenade in the classic sense, as it consists of only one movement. The composer's indication, 'In a free, open, and easy-going manner', might serve not only as a guide for the interpreter, but as a clue to the contents of this sprightly and graceful piece.

Carl Engel.

SOYER, A., French composer.

Four songs, voice, str. quartet	Senart.

The songs are entitled, *Désespoir*, *Feuille morte*, *L'amour pauvre*, *L'infidèle*.

SPAIN-DUNK, Susan, b. 1885, English violinist and violist.

Phantasy quartet, str, d mi	Curwen.

Miss Spain-Dunk, who is a rising composer, has written a number of chamber works, two of which, still in MS., have won Cobbett prizes, viz. trio for piano, violin, and 'cello in A minor, and 1st sonata for violin and piano, in B minor, the latter having won a supplementary prize in the Cobbett International Competition.

The phantasy is a single movement in compressed sonata form, with central slower section corresponding to the slow movement of a sonata. In the opening section the first and second subjects are announced, then comes the slow movement with a third subject. This precedes the development, which treats all three subjects. The recapitulation follows; and the work ends with a coda in which the slow movement theme is employed.

This phantasy is full of poetry and charm, and effectively written for the instruments. This composer's works are the more attractive in that they avoid the common fault of undue length. Miss Spain-Dunk, who plays viola in Mr. Cobbett's private Quartet, has a thorough understanding of how to write for strings.

M. Drake-Brockman.

SPALDING, Albert, b. 1888, American violinist.

Suite (prelude, aria, vivace, fantasia), pf, v		Carl Fischer (N.Y.).
Suite (*Etchings*), pf, v		Comp. Mus. Corp. (Agent, Carl Fischer).
Quartet, str, e mi	op. 10	Schirmer, 1925.

Albert Spalding, who is an accomplished violinist, ranks high also as a musician and man of culture. He has performed at the Conservatoire concerts in Paris (1922) and was a member of the jury awarding the prizes in the violin class of that institution (1923).

SPALDING, Eva Ruth, contemporary English composer.

Quartet, str	Senart.
Sonata, pf, v	,,

SPANGENBERG, Heinrich, b. 1861, German composer, pupil of Nicholas Rubinstein.

Suite, pf, v, d mi	op. 8	Kahnt, 1901.

SPANISH CHAMBER MUSIC. If Spain has little to add to the history of chamber music, its abstention, and the probable reasons for its abstention, throw a curious light on the attitude of Spanish composers and Spanish audiences to chamber music itself.

Spain, like Scandinavia and Great Britain, is one of the outposts of Western Europe. Chamber music, as a Spanish musician sees it, is above all a product of Central or Eastern Europe which has to cross half the Continent before it reaches Spain at all. Again, we must consider the musical nature of the Spanish people. In spite of the prevalence, in the south-western provinces, of the guitar and other plucked instruments like the *laúd* and *bandurria*, and the predilection of the north-western districts for the 'small pipes', or *gaita gallega*, Spain is not a country of born instrumentalists—of musicians who are predominantly players—as are Central and Eastern Europe. Still less is it a country of singers. In the Iberian Peninsula the inhabitants are above all a people of dancers; the new-born babe comes forth dancing from its mother's womb, as Cervantes expressed it; and it is in dancing, rather than in singing or playing upon an instrument, that their musical personalities are most completely expressed. In Central and Eastern Europe, on the contrary, a considerable portion of the inhabitants may be said to have been born with fiddles under their chins;[1] so that it is natural that Eastern rather than Western Europeans should be the creators of classical chamber music and the greatest exponents of the string quartet.

It is commonly agreed that the highest level ever reached by chamber music—and chamber music, as Spengler believes, is the greatest achievement of our present civilization—was in the period between Haydn and Brahms; that is to say, the period of sonata-form and the classical style. Yet in Spanish music neither sonata-form nor the classical style has ever really become naturalized. This statement should not be taken to imply that Haydn and Beethoven have never had Spanish admirers. Haydn, in his own lifetime, was regarded by Spanish intellectuals, such as the poet Iriarte, as the great contemporary composer who expressed in terms of music the highest aspirations and ideals of the time, while among the aristocracy his music achieved great popularity through the influence of Boccherini; and it is a curious fact that, of all the great composers, Haydn alone was asked to compose a work for a Spanish admirer—the quartet-movements designed to be played as interludes during the three hours service on Good Friday in a church in Cádiz, and known ever since as *The Seven Words from the Cross*. Yet Spanish composers have never really accepted the classical style. When a distinguished member of the craft inveighed against 'protestantism' in music: 'the protestant tradition, that tradition of ill-omen which has been the principal if not the only cause of the contempt that the music of the so-called classical period had for that of the seventeenth century', he was not giving expression to mere *odium theologicum*: for protestantism in a religious sense can hardly be said to exist in Spain. He was giving expression to a subconscious feeling towards a certain type of music, the composers of which have included at least as many catholics as protestants. Translated into musical terms, 'protestantism' in music refers to the clear-cut, four-square melodies into which the reformed church transformed some of the traditional plainsong; to the chorales, which (in the eyes of Spanish musicians) destroyed the old rhythmic freedom of the polyphonic and madrigal period and substituted the clear-cut melody and the 16-bar tune; to the 'academic routine', 'false rhetoric', and 'obsolete formulae' which appear to have weighed so heavily upon chamber music in the nineteenth century. Though in this connexion most historians of music would give more weight to the introduction of dance-forms into music which was not primarily meant to be danced, there is undoubtedly a grain of truth in the 'protestant' explanation, and it is perhaps not altogether an accident that, in England, the first great development of chamber music in private houses should have taken place during the Commonwealth; while the dance-forms themselves which made their way into chamber music between Haydn and Brahms, popular in origin though many of them were, were so remote from Spanish experience of dancing and dance-music as to seem further evidence of 'protestantism', even in such composers as Haydn and Schubert.

The question of dance-forms in classical chamber music, and their unfamiliarity in Spain, leads to that of the influence on the classical style of eighteenth-century street music, and more particularly the street music of Vienna. However great or little that influence may have been, it certainly existed, and just as certainly is noticed (if unconsciously) by Spanish musicians as something rather commonplace and rather tiresome. Madrid, one may think, has never been able to accept the Viennese school whole-heartedly, just because of this element of street music; for at the time when Viennese street music may be supposed to have been exercising its greatest effect upon the work of the classical composers, Madrid had, in the *tonadillas*, a very marked style of street music of its own, traces of which are still apparent in Spanish music of our own time. For those qualities, superficial though they are, which enable or impel a non-Spanish audience to recognize at once whether a piece of music is Spanish or in 'the Spanish idiom', are derived, generally speaking, from the conventionalized Southern Spanish types of song and dance which became popular in Madrid in the second half of the eighteenth century, and which, with the singing of Manuel García, went the round of Europe and eventually found their way into *Carmen*. When musicians in England declare that they are 'tired of the Spanish idiom'; when French musicians can find nothing in Spanish music but an agreeable form of exoticism, and Germans dismiss it as *salonmässig* and devoid of that seriousness which the art of music demands, the reason, in each case, is that the hearers are distracted by a certain street quality, which they are unable either to understand or to penetrate.

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[1] E. J. Dent, *Terpander, or Music and the Future* (1927).

So it is with many Spaniards in regard to music of the Viennese School, and (it may be thought) with regard to practically the whole of the classical school as well. This music is built upon types of melody and types of rhythm which are strange to the Spanish musical consciousness. And further, the very fact that classical music is 'built up', and has such definite principles of construction and 'architecture', is strongly against it. Principles of construction are, of course, necessary. But just as in architecture and poetry the Spaniards have evolved methods of construction which differ from the classical and renaissance models, so in music they are apt to resent any construction which could be described as 'mere musical architecture'. The phrase was used by a young Spanish pianist who had been playing, somewhat against his will, an early piece of Beethoven's chamber music arranged for four hands. He suddenly became aware, from the playing of his partner in the scherzo, that there was something else in Beethoven than 'sentimentalism', something more in symphonic form than 'mere musical architecture', something which he, as a Spaniard, could immediately feel and recognize—an overmastering sense of rhythm.

Sonata-form, and therefore classical chamber music, seems too indirect and gradual in its expression for the Spanish temperament. In Central Europe, England, and France, a composer seems carefully to choose and prepare his ground so that at last, when his great moment has come and his great announcement is to be made, it shall have an effect enormously increased by all the preparation which has gone before. A Spanish composer works on almost the opposite principle. He will deliver his message straight out, in all its convincing force, and subsequent restatements are practically repetitions driving the point home. The Spanish composer, like the Spanish player, is an individualist, while chamber music demands a certain subordination of individuality both in composer and player. The performer in Spain is necessarily a brilliant virtuoso; he holds the public by his technique and his personality. He is not so much the inspired prophet, the romantic improvisatore or the poet under the divine afflatus. He is the orator who has his theme, but who has to keep his hold on the attention of the audience; he cannot depend on their waiting and patiently following his exposition while he leads up to an important point or climax. Each phrase must be finer or more forcible than the last; he must go straight to the consciousness of his hearers every time. So, in Spain, that side of Beethoven is popular which shows him conscious of his audience—the performer, who will grip its attention at once with a striking phrase at the very beginning and hold it by a succession of new turns and surprises; the Beethoven of many of the pianoforte sonatas rather than that of the string quartets.

One other curious fact might be mentioned in connexion with the comparative neglect of chamber music in Spain. The string quartet has been said to stand in the same relation to the symphony as an engraving to a painting. Now, in Spain, with the exception of Goya, the art of engraving has hardly ever been practised. Other forms of the lesser arts, such as pottery and woodwork, were mainly in the hands of the Muslim Spaniards and their christianized descendants who were finally expelled from the Peninsula at the beginning of the seventeenth century; and it is idle but fascinating to think what the craftsmen of Muslim descent might not have made of engraving—or of chamber music—had they been allowed to remain long enough in Europe. We might turn for an example to another form of their creative activity: architecture. The exquisite beauty of the brick church towers in Aragon and elsewhere, the almost musical sense of form with which the varieties of brickwork decoration are contrasted and controlled, leads to the suspicion that the expulsion of the 'Moriscos' has deprived Europe of a kind of music which it is never now likely to evolve. It is by no means a case of the work of Europeanized orientals. The most recent research is showing that a large proportion of the working-class 'Moriscos' (especially the Moriscos of Granada), although they or their fathers had been Muslims, were originally of Christian Spanish origin; the language they habitually spoke was not Arabic but Spanish, and when they put pen to paper, they employed indeed the Arabic character, but used it to write Spanish words. This digression, if it has little to do with chamber music, may serve to show the extreme and unlooked-for complexity which meets the researcher at every turn when he comes to inquire at all deeply into the history of any branch of Spanish culture, and not least, music; while the mention of engraving in connexion with chamber music may provide us with yet another reason why both arts have been neglected in Spain. Spanish artists and Spanish composers have seldom been able to resist the temptation to avail themselves of every possible means of expression which they find ready to hand—in the one case, colour, and in the other, the instruments of the orchestra; and they show, therefore, a strong disinclination to confine themselves to the discipline and comparatively limited range of an engraving or a string quartet. The compensating advantages of such a limitation can never have been fully realized; yet the fact remains that, with rare exceptions, Spanish artists have shown themselves averse from any such limitation.

Spain, then, if for various reasons she has little to show during the great period of chamber music, yet (as in many other artistic activities) was once a pioneer and may be a pioneer again. Chamber music is not, in its origins, a 'democratic' form of art. It arises in the chamber of a prince, and is performed for the prince's diversion, just as were the quartets and divertimenti of Haydn. The music made by people in their own homes for the diversion of themselves, as in the England of the Commonwealth, really represents a later stage of development. The earliest evidence for music made under such conditions in Spain, music which is definitely an ensemble of various instruments, is found in a beautifully carved relief on an ivory box, which bears an inscription saying that it was made in Córdoba (then the capital of Muslim Spain and the chief town in the Peninsula) in the year 1005. It came into the possession of Queen Blanche of Navarre, and is now in the Cathedral at Pamplona. It shows an ensemble of lute, double pipe, and a third instrument which may be a viol, though it is hidden by a clumsily fitted lock of later date. Other ivory boxes of the same kind are in existence, also with reliefs of musicians engaged in the performance of music; but the one mentioned is the only one which shows anything in the nature of an ensemble. The miniatures of musicians in the Escurial MSS. of the *Cantigas* of Alfonso the Sage (thirteenth century) usually show single instruments or two instruments of the same kind, and are, apparently, portraits of famous performers; but in the contemporary song-book preserved in the Library of the Ajuda Palace at Lisbon, the miniatures seem to indicate that it was the usual practice for a stringed instrument to be accompanied by an instrument of percussion. So we find viol and tambourine, guitar-shaped lute and tambourine, guitar and castanets (twice), psaltery and castanets (four times—a favourite combination for accompanying the dance); and then, as a slight development, viol and harp, and guitar and harp.[1] So that in thirteenth-century Spain (or Portugal) we find the ancestor of the modern sonata for violin and pianoforte in the ensemble of viol and tambourine.

In the polyphonic period three hundred years later, there is little doubt but that motets and madrigals were frequently performed as chamber music, indeed the distribution of the instruments resembles that of the most advanced chamber music of the present time. The famous picture by Jan Breughel in the Prado Museum at Madrid, known as *El Oido* (Hearing), one of a series illustrating the five senses, shows, besides all manner of instruments scattered about the floor, with musical boxes on the tables and chiming clocks on the walls, a group of seven people in the corner of another room, performing a piece of music from oblong part-books. It is clearly a madrigal, but it is being performed by three women's voices, flute, hautboy, bass-viol, and lute. In the large room out of which the small room opens, a large round music-stand bears six open part-books of madrigals by Peter Philips (the name can be clearly read in the picture), an English composer who lived in the Netherlands and published this collection of six-part madrigals in 1603, with a second edition in 1615. The disposition of the stands, and indeed the instruments lying about the room, clearly suggest that the madrigals were to be played partly as chamber music, with instruments as well as voices. This is also seen in a German edition of the motets of Victoria, printed at Dillingen in 1589. The title-page has a vignette showing how the church music of this great Spanish composer was sometimes performed as chamber music. Sitting round a table are to be seen a man playing the virginals, a lady singing, and men taking other parts on two shawms, flute (*flauto traverso*), viol, and lute. Standing behind the virginals is a performer on the harp, while behind the lute-player is a man playing the sackbut.

That approximately such a combination of instruments was actually in use in Spain is proved by a passage in a novel of the period: the 'Diana' of Montemayor, written about 1560. Montemayor had studied music as a lay-clerk before he became a man of letters; so the details he gives concerning music and musical instruments are of great interest. The performance (which was actually a serenade performed in the street, although completely in the style of sixteenth-century chamber music) began with a piece for four wind instruments: three wooden cornets and a sackbut. Then a Spanish ballad was sung to the accompaniment of the same four wind instruments. Next there was a duet for harp and hautboy, perhaps playing the introduction to the song which was afterwards sung to the accompaniment of the harp alone. Then came a long composition for four viols and virginals, followed by four voices singing a madrigal; and the entertainment was brought to an end by 'several different kinds of instruments and very excellent voices concerted there with them'—that is, the chamber orchestra and the singers joining together in a concerted finale.

Two hundred years later there is an engraving of an 'Academia musical', as frontispiece to a work entitled *Reglas . . . de tañer todos los*

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[1] Carolina Michaelis de Vasconcellos, *Cancioneiro da Ajuda* (Halle, 1904), vol. ii, p. 163.

instrumentos mejores (Rules for playing all the best instruments), published in 1752–4 by Pablo Minguet e Irol. The 'Academy'—i.e. the performance, or concert; in the time of Burney the regular word in Italy for a concert was *accademia*—consisted of harpsichord, flute, harp, viol, guitar, *flauta dolce* (straight flute, the 'flute douce' of Evelyn's Diary), dulcimer (*cythara* or *psalterio*). This may be, of course, a purely fanciful picture, designed to show all the different instruments which the author claimed to teach. But there is a certain air of truth about the picture; all the members of the Academy are playing from music, and the actual instruments employed make an interesting comparison with the instruments used in the performance of a motet of Victoria about 1589, already described. By the middle of the eighteenth century, the sonata for 2 violins and bass had reached Spain from Italy, and was being played in country houses, as is shown by the letters of Count Fernán Núñez to his friend and brother-officer the Austrian Count Salm-Salm. Altogether a considerable quantity of chamber music was being performed and written in Spain. Joseph HERNANDO, who was first violin in the Royal Chapel of the Convent of the Incarnation, composed in 1751 six trios (2 violins and bass) for members of the house of Alba.[1] In 1760 a book of '18 new Spanish minuets' by him was printed in London, and a MS. in the Library of the Liceo at Bologna contains six *Sonatine a solo per violino de V corde*—Sonatinas for a violin with five strings—written for the great Farinelli in 1754, after his retirement from Spain.[2] Manuel CANALES (1747–86) was another Spanish composer who received encouragement from the Duke of Alba. His op. 1, consisting of six string quartets (apparently the first ever written in Spain) was published in Madrid about 1774, and six more were afterwards printed in London as op. 3.[3] Luis MISÓN (d. 1766), better known as a composer for the stage, also wrote for the Duke twelve sonatas for *flauta trabesiera y viola*, i.e. flute and bass, or possibly flute, viola, and bass, although the viola part is missing from the MS. in the Library of the Palacio de Liria.[4] Carlos ORDÓÑEZ, who lived in Austria from 1760 till his death, was the composer of a quantity of chamber music, including five chamber 'symphonies', for string quartet, 2 oboes, 2 horns, 2 trumpets and drums (MS. Brussels Conservatoire), 12 string quartets, *Divertimenti a 3*, 12 minuets for 2 violins and bass (MS. Vienna, Gesellschaft für Musikfreunde); 8 *Divertimenti a quattro da Camera* (MS. Berlin, Staatsbibliothek).[5] Other Spanish composers of chamber music mentioned by Mitjana include Dámaso CAÑADA (string trios and quartets), Enrique CABALT DE ATAIDE Y PORTUGAL (a wealthy amateur and composer of six quartets about 1790), Carlos Francisco de ALMEYDA (six quartets, 1798), while Esteban ARACIEL, a Spanish musician resident in Milan, was the author of two quintets (with 2 violas); and trios for violin, viola, and guitar. Chamber music for wind instruments was composed by the brothers Juan and Manuel PLÁ (Juan died at Stuttgart in 1761) including six duets for 2 flutes, six concertos for oboe and chamber orchestra, three trios for 2 flutes and bass, or oboe, violin, and violoncello.

Chamber music in the manner of Haydn was first introduced into Spain by Luigi BOCCHERINI, who arrived there in 1768 or 1769 with Manfredi, the violinist, and was greatly appreciated by the Infante Don Luis, brother of Charles III, to whom he dedicated his early quartets (op. 6). On the death of the Infante in 1785, Boccherini seems to have left Spain for a time to travel in Germany; but there is evidence from the Travel Diaries of William Beckford that he was back in Madrid in 1787. He died there in 1805, and it was at Madrid, or at the villa of the Infante at Arenas de San Pedro (in the mountains, some miles to the west), that the greater part of his chamber music was written. In 1787 he was attached to the household of the Duchess of Osuna, and afterwards to that of the Marquis of Benavente. Though works exist in which he introduced reflexions of the street music of Madrid, it is clear from Beckford's account that Boccherini and his patron the Duchess of Osuna were striving to introduce classical chamber music in Madrid and to acclimatize it. They met with difficulties. At a reception in Madrid on the 19th December 1787, at which the Duchess of Osuna was present and Boccherini was directing the music, Beckford was prevailed upon by the Archbishop of Toledo to dance a *bolero*; and it proved to be so infectious that many dancers immediately joined him, while 'a host of guitars' and 'not less than twenty voices accompanied the bolero with its appropriate words in full chorus'.

> 'Boccherini, who led and presided over the Duchess of Osuna's concerts, and who had been lent . . . as a special favour, witnessed these most original deviations from all established musical rule with the utmost contempt and dismay. He said to me in a loud whisper, "If *you* dance and *they* play in this ridiculous manner, I shall never be able to introduce a decent style into our musical world here, which I flattered myself I was on the very point of doing . . . Who could suppose that a responsible being, an Englishman of all others, would have encouraged these inveterate barbarians with such absurdities." '[6]

It was not only in great houses that chamber music began to be popular in Spain towards the end of the eighteenth century. The men of letters and the intellectuals who met at the old tavern in the Plaza del Angel,[1] were also enthusiastic for Haydn, among them being the painter Goya and the poet Iriarte. Tomás de Iriarte (1750–91) was the author of an introduction to music written in verse, which went the round of Europe and was translated into English, French, German, and Italian. He was himself a performer, having had lessons with Rodríguez de la Hita, musical director of the Royal Convent of the Incarnation, and playing both the violin and the viola. In 1776 (he tells us in one of his *Epístolas*) he and his friends used to meet together for practice. 'We enjoy an abundant supply of modern German music, which, as every one knows, has snatched the palm from Italy in the matter of symphonic music' (8th January 1776). He writes enthusiastically of Haydn, admiring the varied treatment of the instruments: the imitations, the unison passages, the sudden pauses, the unexpected entries, the diminuendos and crescendos.

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[1] J. Subirá, *La Música en la Casa de Alba*. Madrid. 1927. Pp. 181 ff.

[2] R. Mitjana, *La Musique en Espagne* (in Lavignac's *Encyclopédie*), p. 2187.

[3] J. Subirá, p. 331.

[4] id., p. 199.

[5] Mitjana, p. 2188.

[6] *The Travel Diaries of William Beckford*, edited by Guy Chapman (1928), vol. ii, p. 219.

> 'His melody does not affect studied frivolous ornament or difficult trivial detail—false adornments with which a poor and second-rate melody feigns grandeur and forgets to reach the soul through deceiving the ear. Haydn's melody is noble; true and simple, judicious and easily perceptible, always varied and always rich. With it, the audience will never boast itself a prophet; for, instead of the expected step, it is usual to find the unexpected' (20th May, 1776).[2]

At Cádiz also there was a cult of chamber music, encouraged and supported by the Marqués de Ureña (author of a *Defence of Instrumental Music*, i.e. in church) and the Marqués de Méritos, who did much to make known the work of Haydn. Mitjana considers that it was owing to them that Haydn was invited to compose the *Seven Words from the Cross*. It was intended for a brotherhood (*cofradía*) of gentlemen,

> 'who were desirous of possessing musical interludes to be executed during a moving religious ceremony celebrated every year on Good Friday, and still persisting to this day. It consists of a long meditation on the three hours of the agony of the Redeemer, in the course of which a priest mounts the pulpit and pronounces one of the Seven Words and then develops a pious meditation upon it; after which he prostrates himself before the altar, while a piece of symphonic music is performed adapted to the subject. . . . The original score of the "Seven Words" was composed for different instruments, and each number except the prelude and finale was preceded by a bass recitative announcing the sacred text. In this form it was published in 1787 (op. 47). Shortly afterwards a new edition appeared, arranged by the composer himself for string quartet (op. 48). It was not, as is often stated, Michael Haydn who, in 1794, added the voice parts; this arrangement was made by Joseph Haydn himself . . . and under this form it was published in 1801.'[3]

Chamber music in the classical style was also being performed about this time in the Escurial. Antonio **Soler** (d. 1783), author of a book of harpsichord sonatas in the style of Domenico Scarlatti, printed in London, also composed six quintets for strings and a keyed instrument (MSS. in the Escurial, Archivo de Música; and Madrid, Biblioteca Nacional). They have less obviously Spanish qualities than his harpsichord sonatas and show that the influence of Haydn had reached Soler like every other Spanish musician.

The French invasion of 1808 and the seventy years of uncertainty and civil war which followed it destroyed the public for chamber music which had been so carefully fostered by Boccherini, Iriarte, and the Duchess of Osuna. The philistinism inseparable from a state of war was exaggerated by the failure of the national leaders, in art as in politics; and the only representative of the country to remain true to it was the Spanish people itself—the man in the street. Goya alone among Spanish creative artists of the time found inspiration in the disasters of the war, and the engravings belonging to this period are among his greatest and most powerful compositions. Chamber music ceased to exist as soon as its small public was scattered. The national attitude towards music, some indications of which have been given in the earlier part of this article, prevented the highest form of it from ever becoming acclimatized, and for a hundred years the music of Spain was street music—the music of the man in the street.

Sporadic attempts at chamber music were made by composers during the nineteenth century; but with the exception of **Arriaga** (1806–1825), who is known (when he is known at all) only through his quartets, the other composers were not primarily interested in chamber music and disinclined to try to force it upon an unwilling public. However, Federico **Olmeda** (1865–1909) left a string quartet, **Pedrell** is said to have written one, while Ruperto **Chapí** left four, and Tomás **Bretón** (1850–1923) wrote three string quartets, a pianoforte quintet, and a sextet for wind instruments (pf, fl, ob, cl, fag, and horn).[4] The revival of chamber music in Spain dates from the beginning of the twentieth century. The ground was prepared by the enthusiastic championship of Beethoven's later works by Cecilio de **Roda** (1865–1912), a scholarly writer on musical subjects and the owner of one of Beethoven's sketch-books containing opp. 130, 132, and 133; while the first modern Spanish composer to devote himself largely to chamber music was Joaquín Turina. His advocacy of chamber music, and his own performances in pianoforte trios and quartets (he is a fine pianist), have done much to create an attentive and discriminating public throughout the length and breadth of Spain in every town where there is a philharmonic society; while in Madrid, the public for chamber music of modern and contemporary tendencies is to a large extent the creation of Adolfo Salazar. Madrid still suffers from the want of a suitable hall, chamber concerts usually being given in a theatre. In this respect no town in Spain is so well provided for as Barcelona, whose musical traditions are in many ways more thorough-going than in the rest of Spain and more comparable with those of Central Europe. Among modern Spanish composers of chamber music, reference may be made to Enrique Granados (piano trio, and *Oriental* for oboe and strings), Conrado del Campo (8 quartets), Oscar Esplá (quartet and violin sonata), Adolfo Salazar (*Arabia*, for pianoforte quintet, inspired by the poem of Walter de la Mare, and *Rubaiyat*, string quartet), Ernesto Halffter (quartet in F minor and *Sonatina fantasía* for strings), while string quartets have also been performed by Eduardo L. Chavarri, Jesús Guridi, and J. M. Usandizaga, and there is a pianoforte quartet by B. Pérez Casas. Above them all, however, stands the figure of Manuel de Falla, who, after an essay in the direction of chamber music with *Psyche* (flute, violin, viola, 'cello, harp, and mezzo-soprano voice), has produced something like a masterpiece in his *Concerto* for harpsichord, accompanied by flute, oboe, clarinet, violin, and 'cello—a genuine piece of chamber music, both in idea and execution, and one which if it looks back beyond the beginnings of the classical style and is entirely free from 'false rhetoric' and 'obsolete formulae', also looks forward into the future with the most intrepid contemporary pioneers, though it has the clearest possible sense of design and the balance of form and expression which chamber music demands.

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[1] A. Salazar, 'La música española en tiempos de Goya', *Revista de Occidente* (Madrid), Dec. 1928, p. 336.

[2] *Biblioteca de Autores Españoles*, vol. lxiii.

[3] R. Mitjana, *loc. cit.*

[4] *Catálogo general de obras de concierto de autores españoles modernos.* Revista musical de Bilbao, vol. iv, no. 4, April 1912.

J. B. Trend.

SPEAIGHT, Joseph, b. 1868, English composer.

Quartet, str, g mi	Hawkes.
Poem, str. quartet	,,
Ariel, str. quartet	,,
Shakespeare Fairy Characters: str. quartet	
I. *Cobweb, Moth, and Mustard,* *The Lonely Shepherd* *Puck*	,,
II. *Queen Mab sleeps* *Titania* *Fancies*	,,
Poem (*She never told her love*), str. quartet	,,
Fantasy (*Bottom, Quince, Flute, and Snout*), str. quartet	,,

Also a number of large-scale works in MS., including four piano quintets, &c.

Speaight was one of the first composers to realize that the string quartet can be handled distinctively for light and picturesque subjects. As to his method of composition, transmutation of themes appeals to him more strongly than development of motifs. Mr. R. H. Walthew has called attention to this characteristic of Speaight's work, which allies it closely to Liszt's methods and the romantic school in general. He is something of a descriptive writer, and his choice of Shakespeare's fairy characters for musical illustration turned other composer's thoughts into this pleasing highway.

These fanciful pieces of Speaight have been played widely in many countries besides England. His chief exponents have been the John Saunders Quartet and the London String Quartet. There is plenty of individuality and imagination in all this music; attractive melodies, good climaxes, and a masterly handling of the technique of composition are also constantly in evidence. At times the composer allows his fondness for ornamentation to run away with him, which causes a certain redundancy and a lack of that simplicity and restfulness which one would expect from the subjects chosen. But the fine quality of the music atones for most of these difficulties and over-elaborations, and Speaight still remains one of the foremost English chamber music writers of the early part of the twentieth century.

A. Eaglefield Hull.

[A MS. trio by Speaight, for fl, vc, and pf, entitled 'Lament and Caprice', was produced at Isidore di Lara's 'All-British' concerts at Steinway Hall, 18 May 1916.]

SPEER, William Henry, b. 1863, English composer, pupil of Stanford.

Quartet, str, B flat	op. 6	Simrock, 1895.
1st sonata, pf, v, D	,, 4	B. & H., 1893.

Works by W. H. Speer were performed by the Musical Artists' Society (1885–7) and at the British Chamber Music Concerts, St. Martin's Hall. They betray the influence of Brahms.

SPEIDEL, Wilhelm, 1826–1899, Bavarian pianist, pupil of Ignaz and Franz Lachner.

Quintet, 2 v, 2 vla, vc, c mi	op. 17	B. & H.
Trio, pf, v, vc, f mi	,, 36	Kahnt.
Sonata, pf, v, e mi	,, 61	Leuckart.
,, pf, vc, d mi	,, 36	Peters.

About 1852 Speidel made the acquaintance of Schumann, by whom he was greatly influenced.

SPELMAN, Timothy Mather, b. 1891, American composer.

Poème (*Le Pavillon sur l'eau*), fl, harp, v, vla, vc	Chester.
Five Whimsical Serenades, str. quartet	,,

SPEYER, Wilhelm, 1790–1878, German composer.

Quintet, str, c mi	op. 17	B. & H.
Quartet, str, E flat	„ 7	André.
„ „ f mi	„ 8	„
„ „ A	„ 9	„

Besides the above, W. Speyer wrote eleven duets for two violins and one for violin and flute, which achieved considerable popularity in their day, but he is best known as a composer of Lieder. He was a life-long friend and admirer of Spohr. Editor.

SPIELTER, Hermann, b. 1860, German composer, pupil of Jadassohn and Reinecke.

Trio, pf, v, vc, F	op. 15	Kahnt, 1888.
Sonata, pf, vc, D	„ 14	„ 1889.

SPIES, Ernst.

Quartet, str, C	op. 49	Rühle.
Serenade, pf, v,	„ 24	B. & H.

SPINDLER, Fritz, 1817–1905, German pianist.

Quartet, str, c mi	op. 62	Peters.
Quintet, pf, ob, cl, horn, fag, F	„ 360	Leuckart.
Quartet, pf, v, vla, vc, C	„ 108	Siegel.
Trio, pf, v, vc, G	„ 154	„
Sonata, pf, horn (also vc, cl, fag, or ob), F	„ 347	„

Spindler was a very popular composer for his instrument, and published a large number of works, mostly salon pieces. The chamber music is of better quality.

SPOHR, Louis (Ludwig), 1784–1859, German violinist and composer.

Miniature scores of many of these works—Eulenburg.

Principal works:

Nonet, v, vla, vc, cb, fl, ob, cl, fag, horn, F	op. 31	Costallat; Haslinger, 1876; Litolff, 1890.
Octet, v, 2 vla, vc, cl, 2 horns, cb, E	„ 32	
Double quartet, str, d mi	„ 65	(F. Hermann), B. & H., 1890; Costallat; Ricordi.
„ „ „ E flat	„ 77	Costallat.
„ „ „ e mi	„ 87	„
„ „ „ g mi	„ 136	Costallat, 1849; Simrock.
Sextet, str, C	„ 140	Simrock, 1850.
Two quintets (Nos. 1, 2), 2 v, 2 vla, vc, E flat, G	„ 33	
Quintet No. 3, 2 v, 2 vla, vc, b mi	„ 69	Costallat; Peters.
„ No. 4, „ „ „ g mi	„ 91	Simrock.
„ No. 5, „ „ „ g mi	„ 106	Peters.
„ No. 6, „ „ „ e mi	„ 129	B. & H., 1847.
„ No. 7, „ „ „ g mi	„ 144	Costallat, 1854; Peters.

Thirty-four string quartets (including *Solo Quartet*):[1]

Two quartets (Nos. 1, 2), str, C, G	op. 4	Peters, 1889.
Quartet ('brillant'), No. 3, str, d mi	„ 11	Simrock.
Two quartets (Nos. 4, 5), str, E flat, D	„ 15	Peters.
Quartet (No. 6), 2 v, vla, cb (or vc?), g mi	„ 27	Schlesinger (formerly Haslinger).
Three quartets (7, 8, 9), str	„ 29	Schlesinger.
No. 11. Quartet 'brillant', str, E	„ 43	
Nos. 12, 13, 14. Three quartets, str, C, e mi, f mi	„ 45	No. 13, New ed., Peters, 1889.
No. 15.[2] *Solo Quartet*, v solo, v, vla, vc, b mi	„ 61	(F. Hermann), New ed., B. & H., 1890.
Nos. 16, 17, 18. Three quartets, str, E flat, a mi, G	„ 58	Peters.
No. 19. Quartet 'brillant', str, A	„ 68	„
Nos. 20, 21, 22. Three quartets, str, a mi, B flat, d mi	„ 74	„
Nos. 23, 24, 25. Three quarters, str, E, G, a mi	„ 82	Schlesinger.
No. 26. Quartet 'brillant', str, E flat	„ 83	„
Nos. 27, 28, 29. Three quartets, str, d mi, A, b mi	„ 84	André, 1874.
No. 30. Quartet 'brillant', str, a mi	„ 93	
No. 31. Quartet, str, A	„ 132	B. & H.
No. 32. „ „ C	„ 141	Simrock.
No. 33. „ „ G	„ 146	Peters.
No. 34. „ „ E flat	„ 152	Siegel.

Duets 2 v, &c.:

3 'Duos concertants', 2 v (or 2 vla), E, f mi, G	„ 3	(E. Singer), Hansen, 1891. 2 *vla* (L. Pagels), Rühle, 1895.

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[1] The quartets are differently numbered in different editions.

[2] This is the number in *Grove*.

2 'Duos concertants', 2 v, C, A	op. 9	(E. Singer), Hansen, 1891.
3 'Grand Duos', 2 v, d mi, E flat, E	,, 39	,, ,, ,,
3 'Duos concertants', 2 v, a mi, D, g mi	,, 67	,, ,, ,,
Grand Duo, 2 v, F	,, 148	Peters, 1856; (Singer), Hansen, 1891.
,, ,, ,, D	,, 150	Peters, 1856; (Singer), Hansen, 1891.
,, ,, ,, C	,, 153	Peters, 1856; (Singer), Hansen, 1891.
,, ,, v, vla, e mi	,, 13	(K. Nowotny), B. & H., 1909.
Duets 2 vla, op. 3, see above.		
Sonata, v, with cb accompt.		
Works with pf, and harp.		
Septet, pf, fl, cl, horn, fag, v, vc, A	op. 147	Costallat; Peters, 1855.
Quintet, pf, 2 v, vla, vc, d mi	,, 130	J. Schuberth & Co., 1846.
Quintet, pf, fl, cl, horn, fag, c mi	,, 52	Peters.
Quintet, ALSO pf, 2 v, vla, vc	,, 53	
1st trio concertant, pf, v, vc, e mi	,, 119	Costallat; (F. Hermann), Peters, 1890.
2nd ,, ,, ,, ,, ,, F	,, 123	J. Schuberth & Co., 1843.
3rd ,, ,, ,, ,, ,, a mi	,, 124	,, ,, 1844.
4th ,, ,, ,, ,, ,, B flat	,, 133	,, ,, 1848.
5th ,, ,, ,, ,, ,, g mi	,, 142	,, ,, 1852.
Grand sonata, pf (or harp), v, B	,, 16	Simrock.
'Duo concertant', pf, v, g mi	,, 95	(B. Molique), B. & H., Augener.
'Duo concertant',[1] pf, v, F	,, 96	Simrock.
'Duo concertant', pf, v, E	,, 112	(Woolhouse), Augener.
Fantaisie (on airs from the *Alchymist*), pf, v	,, 117	Costallat.
,, (on airs of Handel and Vogler), pf, v	,, 118	,,
Six duettinos, pf, v	,, 127	J. Schuberth & Co.
Six pieces, pf, v	,, 135	Peters, &c.
Sonatina, pf, voice	,, 138	Simrock, 1850.
Adagio, pf, fag, F	—	Schott, 1869.
1st sonata concertant, harp, v, E flat	,, 113	J. Schuberth & Co., 1840.
2nd ,, ,, ,, ,, E flat	,, 114	,, ,, 1841.
3rd ,, ,, ,, ,, A flat	,, 115	,, ,, 1841.
N.B. These three sonatas are also published for pf, v:		
No. 1		Augener.
Nos. 2, 3		J. Schuberth & Co., 1841.

Though a prolific composer in almost every branch of music, Spohr's reputation was first made as a violinist, and it seems likely that his fame will ultimately rest mainly on his association with the instrument, both as player and writer. There is no questioning his greatness as an executant, and owing to the breadth and purity of his style and his unsurpassed cantabile, his influence has been greater and far more beneficial than that usually exercised by a performer.

On the purely technical side, the development that probably owes most to his playing is that of double stopping, a hand of unusual size and strength, matching his big stature and powerful physique, enabling him to surmount with ease the most formidable stretches. His *Violin School,* though admittedly lacking on the elementary side (Spohr had little or no experience in teaching beginners), still has its place among classical tutors.

Besides the chamber music mentioned above, Spohr wrote many works of the variation and pot-pourri type for various combinations of solo instruments, stringed and wind. Very little of this great mass of music is heard to-day, partly as a result of the general neglect of Spohr—a reaction against the immense vogue of his music during his lifetime and for nearly a generation afterwards. In regard to his chamber music, however, and above all to the string quartets, there is a more substantial ground for this almost complete reversal of the popular verdict. The string quartet remains a highly exclusive form of music, as nearly as possible independent of public applause. As a consequence, the standard of writing set once and for all by Haydn, Mozart, and Beethoven remains the most exacting in music. It is commonly said that Spohr's failure to hold his ground in this test is due to his tendency to look back to the early days of the form, when a string quartet was often little more than a violin solo with a slight string accompaniment. There is something in this charge, though an examination of his best work shows it to be too sweeping. His brilliant success as a soloist almost inevitably led him at times to glorify the first violin at the expense of its fellows, but this tendency would not be fatal if the music itself were of first-rate interest. The deficiencies must, therefore, be sought elsewhere. One that strikes the student at once is a lack of that rhythmic vitality and variety which is an invariable feature of all fine music, whatever the medium. This is partly due to his somewhat conventional basses, and also to a frequent poverty of texture. The latter blemish has its foundation in several of his characteristics; his harmonic mannerisms, for example, might be shown to be partly responsible, but its real source is to be found in the fact that polyphony of the finest type—the natural idiom of the string quartet—was not his *métier*. This was probably owing to a lack of inclination rather than ability. So assiduous a worker—he often practised ten hours a day—and so well endowed a musician could have made light of this, as of any other study. But that his bent was not in the direction of polyphony is shown by an episode related in his *Autobiography*. When writing his first oratorio, he became aware of his deficiencies in fugue and counterpoint. His early tuition in this and other departments of composition was almost negligible, and he declared that he had taught himself from a study of full scores—chiefly those of Mozart. He therefore obtained a text-book of Marpurg, wrote a few sample fugues after the recipes given, and, satisfied with this modest equipment, complacently set to work to supply the fugal choruses without which no oratorio at that time was counted complete. His moderate success as a quartet writer (judged by the standards of to-day) is partly explainable by this lack of distinction in polyphony. One feels, too, that there is a want of another quality that distinguishes the best chamber music—intensity both of mind and emotion. There is abundance of pleasant sound and highly effective writing, but the composer rarely gets below the surface of things. In this connexion his own attitude towards the quartets of Beethoven is highly significant. He was one of the first to acclaim that composer's early examples, but his admiration stopped short at the op. 18 quartets! It is to his credit, however, that he gave the first performances of these works at Leipzig and Berlin, and played them elsewhere when they were scarcely known outside Vienna.

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[1] Entitled, *Echoes of a Journey to Dresden and in Saxon Switzerland.*

Among the few of Spohr's works now publicly played are certain of the duets for two violins—efforts which he himself probably regarded as being far less important than his quartets. There are fifteen of them, and, apart from their value as studies (for which purpose some of them appear to have been written), they show the composer in a very favourable light. His skill as a player enabled him to make the most of the resources of the instrument, and he thus obtains a striking sonority and wealth of tone. Moreover, the exigencies of the medium seem to have compelled him to shed some of the excessive chromaticism that vitiates his work as a whole, and which drew from Beethoven the remark, 'Spohr is too rich in his dissonances; pleasure in his music is marred by his chromatic melody.'

There are few composers so dead as to be beyond revival, and it is inconceivable that so fecund and skilful a writer as Spohr should not sooner or later enjoy again a measure of popularity. There are many beautiful movements scattered about among his numerous compositions—he wrote over 200 works, many of large scale—and in justice to a great artist and estimable man, the best of them should be heard. But even if they remain on the shelf, he has other claims to be held in honourable remembrance. In addition to being one of the greatest of violinists, he was also one of the finest orchestral and operatic conductors of his age, and a founder of the modern school of conducting. It is a familiar fact, but worth mention here, that he was the first to use a baton in England, the occasion being a Philharmonic concert in 1820, during his first visit to London. He also took part in one of the concerts of the Beethoven Quartet Society.

On the creative side he cannot be said to have added much to the resources of the art, nor was his influence altogether beneficial, his chromaticism being copied with fatal ease by a host of minor composers who had little of his invention. But as a great player, both in solo and chamber works, a successful conductor at a period when that branch of art was hardly beyond its infancy, and as a versatile musician who during a long career impressed himself upon the public in many and widely different ways, he stands out as one of the chief figures among musicians of the second rank.

It may be of interest to make a brief analysis of one of Spohr's chamber works, choosing an example that shows him at his best—the double quartet in E minor, op. 87, which long retained its place in the repertory and still deserves a hearing. As a quartet-writer, Spohr has been adversely criticized for his tendency to confine the interest mainly to the first violin part. As was said above, this was due to his prowess as a soloist, but it is fair to assume that there was also a practical reason. At that time reasonably good string players were plentiful, whereas accomplished performers were rare. For Spohr's own use, especially when on tour, the 'solo' quartet, or 'quartet concertante', as this type was called, was the obvious practical solution of the problem. Moreover, a quartet written on such lines was of greater general utility than one in purer chamber music style. The average small community could hardly muster a first-rate quartet, but could easily provide an excellent first, and a moderately good second violinist, violist, and 'cellist. This consideration—multiplied by two, so to speak—seems to have governed the lay-out of his four double-quartets, the effect being generally that of four soloists (1st quartet) and a small ripieno force (2nd quartet). There is thus some analogy with the concerto grosso. Regarded thus, his double quartets—especially that in E minor—are highly effective examples of writing for a small string ensemble.

Structurally, the E minor work follows familiar models; thematically it recalls several composers. It opens with an introductory adagio, in which great play is made with turns (written out) in all the eight parts. The allegro that follows has a graceful 12/8 flow, with an opening theme of Mendelssohnian flavour. The second subject shows Spohr in his 'Rose, softly blooming' vein. Recapitulated and developed it provides the greater part of the final pages of the allegro. For slow movement there is an andante con variazioni (C major). The variations are not limited to the merely decorative; there is some excellent polyphony, in which (the pace being moderate) all the players are allowed to share. The scherzo (E minor) suggests Beethoven without his brusqueness and humour. There is a graceful trio in the relative major. In the last movement (E major) Spohr seems to turn from Beethoven to the Haydn of the rustic dance type of finale, striking the bucolic note at the start with a sustained tonic and dominant, over which the folksong-like main theme enters. This bare fifth opening bar becomes a prominent feature throughout. Capital contrast is provided by a second subject (E minor) in quick-march style, the rhythmic figure of its first bar being handed about later with telling results, and afterwards combined with the main theme. Altogether this finale is a spirited and sonorous affair; if the ears of to-day cannot endure a complete quartet of Spohr, such a movement as this might well be extracted and given an occasional performance. HARVEY GRACE.

[The quartets of Spohr most played by amateurs, on account of their moderate technical difficulty, are the two in C major and G minor, op. 4. A more beautiful example, less soloistic than most of Spohr's quartets, is the E minor, op. 45, No. 2, the larghetto of which contains some really charming figuration, and is an example of Spohr in a devotional mood. Also in the op. 74 (20 to 22) the thematic material is more equally divided among the instruments than usual with Spohr.

At the Popular Concerts Lady Hallé occasionally led the solo quartets (one of them, the A major, op. 93, as many as twelve times), to the interpretation of which she brought her remarkable command of the bow in staccato passages. The staccato moderato (in contradistinction to the staccato volant) is sometimes known as the Spohr staccato, and is a persistent feature in this composer's string works.

I remember hearing at the 'Pops' a piano trio and a piano quintet by Spohr introduced by Von Bülow, who, late in his career, showed more interest than before in works lighter in character than the classic masterpieces. He was even drawn for a time towards Italian opera, and astonished his admirers by becoming a thorough-going eclectic in his later days.

But the most acceptable of Spohr's chamber works are the double quartets. He was evidently fond of antiphonal effects, wrote a symphony for two orchestras, a quartet concerto, &c., and in these works was heard at his best. His own opinion was that they are more effective than the quartet pure and simple.

The most frequently played of the four double quartets is the E minor, which was given at the 'Pops' nine times. I remember speaking to Joachim as he came off the platform at Bechstein Hall after leading this work, and he spoke of his enjoyment in playing it. The finale he thought was 'great fun'. All four of the double quartets have been done at South Place, where they are highly prized, partly owing to the scantiness of the repertory for eight strings, but chiefly on their own merits.

For the violin duets the musical world owes to Spohr a deep debt of gratitude. Although many worthy masters have written violin duets excellent as teaching material, there are few of them which mature violinists care to play, as they play Spohr, for the music's own sake. I have heard Joachim join forces on various occasions with Wieniawski, with Lady Hallé, and with Straus, and the reception they received was always enthusiastic. The most often performed are (or were, for they have dropped for the moment almost completely out of the programmes),[1] the No. 1 of op. 39, which contains a very lovely adagio, and No. 2 of the same set, the latter a very remarkable work. The opening andante, a lengthy movement in E flat, is written throughout in double stops for both instruments, and the richness of tone produced rivals that of a string quartet. The concluding bars are so deeply felt that one thinks for a moment of Spohr as really a great composer, and so he would have been had it not been for the mannerisms of which Mr. Grace has spoken. A feature in these duets is that, like Bach's double concerto, the two parts are of equal importance throughout.

A characteristic of Spohr was his sturdy manliness, yet his music was leavened with streaks of tenderness which some of the young musicians of the present day stigmatize as sentimentality. Such pieces as the charming

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[1] Exception should be made of the fine performances occasionally given by the sisters Aranyi.

'Barcarolle and Scherzo', so often played by Joachim, have fallen entirely out of concert programmes.

That Spohr had admirers in England in his day is proved by the reception given to his chamber works at a festival given in his honour by the Queen's Square Select Society. Three double quartets, two quintets, an octet, and a nonet were included in the generously ample programme, and the company listened from 2 till 7 without the least sign of weariness. There were heroes in those days—among audiences.

Lovers of Spohr's chamber music will find an exhaustive account of his solo quartets in Professor Altmann's *Handbuch*. Albert Tottmann (*Führer durch den Violinunterricht*) has also treated this subject very fully. EDITOR.]

SPONER, ALFRED VON, b. 1870, Austrian composer.

Quintet, pf, 2 v, vla, vc, A	op. 5	Peters.
Quartet, pf, v, vla, vc, F	„ 2	R. & E.

SPRINGER, MAX, b. 1877, German composer and critic.

Ten var^{ns}. on a Swabian folk-song, pf, 2 v, vla, vc	op. 38	U. E., 1922.

Max Springer, a pupil of the famous Abt Alban Schachleitner, is director of the Vienna Musical Academy.

STACCATO. Lucky the solo violinist to whom nature has accorded the gift of a natural staccato. It is true that, played with divided bowings, a passage loses but little of its effect, but there is joy in complete mastery, and less fortunate students find it worth while to spend countless hours in trying to acquire it—often without success. Students of chamber music, however, may take heart of grace. The writing of staccato passages in a single bow is rarely to be met with, and then only in short sections which present little difficulty. Joachim, in his later days, lost his facility for staccato bowing, and the deficiency was both felt and deplored by him. He was compelled, for this reason, to renounce playing Spohr's concertos in his later days. EDITOR.

STAINLEIN, LUDWIG GRAF, 1819–1867, Hungarian composer.

Sextet, 2 v, 2 vla, 2 vc, G	op. 20	Schott.
Quintet, 2 v, 2 vla, vc, d mi	„ 16	„
Two quartets, str, G, C	opp, 10, 11	„
Serenade, 4 vc	op. 12	„
Trio, pf, v, vc, C	„ 9	„
Sonata, pf, vc, g mi	„ 8	„

Stainlein was a soldier and amateur 'cellist of virtuoso rank. He gave chamber concerts in Paris with a combination led by Sivori, where the above works were first played. His compositions also met with some success in Germany.

STAMATY, CAMILLE MARIE, 1811–1870, pianist, pupil of Mendelssohn and teacher of Saint-Saëns.

Stamaty was partly Greek by birth but naturalized French. His only published chamber work was a piano trio (Gérard, Paris). Schumann thought well of his music.

STAMITZ, (1) JOHANN WENZEL ANTON, 1717–1757, originally of Bohemian family, founder of the MANNHEIM school (*q.v.*).

Modern republications:

Quartet, str, B flat	(Rob. Sondheimer), Bernoulli.

Ten *Orchestral Trios*. Nine of these are published in Riemann's *Collegium Musicum*, including one in G which is also to be found in A. Moffat's *Trio-Sonaten*, No. 25, Simrock. The remaining trio, in E flat, is in the *D. T. B.*, vol. 28 (H. Riemann), published by B. & H.

Details of those in the *Coll. Mus.*:

Six trios, 2 v, vc, fig. bass (pf), C, A, F, D, B flat, G	op. 1	(*Coll. Mus.*, 1–6), B. & H.
Trio, 2 v, vc, fig. bass (pf), c mi	op. 4, no. 3	(*Coll. Mus.*, 48), B. & H.
Trio, 2 v, vc, fig. bass (pf), E	op. 5, no. 3	(*Coll. Mus.*, 7), B. & H.
Trio, 2 v, vc, fig. bass (pf), C	op. 9, no. 4	(*Coll. Mus.*, 49), B. & H.

Stamitz also wrote some sonatas for violin and figured bass, two of which have been republished; for these, *vide Altmann*.

Original publications are given in *Riemann* and *Fétis*, the latter, however, bristles with inaccuracies. Stamitz wrote many more *Orchestral Trios*, but the rest were dispersed, and are not obtainable to-day.

J. W. A. Stamitz conducted chamber concerts in Mannheim from 1743 onwards. The reform in style, which became established about the middle of the eighteenth century, was radically assisted by him. His contribution to the modern type of sonata movement was the broad design regulated by the recurrence of the themes (in place of short motifs). This design was at first applied to the second part of the movement, in order to render the contrasting section independent and impressive, and, at the same time, to give the new sonata form its convincing and greatly extended outline.

As regards idiom, he made an end both of the carefully elaborated ornamentation then prevailing and the uncompromising rigour of earlier times. In place of ingenious accessories and rigid rhythms, there is that unconstrained naturalness of the revolutionary eighteenth century which, with Stamitz, manifests itself in glowing emotion and fiery impetus. At first, indeed, the scaffolding and thematic outline are little more than 'rubble' work; for Stamitz succeeds neither in painting richly coloured themes nor in welding the loose sections arising from the thematic periodicity of the designs into one firm intersected whole. This was achieved later by the genius of Franz Beck (*q.v.*) about 1760.

But this very bareness of the new form was at first essential, if the aim of a broad generality of design was to be clearly discernible. The phrase 'la melodia Germanica' dates from this time. Stamitz must therefore be reckoned among the great figures in musical history, even though his works are of no great value to-day. Beside the six orchestral trios, numbered op. 1 by the Paris publishers, and republished by Riemann, which represent the furthest point of his development, a string quartet in B flat[1] has recently appeared (new edition by R. Sondheimer) which shows Stamitz in the course of that development. (See the treatise, *The Form Development of the pre-classical Symphony*, by Robert Sondheimer in the *Archiv für Musikwissenschaft*, 1922, vol. 1.) R. Sondheimer.

[An extremely interesting article, based upon an analysis of Johann Stamitz's Trio Sonata op. 4, no. 3, is to be found in the *Kammermusikabende* by Alfred Heuss (B. & H.).]

J. W. A. Stamitz had two sons.

(2) Carl, 1746–1801, viola and viola da gamba player and composer.

Modern republications:

Quartet, str, C	op. 4 no. 1	(H. Riemann), *D. T. B.*, vol. 28, B. & H.
Quartet, ob (cl), v, vla, vc	op. 8, no. 4	(H. von Dameck), Raabe & Plothow.
Quartet, ob (v or cl), corno di caccia (v), vla, fag (vc), E flat	op. 8, no. 2	(H. Riemann), *D.T.B.*, vol. 27, B. & H.
Trio, 2 v, vc, B flat	op. 2, no. 1	(H. Riemann), *D.T.B.*, vol. 28, B. & H.
Five sonatas, pf (obbligato), v	op. 2, no. 1	(H. Riemann), Peters.

These recall the style of the Haydn sonatas (composed later).

Also a sonata vla, vc, and some duets v, vc; for these, *vide Altmann*.

For original publications which include forty-eight string quintets, *vide Fétis, Riemann*, and *Vidal*.

Carl Stamitz was sometimes known as Johann, which has led occasionally to confusion. Vidal speaks of him as being one of the sixteen violins who formed part of the music of the Kings of France up to 1792.

(3) Johann Anton, 1754–*c.* 1820, violinist.

Modern republications:

Quartet, str, E and D		(H. Riemann), *D.T.B.*, vol. 27, B. & H.
Trio, 2 v, vc, E flat	op. 4, no. 1	(H. Riemann), *D.T.B.*, vol. 28, B. & H.

Joh. Ant. Stamitz went to Paris with his brother in 1770 and visited London in 1778. For original publications, including thirty-six string quartets, *vide Fétis, Riemann*, and *Vidal*.

STANFORD, Sir Charles Villiers, 1852–1924, Irish composer.

Quintet, 2 v, vla, 2 vc, F	op. 85	Houghton.
1st quartet, str, G	,, 44	Eulenburg, and S. & B.
2nd ,, ,, a mi	,, 45	Eulenburg.
3rd ,, ,, d mi	,, 64	Augener.
5th ,, (Joachim Memorial), str, B flat	,, 104	S. & B.
Quintet, pf, 2 v, vla, vc, d mi	,, 25	Novello.
Quartet, pf, v, vla, vc, F	,, 15	B. & B.
1st trio, pf, v, vc, E flat	,, 35	Novello.
2nd ,, ,, ,, ,, g mi	,, 73	Bosworth.
3rd ,, ,, ,, ,, A	,, 158	Augener.
Sonata, pf, v, D	,, 11	R. & E.
Six Irish fantasies, pf, v	,, 54	Boosey.
Sonata, pf, vc, A	,, 9	B. & B.
,, ,, ,, d mi	,, 39	Simrock.
,, pf, cl	,, 129	S. & B.

In the large amount of instrumental chamber music that Sir Charles Stanford wrote, there is full evidence of the more serious aspects of his genius. Few of his works in this form have become really well known outside a limited circle, and none has achieved a popularity comparable with that of his songs. The statement that a composer's best-known works are his finest cannot, however, be accepted as an axiom. Especially is this the case with regard to recent writers, for posterity has a habit of questioning the best-intentioned contemporary conclusions. Moreover, in the case of chamber music, more particularly that of British composers, one could scarcely expect popularity of the same kind as that achieved by songs, even by those of a highly artistic character. The fact that Stanford laboured so earnestly in the cause of chamber music, and produced such a large number of important works, must have considerable weight. Nobody writes chamber music in order that the world may praise him, for such work can never appeal to the great public. Therefore, seeing that so large a proportion of Stanford's most important output was cast in a mould which precluded the thought of any bid for popularity, one approaches these works with a certain expectancy, hoping that here may be found the expression of the composer's most intimate ideas, his best workmanship, his most personal touch.

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[1] Played in London by the Lener Quartet (1925), at one of their series of historical concerts.

One may be permitted, nevertheless, to regret that it was his habit to walk somewhat too warily, as if conscious of treading on holy ground, when writing chamber music. Here there are, perhaps, fewer human touches—certainly fewer glimpses of that native humour which coloured so much of his music in slighter and lighter vein. He was seldom tempted to desert the strictest classical traditions, and such orthodoxy, if it did not entirely cramp his imagination or obscure his personality, somewhat curbed the exercise of fruitful experiment and adventure. No doubt, as the first considerable British composer to write chamber music of importance (if one or two polished, but rather complacent, examples by Sterndale Bennett be excepted), he felt the responsibility of his isolated position. However that may be, Stanford made up his mind from the first that in this domain the lead of the great German masters was the only lead worth following. He adopted their principles root and branch, and never ceased to pay tribute in his writings to what he felt to be the proven wisdom of prescribed structural design.

There are some who agree with Emerson that the greatest genius is the 'most indebted man'. Put in another and a truer way, one may say with confidence that the greatest fool is he who refuses to be indebted to his predecessors. Stanford, in his chamber music, was greatly indebted to his predecessors, not perhaps consciously, but none the less really. He was not tempted, even in his last chamber works, to compress his movements into one continuous whole, a device which had greatly attracted many of his younger contemporaries. His remarks on the writing of 'phantasies', in his book on *Musical Composition*, were interesting. 'These side-paths of the art', he declared, 'are attractive as a relief from the high roads, but they are apt to end in an *impasse* and a retracing of the footsteps. The road may be sometimes dusty and sometimes heavy, but it was made by the experience of our forefathers, who found out the best direction for ensuring our progress.' And not wishing deliberately 'to be lost in the wilderness', he added, 'we must return to that road'.

While there is something to recommend such reasoning as mere professorial counsel to impatient youth, 'thus far and no farther' is a poor creed to adopt for one's own personal guidance. Since we ourselves are to be the forefathers of future generations, our own experience, if it is coupled with enterprise, should lead us to discover some fresh paths, or to assist in the construction of some new high roads. At the same time, there is always room for an artist who has something attractive to say in conventional language, and the mere effort to break new ground on every possible occasion frequently betokens impatience rather than competence. At least one very striking modern composer, Antonin Dvořák, richly gifted with rhythmical inventiveness, was able to express himself in the most orthodox forms of chamber music without feeling the need for structural expansion. Stanford, in a lesser degree, perhaps, had his own characteristics, and they were never quite hidden from view, whatever influences were at work. It is as if he endeavoured to write his music, not merely for his own day, but for all days; he was careless of the circumstance that those around him were bent upon experimenting with many interesting things which might or might not survive. His faith was firm, and he met the change of academicism, which was persistently levelled at his head, with characteristic scorn.

That Stanford's chamber music was, in the main, noteworthy for great originality of thematic material cannot truthfully be affirmed. Hunting for reminiscences (there is no more prevalent or more easily cultivated sport), one may discover that the influence of Brahms is writ large upon many of his instrumental works. The composer himself would probably not have troubled to deny so wholesome an impeachment.

The String Quartets. Still less would he have quarrelled with an assertion, quite as well founded, that the string quartets, at all events the two early ones in G and A minor, are greatly indebted to Schubert for their eloquent lyric character and their happy readiness of workmanship. The delightfully vigorous scherzo of the A minor is a case in point. The finale of this work suggests Schubert also, particularly in the way in which the opening subject is spaced, and in its variation-like treatment. The same influence is evident in the smooth, melodic section in F major, which flows along its course so easily and naturally.

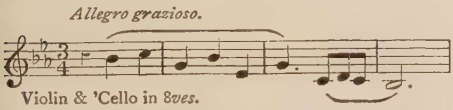
The later string quartets, only two of which appear to be published, are decidedly less attractive. No. 3 in D minor, op. 64, suffers from a paucity of themes which arrest attention. The technique is unimpeachable, but the melodic invention shows a falling off from the earlier quartets, which, if not strikingly original, had certainly an easy grace and fresh good humour to commend them. No. 5 is a tribute to the memory of Joachim, and presents some interesting features. In one of its movements Stanford makes use of a little phrase which the great violinist had a habit of playing in the artists' room when he was awaiting the moment for his appearance upon the platform. Here again, however, there is a lack of distinction and arresting thematic material. Six quartets and two quintets (only one of which, in F, op. 85, appears to be published) form the sum of Stanford's accomplishment in the realm of purely string chamber music.

Works with Piano. In dealing with Stanford's works for strings in combination with piano, it is interesting to compare the two 'cello sonatas. The first of these, in A major, op. 9, is his first published chamber work, and it cannot be considered in any sense mature. But it is surprising to see how skilfully it follows the Beethoven model, in the first movement especially—even in some small matters where Beethoven's methods happen to be least effective. The themes, to-day, seem rather formal and uninspired. Not so those of the later work in D minor, which is very much alive, while the treatment of the fine ideas is effective in the highest degree. 'Cellists might with advantage turn to its pages when contemplating an addition to their repertory; it is sad to see so admirable a work neglected.

With the two violin sonatas the writer must confess himself unacquainted. The first is an early work; the second remains in MS.

Trios. The most attractive of Stanford's trios is the first, which belongs to the period when Stanford would seem to have been happiest in dealing with chamber-music forms. The smooth opening subject— at once establishes the mood of the work, akin to that of the Brahms A major violin sonata. None of the movements aims at emotional strength: the second is a pleasantly tripping allegretto; the third is a minuet with two trios (after the model of Schumann, but less heavily overladen with notes); the finale, with its energetic figuration, has much rhythmical interest and is thoroughly effective throughout. This trio is a uniformly pleasant and gracious work, probing no depths, but following a fluent course with easy assurance.

Ex. 1.

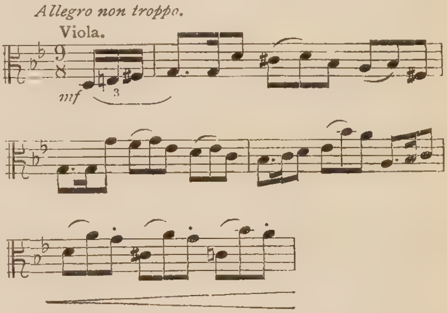


The second Trio, op. 73, is distinguished by similar skilfulness, but, attempting more, it is perhaps less successful in sustaining the interest. Nevertheless, it is full of technical mastery, and not without moments of power.

The third Trio, written in 1918, has but little to commend it. It bears the motto 'Per aspera ad astra', and was apparently composed in memory of some friends who fell in the world war. But though the hand has not altogether lost its cunning in regard to technical devices, the ideas are singularly undistinguished. A mere hint of emotional feeling at the opening of the adagio is unfortunately dissipated almost at once, while in the other two movements nothing really vital is said. There is vigour of manner, but the style is arid, and the matter curiously artificial and impersonal.

The Piano Quintet. Of larger works for strings with piano there are the piano quartet and quintet. The quintet is undoubtedly Stanford's best-known chamber work. It is comparatively often played, and must be considered superior to its companion the quartet, which is probably the least worthy of revival of Stanford's early ensemble works. This quintet, if not entirely underivative, has many pages of marked individuality to recommend it. The first movement rings true, the slow movement is one of the most sincerely expressive that Stanford ever wrote; while in the scherzo the Irishman peeps out, and the composer is seen at his best.

Ex. 2.



The finale is scarcely on the same level, but the work as a whole is worthy of its popularity and more.

The Piano Quartet suffers somewhat too obviously from lack of originality. It is evident that pleasant memories of Schubert's octet were haunting the composer when he wrote the opening phrases, with their insistence on the shape of an ascending sixth; also, in the scherzo, where the piano plays in double thirds, there is too distinct a flavour of Brahms for the music to excite any impression of creative freshness.

Shorter Pieces. Of the several sets of pieces for violin and piano, which are all true ensemble music, since the piano part is extremely important, the best work is probably to be found in the *Six Irish Fantasies*. These pieces were frequently played by Lady Hallé, but since her death have been seldom heard. The *Hush Song* and the *Reel* are delightful miniatures in the composer's best style. Some later pieces, also happily inspired by Irish phraseology, may be mentioned; also a recent violin sonata (as distinct from a sonata for piano and violin), in which an attempt is made to revive the earlier sonata form of Handel and the Italian masters.

The Clarinet Sonata, a beautifully wrought composition, deserves a special word of praise. It is a notable addition to a rather scanty repertory, and boasts a slow movement, in the form of a *Caoine* (or Irish lament), which is deeply expressive and poetically conceived.

Little need be said in summing up. This article has been prepared by a sincere admirer of Stanford's genius, who, by adopting a frankly critical attitude towards some of this great musician's chamber music, believes he has performed a truer service than by writing in unvaried terms of polite appreciation. The time has come for a discriminating estimate by a real admirer, and if, in the case of an extremely prolific composer like Stanford, much of the music, viewed in perspective, seems of slight significance, it is the more important to attempt to rescue from possible oblivion those of his chamber works which deserve special remembrance. It would be sad to see such works completely shelved, as has happened in the case of other prolific composers like Raff, or Jensen, or even Saint-Saëns. Experience proves that compositions of real merit are all too easily forgotten when a writer of great facility has too generously surrounded them with many of lesser value.

If, therefore, this article, with all its reservations, serves to beckon readers towards the piano quintet, the first trio, the second 'cello sonata, or the lovely *Caoine* of op. 129, it will have achieved a better purpose than any level chronicle of either faint or fulsome praise could possibly effect.

Stanford's place in chamber music is far more important than any mere estimate of his own contributions to the art might lead one to believe. He is, indeed, a figure of great historical significance, if only for the very marked influence his personality and attainments had upon the work of his contemporaries and successors. Many will agree that the revival of interest in chamber music is the most striking feature on the musical landscape to-day. Thirty years ago this was not so, and Stanford stood in a position of almost solitary eminence in this country. When, a little later, others advanced into equal prominence, and showed an even greater practical sympathy with this most intimate form of music, Stanford may well have been proud to recognize how much of this advance was directly due to his own efforts as guide and teacher. Who are the men whose figures stand out most vividly in the march of progress in British chamber music during the past twenty-five years? Charles Wood, W. Y. Hurlstone, R. Vaughan Williams, Frank Bridge, James Friskin, Rutland Boughton, John Ireland, Eugene Goossens, Herbert Howells, E. H. Moeran—these are a few of the notable names which spring at once to the mind. They are all names of Sir Charles Stanford's pupils.

T. F. DUNHILL.

[It is difficult to understand how it happens that quartets written by the practised hand of the successful teacher of Frank Bridge, John Ireland, Eugene Goossens, Herbert Howells, and other young composers of chamber music find their way so seldom into concert programmes. Drawing a bow at a venture, I submit that Stanford's lofty ideals may be responsible for this disappointing state of things; that his anxiety to avoid the faintest traces of orchestral suggestiveness may have led him too far in the direction of sparseness of tone colouring. Players accustomed to the rich sound of the inner parts of the chamber music of the great composers find his quartet writing a little thin, even austere, excepting always the delightful movements in which the Irish element is prominent.

In two of his works I have found quotations, to one of which (in the quartet, op. 104) Mr. Dunhill has drawn attention. The other is in the quintet for piano and strings, op. 25, frequently played at South Place with the composer at the piano, and also played at the 'Pops' in 1887. An allusion is made to Mendelssohn's *Wedding March*, which may possibly have an autobiographical significance.

The string quintet was performed by the Joachim Quartet at St. James's Hall. A modern analogue of the old sonatas for violin with figured bass, in which the piano takes the role of accompanist, was played at Wigmore Hall by Sybil Eaton. This interesting work was written by Sir Charles to my commission, and is still in MS. EDITOR.]

STARK, ROBERT, b. 1847, German clarinettist.

Serenade, 2 cl, basset-horn (or fag I), bass cl (or fag II), E flat	op. 55	C. F. Schmidt, 1922.
Sonata, 2 cl, basset-horn (or fag), g mi		C. F. Schmidt, 1897.

Stark is best known by his *Hohe Schule des Klarinettenspiels*, which contains a sonata for 2 clarinets.

STATKOWSKI, ROMAN, b. 1859, Polish composer.

Quartet, str, F	op. 10	R. & E., 1893.

Writes with distinction and a sense of style.

STECK, AIMÉ, b. 1892, French composer, pupil of Widor.

Fantaisie, str. quartet, c mi	Senart.

STEIBELT, DANIEL, 1765–1823, German pianist.

An extremely fertile composer who enjoyed enormous popularity in his day. No complete list of his works can be given, for various reasons, one being that he had a reprehensible habit of slightly altering a work already sold and reselling to a fresh publisher. At one time he was seriously regarded as a rival to Beethoven himself, and was undoubtedly a musician of talent, but his music has been forgotten on account of the quantity of worthless compositions poured out to extricate him from financial difficulties. He was not without originality, notably as regards the range of keys he employed, both in the key systems of his sonatas and in modulation.

B. & H.'s catalogue for 1900 contains no less than 33 sonatas for piano and violin, and three trios, pf, v, vc, representing a mere fraction of his chamber works.

The composition by which Steibelt was best known in England was the once celebrated *Storm Rondo*, the popularity of which lasted almost to our own times.

M. Drake-Brockman.

STEIN, Richard H., b. 1882, German composer.

Stein is known through his attempts to introduce the quarter-tone system in music, both by his compositions (Two pieces, pf, vc, op. 26) and by his writings. He has had a quarter-tone clarinet and a small quarter-tone piano constructed for his experiments (*Dent*). See also article Haba.

STEINBACH, Fritz, 1855–1916, German composer, pupil of V. Lachner.

Septet, pf, ob, cl, horn, v, vla, vc, A	op. 7	Schott, 1882.

For sixteen years conductor of the famous Meiningen orchestra.

STEINBERG, Maximilian, b. 1883, Russian composer, pupil and son-in-law of Rimsky-Korsakov.

Quartet, str, A	op. 5	Belaiev, 1909.
2nd quartet, str	—	Mus. Sect., State Publ. Dept., 1928.

Steinberg's music is substantial and interesting, and deserves to be far better known than it is at present. The string quartet, op. 5, like most of his productions, shows technical ability and a fair measure of originality, but the influence of Glazounov, one of his teachers, is clearly visible. A feature of great interest is its structure, the cyclic principle being applied ingeniously, and without a trace of artificiality or scholasticism.

The first movement is founded on two themes:

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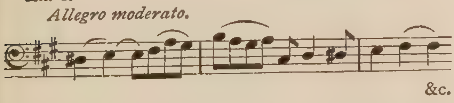

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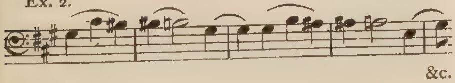
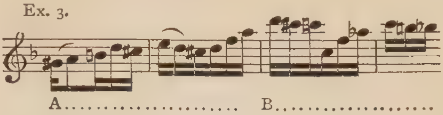


the first of which is used in the scherzo thus:

Ex. 3.



The imitation of the second at [B] in the above example generates the theme of the beautiful and thoughtful trio; and echoes of the same theme appear in the slow movement. The first theme plays an important part in the finale. Taken as a whole, this quartet is worthy of close attention, and stands high in the repertory of Russian chamber music.

M. D. Calvocoressi.

[Though Dr. Altmann, writing in the *Handbuch*, expresses the opinion that Steinberg, in his quartet, is chiefly influenced by the great Viennese classics, I confess that for me one of its greatest charms has been the presence of occasional pleasing reminders that he is a compatriot of Borodin, most enchanting of Russian composers. Editor.]

STEINER, Hugo von.

Suite, pf, v	op. 50	Cranz, 1922.

STEINKAULER, Walter.

Quartet, str, c mi	op. 6	T. Hille (Weisser Hirsch), 1904.
Two trios, v, vla, vc, A, F	„ 5	T. Hille (Weisser Hirsch), 1904.

STENHAMMAR, K. Wilhelm E., 1871–1927, Swedish pianist and conductor.

	op.	Composed	
Three quartets, str, C, c mi, F	2, 14, 18	1894–1901	Hainauer.
4th quartet, str, a mi	25	1909	Hansen.
5th (serenade), quartet, str, C	29	1910	Hirsch (Stockholm).
Sonata, pf, v, a mi	19	*c.* 1900	Hainauer.

The fact that this pianist wrote so much for stringed instruments may be accounted for mainly by his early association with the then celebrated Aulin Quartet party, whose regular pianist he became. He thus very soon familiarized himself with the timbre of the stringed instruments and naturally tried his hand at a number of experimental studies.

Twelve opus numbers separate the first two quartets, which are, however, very much on a level, even though the second may seem to belong to a later stage of development. One might put it that the composer began with, say, Schubert, then passed on to Brahms, and finally emerged as a fully developed, independent artist. The evidence of his greatest struggle in working towards this goal is to be found in the third quartet, op. 18; it is a bulky work, quite typical of a transition stage—wanting in clarity of style, but temperamentally strong. It opens in a Beethovenish manner, and presently descends into the depths of melancholy, and there lingers. Then come a fugue and fantasia worked out in masterly fashion, and finishing brightly 'alla scherzo'.

Between these three quartets and the last there is a wide gap in Stenhammar's activity as a composer. His next work, the violin sonata, was actually written before the third quartet. It may be described as an attempt to compose an idyll. The first movement, cleverly constructed in this genre, is not, indeed, predominantly in the minor; the middle movement, an andantino in the lyrical vein of a national folk-song, is, however, a typical 'idyll'. There follows a finale in A major, bright and lively in character. On the whole, the sonata is very good to play, while the form is handled in a masterly manner.

In 1909 he was again moved to write quartets, and in his op. 25 arrived at a style of his own, writing purely for strings as strings. This quartet is an important work, and occupies a central position in Stenhammar's creative output.

In the following year he produced the fifth quartet, op. 29, which he himself called a serenade. As a counterpoise to his previous compositions, this is a very vivacious work, in effect a scherzo; the middle movement is even built on a merry old knight's tale. Those who look for signs of progress will find them strikingly evident here in regard to form.

Sten Broman.

[In 1916 the London String Quartet played a MS. quartet (No. 6) in D minor by Stenhammar. The late Emil Sjögren strongly recommended his violin sonata to me, but I confess to a feeling of slight disappointment after trying it. Though cleverly written, it is somewhat monotonous in effect. Editor.]

ŠTĚPÁN, Václav, b. 1889, Bohemian pianist.

		Composed	
Sextet (one movement), str	op. 11	1918	Rouart.
Quintet (*Les Premiers printemps*), pf, 2 v, vla, vc	„ 5	1912	„
Poème, pf, vc	„ 12		Hudební Matice.

Under Novák Štěpán quickly acquired an astonishing mastery of the technique of composition, coming later under the influence of Suk.

He is one of the most interesting figures in modern Czech music. Although his work tends to be intellectual rather than sensuous in its appeal, a well-controlled undercurrent of emotion is, nevertheless, distinguishable. His compositions are rendered impressive by their careful structure and by a strain of ironic humour which finds expression in original and capricious rhythms. He works slowly, and with minute attention to detail, his piano parts being particularly well written.

The cycle for piano quintet is thoroughly original. The inscriptions written over the three movements are sufficient indication of the spiritual content of the piece, which is autobiographical in intention. Rich polyphonic treatment distinguishes this work; and the close of the finale forms an exciting climax.

The string sextet is a logical continuation of the cycle. Here two voices from the human soul wrestle for supremacy, the one wild and passionate, the other devout and laudatory; the latter gains the mastery and the work closes on a note of assured tranquillity. The polyphony is even more elaborate than in the piano quintet, and great demands are made on the players. The *Poème* for 'cello and piano is less passionate in tone, the whole conception being one of poetic contemplation, although a powerful climax is reached in the middle portion.

K. B. Jirák.

[Its extreme technical difficulty will always prove a bar to the complete success of Štěpán's otherwise admirable music. This is especially applicable to the sextet, in which the viola and 'cello parts contain abnormally high passages.

Editor.]

STEPHAN, Rudi, 1887–1915, killed in action, German composer.

Music for seven stringed instruments, pf, harp, str. quintet	Schott.

This work was performed at the Danzig Musical Festival in 1912. 'Stephan was a forerunner of German "Expressionism" in music' (*Dent*). The work aroused a good deal of interest in Germany.

STEPHENS, Charles Edward, 1821–1892, English composer.

Quartet, str, G	op. 21	Schott, 1881.
„ „ F	„ 22	„ 1881.
„ pf, v, vla, vc, b mi	„ 2	„ 1853.
Trio, pf, v, vc, F	„ 1	„ 1851.

Stephens was awarded several prizes for his compositions. Of these, the string quartets gained the first and second prizes offered by Trinity College of Music in 1879 for the best string quartet. His first important work was the trio, which was produced by the Society of British Musicians.

A complete account of his many activities is to be found in *British Musical Biography* (Stratton, 1897). Editor.

STEPHENSON, Morton.

Miniature suite, str. quartet, pf ad lib	Bosworth, 1914.

This is a work of considerable charm in which teachers in search of elementary string quartets will find their affair.

STERKEL, Johann Franz Xaver, Abbé, 1750–1817, German composer of considerable note in his day.

Modern republication:

Sonata, pf, v, G	op. 18, no. 2	(H. Riemann) *D.T.B.* vol. 28. B. & H.

An interesting account of Sterkel's meeting with Beethoven in 1791 is given in *Grove*, this occasion being the first on which the great composer had heard a really first-class pianist. Some duets for two violas have recently been republished (*vide Altmann*). For original publications *vide Fétis* and *Riemann*. A trio, pf, v, vc, in A, op. 47, is still obtainable from B. & H., and twelve sonatas, pf, v, opp. 15, 16, 18, 19, from Schott. A remark of the Abbé Vogler to Sterkel throws some light on the latter's work: 'Had I your flow of melody,' said he, 'and you my science, we should both be great men.'

M. Drake-Brockman.

STERNBERG, Constantine Ivanovitch von, b. 1852, Russian-American pianist.

Trio, pf, v, vc, c mi	op. 69	Junne,	1895.
Trio, pf, v, vc, f sharp mi	,, 79	Leuckart,	1898.
Trio, pf, v, vc, C	,, 104	,,	1912.
Trio (*Aus Italien*), pf, v, vc	,, 105	,,	1912.

STERNDALE BENNETT. *v.* Bennett.

STIASTNY, Franz Johann, 1764–*c.* 1820, famous Bohemian 'cellist.

The publishers of Stiastny's works are to be found in *Fétis*. Despite the high praise given by *Grove* for his originality and purity of style, only a set of duets, 2 vc, has been republished (*vide Altmann*).

STICH, Johann Wenzel (known as Giovanni Punto), 1746–1803, famous horn virtuoso.

Stich was a very remarkable player ('Punto bläst magnifique', Mozart wrote to his father). Mozart and Beethoven each wrote a work for him, Beethoven's being the sonata, op. 17, which was played without rehearsal by Stich and the composer, April 18, 1800, and enthusiastically received.

Stich was himself a composer. A long list of his works is given by *Riemann*, including twenty-four quartets for horn and string trio. Most of his work was for his instrument, alone or in combination with others, but he also wrote string trios and duets.

M. Drake-Brockman.

STIEBER, Hans, b. 1886.

Quintet, cl, 2 v, vla, vc, A	Klemm, 1920.

STIEHL, Heinrich Franz Daniel, 1829–1886, German organ virtuoso, pupil of Gade and Hauptmann.

Quartet, pf, v, vla, vc, F	op. 40	B. & H.
Three trios, pf, v, vc, E flat, B flat, g mi	opp. 32, 36, 50	,,
Sonata pf, v, B flat	op. 100	Schott.
(Prize) Sonata, pf, vc, a mi	,, 37	,,

The 'cello sonata was also published for pf, v, as op. 37^{bis} (Schott, *c.* 1874); opp. 32 and 36 were also published by Costallat.

STILLMAN-KELLEY, Edgar, b. 1857, American composer.

Quartet, str, C	op. 25	Stahl (Berlin), 1907.
Quintet, pf, 2 v, vla, vc, f sharp mi	,, 20	Stahl (Berlin), 1907.

This eminent American composer has written no more than two chamber works. Of these, the quintet is a work of solid merit and masterly craftsmanship. Published as far back as 1907 it still retains much of its inherent charm; the second movement especially, with its suggestion of bells sounding in the piano part, is truly poetic. There is splendid balance in the part writing throughout the four movements, the piano part being particularly grateful.

Scholarship and technical mastery are the outstanding characteristics of the quartet—also published in 1907 during the composer's German period. Whatever strictures may be made on the quality of American music, lack of scholarship can no longer be numbered among its shortcomings, particularly in view of such works as this ingenious quartet. Though cast in the form of an original theme with variations, the work divides into four movements, which are integral parts of one grand organism all based upon a single theme. Following the first set of variations (five in number), the second movement (vars. VI and VII) comprises a toccatina and fugue, forming a double variation. The third movement (var. VIII), entitled *Intermezzo*, is in the manner of an expressive adagio, while the finale (triple-variation and coda) not only comprises three more variations (IX—X—XI), but evolves into sonata form, in which the three variations are utilized and contrasted as chief theme, subordinate theme, and closing theme. There is also, at one point, a simultaneous juxtaposition of variations IX–X and XI. Erudite as this work may be in the constructive sense, the composer has nevertheless written expressive, sincere music.

Arthur Shepherd.

STOCK, Friedrich August, b. Germany, 1872, American composer.

Quartet, str, c mi	op. 6	Rahter, 1910.

F. A. Stock is conductor of the Chicago Symphony Orchestra.

STOCKHOFF, Walter William, b. 1881, American composer.

In Memoriam (2 compositions), pf, v, vc	B. & H.

STOESSEL, Albert Frederic, b. 1894, American composer.

Suite, 'in antique style', pf, 2 v, D	S.P.A.M., 1924.
Sonata, pf, v, G	Boston Music Co., 1921.

Stoessel is head of the music department of New York University. He appeared as a chamber music player with the Beethoven Association.

STÖHR, Richard, b. 1874, Austrian composer, originally a student of medicine.

Kammersymphonie (nonet), harp, str. quartet, ob, cl, horn, fag, F	op. 32	Kahnt, 1920.
Sextet, v, vla, vc, cl, 2 horns, E	„ 2	Eulenburg, 1888.
Suite, fl, str. quartet, e mi	„ 52	E Strache (Vienna), 1922.
Quartet, str, d mi	„ 22	U.E., 1911.
Quintet, pf, 2 v, vla, vc, c mi	„ 43	Siegel, 1913.
Quartet, pf, v, vla, vc, d mi	„ 63	„ 1920.
Trio, pf, v, vc, E flat	„ 16	„ 1913.
Trio, pf, 2 fag, a mi	„ 53	E. Strache.
Sonata, pf, v, G	„ 27	U.E., 1911.
„ „ „ A	„ 62	Hüni (Zürich), 1923.
Suite of four Phantasiestücke, pf, vc, E	„ 17	Siegel, 1909.
Sonata, pf, vc, a mi	„ 49	Doblinger, 1919.
„ pf, fl, C	„ 61	Oertel, 1918.

Stöhr is a true follower of his master, Robert Fuchs, and, like him, primarily a composer of chamber music. Clear arrangement, sense of form, and unaffected feeling are the most prominent characteristics of his work. There is sometimes a lack of individuality, and the themes are not infrequently somewhat conventional; the developments, however, are usually very interesting.

In the piano trio, op. 16, Stöhr's artistic characteristics are already plainly seen; the string quartet, however, is a riper work. The subjects are well contrasted and the development very concise. The andante has a moving middle section, the 'cello playing an expressive melody to a swaying accompaniment from the other instruments. The elfin scherzo flits daintily along, and is followed by a trio of waltz character. This mood is maintained in the effective rondo finale *alla Zingarese*, but mixed with coarser elements.

The Nonet, a large-scale work, was written for a special occasion, that of the centenary of the Gesellschaft der Musikfreunde, and dedicated to that Society. The first subject is announced by the horn and then taken up with some modifications by the other instruments. A short transition leads to the development, which shows the first subject in varied aspects. Space, however, will not allow more than a mention of the slow movement, a funeral march, with its use of muted horns and strings. A gay theme in the scherzo is given to the oboe, suggesting a melody in *Hänsel und Gretel*; and other features, including an effective stretto, bring the work to an emphatic close.

The Piano Quintet is formally of great interest. After a brief introduction, the first subject is delivered in unison by viola and 'cello, the piano accompanying in triplets; the second follows on the first violin, whereupon a broad transition leads to the repeat of the exposition and then to the development. The recapitulation ends with a pathetic 'grave', resembling the introduction. The scherzo, though not so light in character as his previous movements of this type, is not without a sense of joyousness. The larghetto which follows is very moving, and charming effects are obtained from pizzicati and harmonics. The finale offers much rhythmic variety; the development is brief, and the whole movement strong in character.

The 'Cello Sonata reveals many good qualities, but the second movement is hardly on the level of the rest, and is attractive rather by charming details than as a whole. The succeeding finale is full of spirit, and has a very effective ending.

The Piano Quartet also makes a good impression. The heroic character of the first subject and its excellent development are fascinating, the second subject less so. The scherzo, the principal theme of which has a Hungarian touch, is full of rhythmic spirit and fire, with a trio of delicate and dreamy character. The somewhat sentimental andante is followed by a spirited finale, which strikes a pathetic note towards the close, but then hastens forward to the end with increasing impetuosity.

Stöhr's chamber music has both classical and romantic elements, and in every respect stands firmly on traditional ground. He is, on principle, strongly opposed to experiments, in form as well as in harmony, and tonic and dominant still play a prominent part in his harmonic scheme, but by his skill and his highly developed gift of combination he achieves impressive artistic effects, such as only a true master can produce.

Rudolf Felber.

STOJANOVITS, Peter Lazar, b. 1877, Hungarian violinist, pupil of R. Fuchs and Hubay.

Quintet, pf, 2 v, vla, vc, c mi	op. 9	Doblinger, 1909.
Quartet, pf, v, vla, vc, D	,, 15	Kistner, 1913.
Trio, pf, v, vc, C	,, 16	,, 1913.
Sonata, pf, v, D	,, 3	Doblinger, 1906.

The quartet may be recommended, for, although not easily grasped at first, it improves on acquaintance.

STOJOWSKI, Sigismund Denis Antoine, b. 1870, Polish pianist, pupil of Zelenski and Paderewski.

		Composed	
Var^{ns}. & fugue, str. quartet	op. 6	1891	Donajowski.
Sonata, pf, v, G	,, 13	1894	Schott.
Sonata, pf, v, e mi	,, 37	1912	Heugel.
Sonata, pf, vc, A	,, 18	1898	Schott.

Stojowski lived mostly in Paris from 1887 to 1905, when he started travelling in Europe and America as a virtuoso. His first chamber work is the set of variations and fugue for string quartet, which has more individuality than is usually revealed when so young a composer adopts so scholastic a form. Then followed the violin sonata in G, which is less pretentious, and full of a simple, occasionally even naïve charm, and the 'cello sonata, which combines the same attractive qualities with a fuller measure of ambition. A maturer work than these early efforts is the second violin sonata.

Stojowski's style has much in common with that of his revered fellow-countryman, Paderewski, as represented in the latter's earlier and better-known works for piano. Its best feature is a polished elegance, which occasionally ventures a little nearer to salon music than is quite desirable in a musician of his class; but it is always agreeable both to play and to hear. Needless to say, such elegance cannot be achieved without a technical skill that is both refined and fluent, and this Stojowski possesses in abundance.

Edwin Evans.

STOLZENBERG, Georg.

Serenade, cl, 2 v, vla, vc, cb, d mi	op. 6	B. & H.

An unusual combination.

STORACE, Stephen, 1763–1796, operatic composer, and enthusiastic lover of chamber music.

He wrote (but did not publish) 2 quintets and a sextet. Michael Kelly in his *Reminiscences* tells of a quartet party given by Storace at Vienna. 'The players were *tolerable*,' he says, 'but there was a little science among them, which I dare say will be acknowledged when I name them.' The violins in this 'tolerable' team were played by Haydn and Dittersdorf, the viola by Mozart, and the 'cello by Vanhall!

Editor.

STRADELLA, Alessandro, *c.* 1645–*c.* 1682, Italian composer.

Stradella wrote a number of trio-sonatas, the MSS. of which are to be found in the library of Modena. The only modern republication is a sonata for violin and figured bass (*v. Altmann*).

A full list of his works is given in Hess's book on Stradella's operas (Leipzig, 1906).

STRAESSER, Ewald, b. 1867, German composer at Stuttgart Conservatorium.

Quintet, cl, 2 v, vla, vc, G	op. 34	Simrock, 1920.
Two quartets, str, e mi, G	,, 12	,, 1901.
3rd quartet, str, B flat	,, 15	Tischer & J., 1913.
4th quartet, str, e mi	,, 42	Peters, 1920.
5th quartet, str, g mi	,, 52	Chester (score).
Quintet, pf, 2 v, vla, vc, f sharp mi	,, 18	Tischer & J., 1911.
Trio, pf, v, vc, D	,, 33	,, ,, 1917.
Sonata, pf, v, D	,, 32	,, ,, 1918.

In Straesser's music there is a combination of deep feeling with the sunny, even temperament of the Rhinelander. Admirable alike are the wholesome originality of his ideas and the clear and faultless form of his compositions, over which the spirit of Brahms not infrequently hovers. He uses the traditional classical forms as vehicles for modern feeling, which with him is always noble, and free from the cult of the ugly. He is undoubtedly one of those artists of whom Germany may be proud. Though he may wish to be known primarily as a symphonic composer, he certainly largely owes his fame and the affection of those intimately acquainted with his work to his chamber music, which stands in the front rank of works published since Brahms. Up to now he has used his great talent but sparingly.

The Piano Quintet, op. 18, can hardly be too strongly recommended, both for a concert and for private performance. The first movement (Mässig) opens straight away with the impressive main subject, which lends itself so admirably to development, played by all the instruments in unison. The effect of the gentle second subject is enhanced by the finely contrapuntal violin part; the various secondary themes also have great charm, particularly one which is announced by the 'cello. The second movement is the happiest combination of an emotional adagio, which is worked up to a climax, with an energetic, rhythmical scherzo, sparkling with wit. The composer winds up with a stormy and effectively constructed finale.

The clarinet quintet is a valuable contribution to this category of chamber music. His skill in the effective use, humorous and otherwise, of wind instruments is shown in the quintet for flute, oboe, clarinet, horn, and bassoon, which, though awarded a prize by the Berlin Tonkünstlerverein, is still in MS.

String Quartets. The fifth string quartet has real inspiration in two middle movements, which, though not fully appreciated at a first hearing, are certainly of a quite unusual order, suggesting, indeed, a musical New World. The earlier quartets, however, belong to the music which one likes to play and hear time and again.

The first of these has an opening movement which has splendid thematic material, and may be regarded as a model of clear, transparent quartet writing. The largo assai is full of deep feeling; the scherzo has a really original and piquant middle section, and the finale shows once again what charming tone pictures can be obtained by the art of varying a theme, which in this case is a tender little air of folk-song type.

The second quartet is no less successful; it has a particularly fine scherzo, into which a charming waltz is inserted. The slow movement is a serenely beautiful andante sostenuto, to which the humorous finale serves as an effective foil.

The third quartet is, above all, noteworthy for its vigorous, dashing finale, a species of tarantella.

The fourth quartet, op. 42, is remarkably concise. It departs from convention in so far as to have an andante serioso for its fourth movement: very beautiful, this, with a melodious fugue introduced in the middle. The second movement is a dainty and most effective intermezzo—the perfect encore piece—while the third movement is a species of very lively scherzo, with an expressive and dignified slow middle part.

The Piano Trio is also well worthy of notice. There are three short movements, in the first of which a very attractive second subject is the most notable feature. The andante opens with an expressive melody on the strings; this movement has a quick, soft middle section (presto non troppo) which is probably intended to take the place of a scherzo. There are dramatic, even operatic, tendencies both in this second movement and in the finale (in German march time).

The Violin Sonata is a work which makes heavy demands on the intellect of its interpreters, and not infrequently strikes out new paths in rhythm and harmony. The first movement has an exquisitely poetic principal subject, which threads or fights its way amid the aggressive exuberance of the movement until, at the close, it is allowed to finish its career in quiet beauty. The second movement consists—as in the piano quintet and the trio—of a gentle and poetic slow section combined with a scherzo of overflowing vigour. The rapid finale is in rondo form and opens effectively with a flowing phrase, followed by a graceful, tripping theme; then comes a pleasing, but not very important second subject, while at the close the first subject reappears with excellent effect.

Wilhelm Altmann.

STRAUS, Oscar, b. 1870, Austrian composer.

Suite in dance-form, pf, v, vc	op. 43	Schott,	1900.
Sonata, pf, v, a mi	,, 33	,,	1898.

Straus is the well-known composer of operettas.

STRAUSS, Richard, b. 1864, German composer.

Serenade, 2 fl, 2 ob, 2 cl, 4 horns, 2 fag, contrafag or tuba, E flat	op. 7	U.E.,	1884.
Quartet, str, A	,, 2	,,	1882.
,, pf, v, vla, vc, c mi	,, 13	,,	1886.
Sonata, pf, v, E flat	,, 18	,,	1888.
,, pf, vc, F	,, 6	,,	1884.

Strauss is unquestionably the most important, as also the most successful, German composer of the last thirty years. He occupied himself with chamber music in his youth only.

Considered numerically alone, Strauss's published chamber works—to which may be added certain unpublished ones, in particular two piano trios—are lost among his other compositions. But although he owes his international fame to his symphonic poems and operas, and although he has long considered his chamber music of no account (with the exception of the piano quartet, in which he has enjoyed taking part himself), his works in that category have found many friends both among professional and amateur musicians. As a schoolboy he showed his practical interest in chamber music, playing now violin, now piano, and drawing upon the classics for choice. This familiarized him with the routine of technical study and, what is more, enabled him to compose more or less in the classical style.

The String Quartet, published as op. 2 in 1882, but written two years earlier, is modelled definitely on Haydn and Mozart, but betrays romantic influence—in a word, Mendelssohn's—in its andante cantabile. The same influence is traceable in the second theme of the first movement. Both this and the finale contain so many pleasing features, are so delightful to play and so full of sound musicianship, that the quartet may be always sure of a welcome among players and hearers. Particularly attractive is the second movement, a scherzo, with its well-contrasted trio; the andante cantabile, too, avoids banality in spite of its intense emotional quality.

The 'Cello Sonata must also be regarded as a youthful work. It has this merit, that the stringed instrument receives its due, and is never overpowered, even when the piano indulges in flowery arpeggios. This accounts in part for the great popularity of the piece with 'cellists. It has, however, intrinsic value apart from its effectiveness for both players; it is a charming avowal of romanticism, with inspirations that would do honour to a Mendelssohn or a Schumann. The main theme of the first movement—youthful, strong, and buoyant—reaches its climax in association with an ascending melody on the 'cello. The second theme is very melodious and insinuating. The development section has many fine passages and the coda presents an effective combination of both main themes. The andante ma non troppo may best be described as a song without words of serious intent. It contrasts well with the vigorous first and the particularly successful finale. This latter opens with a rhythmical, delicately humorous and mocking theme, which is followed by a very melodious subsidiary; then comes a broad melody, strongly reminiscent of the second subject in the finale of Mendelssohn's second piano trio, but none the less effective for that.

The Violin Sonata may be coupled with this 'cello sonata, though far more mature, and giving a more characteristic impression of the composer. Only virtuosi should attempt this most effective, scintillating piece, which owes much to Schumann, less to Brahms. It opens with a fiery, powerfully rhythmical allegro ma non troppo which contains a beautiful second theme. The piano part is brilliantly written, though without overpowering the violin. In the absence of an actual scherzo in this sonata, the 'Improvisation' (andante cantabile) is generally considered to be the most effective movement. It is in character a nocturne, ardent yet simple in its melody, with an impassioned middle section. The finale, which makes greater demands on the virtuosity of the violinist than many a concerto, and presents serious difficulties as regards intonation, opens with a short introduction for piano alone, in which the main theme is foreshadowed. The vigorous and cheerful theme itself, which appears in the succeeding allegro, has a peculiar rhythm. It is succeeded by an expressive air for the violin, with a rustling piano accompaniment. Later on there appears a skipping, dance-like motif which is more or less a substitute for a scherzo. The coda winds up to an effective climax in 6/8 (2/4) time.

The Piano Quartet. But although this sonata was a distinct landmark in the young composer's development, and deserves particular attention as representing the close—at least for the time being—of his creative activity in chamber music, a higher value must be placed on his piano quartet (written in the winter of 1883–4), which won the Berlin Tonkünstlerverein prize. In spite of its indebtedness to Brahms in regard to piano technique and general conception, it is full of vitality and foreshadows the future greatness and originality of its creator. It will long hold its own in the concert-hall, and will find favour with amateurs, even though they may be unable to cope with all its difficulties. It is, moreover, effective for all four instruments. What a wealth of striking melodies and clever ideas in the first movement, with its magnificent working-out of the individual motifs and its brilliant coda! Its underlying character is that of noble but restrained passion. It also charms the ear; and the same may be said of the witty and spirited scherzo (presto), which demands virtuosity in its interpreters; here the middle section (molto meno mosso) flows pleasantly on in a stream of soothing melody. The andante is irresistible in the fine emotional quality of its melody and its delicate serenade-like ending. The finale is blunt and bold, with a syncopated Schumannesque opening, whilst the various themes are combined with amazing skill. As in the first movement, this finale has a brilliant and effective close.

Wilhelm Altmann.

[Strauss's violin sonata has been a familiar piece to me during a long series of years. I have revelled in its brilliance, its riot of musical colour, and its romanticism. The fluttering passages for muted violin in the 'Improvisation' are strokes of genius, and the finale is splendidly effective, provided the scherzando passages with the wavering accents can be fitted neatly together, and if, in those mad rushes up the scale, the two instruments finish together. Editor.]

STRAVINSKY, Igor Fedorovich, b. 1882, Russian composer.

Pribaoutki (*Chansons plaisantes*), med. voice, fl, ob, cl, fag, str. quartet	Chester.
Octet, fl, cl, 2 fag, 2 trpt, 2 tromb	U.E.; R.M.V.
Concertino, str. quartet	Hansen.
Three pieces, str. quartet	R.M.V.
Berceuses du chat, contr. voice, 3 cl.	Chester.
Trois poésies de la lyrique japonaise, voice, pf, fl, cl, str. quartet	R.M.V.

There is also an arrangement, by the composer, of the suite from *L'Histoire du Soldat* for pf, cl, v (Chester).

Amongst a wide circle Stravinsky has acquired the reputation of an 'al fresco' composer, i.e. he is regarded pre-eminently as a master of richly decorative and elemental musical composition. In this aspect he has become for the public the successor, as it were, of Richard Strauss, towards whom, prior to Stravinsky, there was approximately the same attitude. In the first period of his activity Stravinsky created the idea of himself as a composer operating on a huge scale and with massive sonorities. The public identified his manner with a striving for creation on big lines and an incisive specification of instrumental complexes, in which the individual instruments were sacrificed to and absorbed by groupings amplified to the limits of the contemporary orchestra.

Instrumental music of this kind was most in accord with the theatrical style with which Stravinsky was connected at the beginning of his career, in the first decade of our century. It corresponded to the style of the ballet compositions of the bygone modernist period. The tendency to instrumental exaggeration was as characteristic of that time as is the tendency to reduce the instrumental resources to a minimum characteristic of the reaction of recent years. We may instance Ravel's *Daphnis et Chloé*, Schönberg's *Gurre-Lieder*, and much else. The rapid succession of Stravinsky's works at this period of his activity—*The Fire-Bird*, *Petrushka*, *The Rite of Spring*, and I also include *Les Noces*, written in 1917—provided a solid basis for the attitude of the public, which he now has a difficulty in overcoming, although his subsequent creations of the 'twenties may be almost diametrically opposed to this style of musical painting al fresco, and are very nearly its contradiction. As the first stage, represented by the compositions just mentioned, is characterized by a decorative monumentalness, and distinguished by the construction of instrumental massifs, so in the succeeding period everything of Stravinsky's is radically changed. The collections of instruments, grouped in massifs of sonorities, give place more and more to the individual rôle of the instrument, self-sufficient and independent. The instrumental 'choir' is dissolved into its atoms.

The monumentalness of the massif gives place to a monumentalness of the chamber style. This was already in evidence, but it then appeared to be uncharacteristic. By way of illustration I quote *The Rite of Spring* with its vast orchestral apparatus, and the pieces for clarinet solo. The plastic instrumental massif of the former here seems to be contrasted with the monody of the stylized pan-pipes. Or the barbaric instrumental-choral Russian gothic (gothic in the sense of pungent expressiveness, and not of the medieval style) of *Les Noces*, in which the individual instrumental and vocal principle is conclusively abolished, and the *Berceuses du chat* with their ardent national expression of the vigorous and independent part—instrumental and vocal—creating an all but real sensation of the warm hut and freshly-baked bread . . . Could there be a greater contrast and a more unexpected one? I fancy not. And yet there is no essential discord between Stravinsky's chamber style and his massive instrumental compositions. With him both styles are organically blended, and the one springs naturally from the other; his orchestral style nourishes his chamber style, and vice versa, throughout his activity as a composer. Quantitatively Stravinsky's instrumental apparatus is changed, but his principle of composition always remains the same, and is always directly dependent on the tonal material selected as the basis, and on the instruments to which it is allotted. There exists not a little so-called chamber music which can only conventionally be regarded as such; in actual fact it shows itself to be manifestly orchestral, and vice versa. It is more correct to consider the chamber style as resembling what is known as a picture, and the orchestral a decorative painting, but this analogy is only approximate. It has more or less validity in the comparison of the chamber style of music with a picture, but is less convincing as regards the similarity between decorative painting and the orchestral style. The nature of the latter is in its essence by no means decorative. Decorativeness appears to be only one of the possible peculiarities of the orchestral style, and in relation to music is far from obligatory. Stravinsky's chamber style does not seem to be an artificial reduction of his big orchestral style, just as the latter is not a multiplication and an artificial augmentation of his chamber ensemble. With him each is organic and has its independent nature, which he shapes in accordance with his sole principle of composition; this in its turn is subjected to the multiformity of his method. Therefore, so far as Stravinsky is concerned, it is best to accept as a definition of his chamber style the most elementary and conventional concept, limiting it by including in the group of his chamber compositions only those which can quite naturally be played in a small room and nowhere else, and to a restricted audience, i.e. chamber music in the literal sense. Not because such a definition of the chamber style is exhaustive and exact, but merely because in regard to Stravinsky it seems to be the essential and legitimate one.

If we refer a series of Stravinsky's compositions to chamber music in accordance with the primary and elementary definition just propounded, it will be found on examination that not only are they in full agreement with it, but that they also comply with the strictest requirements of the chamber style. In what do the fundamental peculiarities of that style consist? In the fact that every moment in which the musical time and the musical space cross each other must here be exactly balanced and clearly perceptible to the ear, and, most important, must be organized on foundations differing entirely from those of the orchestral facture, which are calculated on time and space measured in another way. Consequently it is necessary first of all to establish a correct measurement of 'chamber' musical time with 'chamber' musical space, and a sense of the formal proportions arising therefrom. The choice of the musical material itself, if it is in accordance with this principle, plays of course only a secondary part, and the style is no more determined by it than by the form selected beforehand. There are no abstractly fixed forms of chamber music. In this sense a string quartet can be a pseudo-symphony, and a symphony a pseudo-quartet. The chamber form is organic only when it proves to be the result of an accurate crossing of the chamber time and space, and when its proportions accord exactly with them.

Another condition of the chamber style is the extreme independence—the personality—of each instrument, shown in individual action. Lastly, there is one more condition: the maximum condensation of each of the instruments (the specification of its nature as a type), and with it the minimum number of them; in contradistinction to the orchestral style, in which the number of instruments is inversely proportional to the active part taken by each.

Limiting ourselves to these fundamental propositions it is easy to establish the fact that those compositions of Stravinsky's assigned to the category of chamber music are in absolute conformity with them. Modern music knows of the attempt to *confuse* the fundamental principles of the chamber and orchestral styles, the premeditated application of the principles of the one to the other. There exist nowadays orchestral methods in the chamber style, and chamber methods in the orchestral style. Stravinsky has frequently applied them and still applies them. As an illustration I take the score of his opera *The Nightingale*, created almost wholly on the basis of the chamber style, which is converted into a decoratively orchestral form. Afterwards worked up into a ballet, *The Nightingale* again remained faithful to this same method. In the nature of its construction the score is a chamber composition, though it is carried beyond the limits of chamber music. Stravinsky's latest score, the ballet of *Apollo*, is a fresh experiment of the same order. Written for a string ensemble, this music is impossible of performance by the chamber ensemble, as it is scored for a string orchestra with the addition of a *solo* sextet. Thus the calling in of the chamber style here seems a necessity, in view of the conditions of the orchestral apparatus. Something similar was the case in the scoring of Stravinsky's *Pulcinella*, in which a solo string quintet participates, but there it is employed in the mixed orchestral apparatus, whereas in *Apollo* the chamber ensemble is the opposite of the orchestral in its *homogeneous* nature. It is as though the design of the one were painted on the other, in one and the same colour—white on white.

We will confine ourselves here to the survey of only those of Stravinsky's compositions which should quite legitimately be referred to the domain of chamber music. Excluding the big ensembles and the piano compositions, there remain the six pieces given above.

Each of these is directly dependent on Stravinsky's big orchestral works—either it precedes them, or it proves to be a fragment of one of them. Thus the *Trois poésies de la lyrique japonaise* approximates very closely to *The Nightingale* (opera), as regards both the date of composition and the character of the music. *Trois pièces pour quatuor à cordes* are echoes, as it were, of *The Rite of Spring*. *Pribaoutki* and the *Berceuses du chat*, whilst preserving a connexion with *The Rite of Spring*, are at the same time preparatory to *Renard*, and in some respects to *Les Noces*. The Concertino and the Octet have an independent significance, as it were, though in the latter there is a direct association with the variational section of *Pulcinella* and to some extent with *Mavra*.

TROIS POÉSIES DE LA LYRIQUE JAPONAISE, Stravinsky's first published chamber composition, belongs to the period of the creation of the opera *The Nightingale*. Like the music of the latter, the Japanese lyric is permeated with a piquant exoticism and a pungency expressed pre-eminently in the stimulating harmonies. Tribute is here paid to the impressionist tendencies of the period. The music, like that of *The Nightingale*, is of the grotesque, marionette type. The verses to which it is set are in a Russian translation, hence the Russian text is delivered with an angular and affected intonation, stylized to the 'Far East'. Mainly owing to this an atmosphere is created, coloured with a specific hue by the peculiar ethereal design of the instrumental accompaniment, which is based on the development of a single horizontal line, as it were, so that the impression is created of one accompanying instrument of varying timbre. The chief importance of these pieces, so far as Stravinsky's subsequent compositional practice is concerned, lies in the fact that here we have the first attempt at instrumental mechanization, an attempt to displace emotion. This is expressed in the impersonal, indifferent tone in which the verses are delivered. Later on it became a consciously worked up and intensified method, but here its application is merely a special one, and arises in connexion with the subject, as a stylizational method only. Essentially, however, the whole 'extra-emotional' theory afterwards evolved had, perhaps, these pieces as its original germ. Connected with this is another peculiarity—the special method of scansion adopted in these lyrics. Again with the object of creating an exotic style, the system is employed here for the first time of a deliberate distribution of irregular accents, apart from the meaning of the words, e.g. I/whíte/as/snow flow/érs to/thee dé/sir/éd to/ dís/ play.[1]

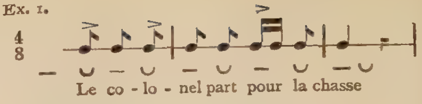
This subsequently became one of the compositional methods of Stravinsky in his relation to the text, and acquired an immense importance as a principle. It should be stated that he did not invent it; he merely used it definitely and intentionally. It existed a very long time ago, and was to some extent unconsciously adopted by musicians. Many examples might be quoted; one of the most interesting is the *Livre d'heures* of John the Damascene, set to music by the deacon Titov.

As regards the *matières sonores*, interesting in the *Lyriques japonaises* are the parallel double octaves with which the first piece begins. Afterwards they are frequently encountered in Stravinsky's music, down to the very latest times.

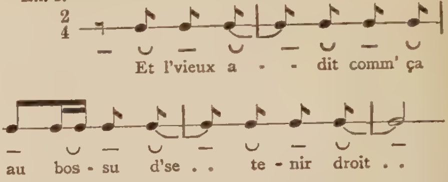
Pribaoutki. Composed in 1914, these pieces are a refinement of the Russian folk-style, cultivated by Stravinsky at this period of his activity. Near to *The Rite of Spring*, they are distinguished from the music of the latter by the fact that the *Rite* breathes the pathos of the national epic, whereas in *Pribaoutki* the pathos is that of the intimate daily life of the people. In respect of the vocal matter, these facetious sketches are not songs in the strict sense, but an attempt at a free stylization of folk-song embellishments; the folk-lore is not directly used, nor is there any attempt to imitate it, but the folk-song mode is taken as a basis, and there is an intuitive approximation to the *crude* song creation implanted deep within the mass of the people themselves. Stravinsky developed an unusually keen comprehension of their musical jargon, and no one at the present day has approached so closely to the musical language of the Russian people; to lay bare its foundation and reveal its meaning he created a method completely new to Russian music. In this sense his *Pribaoutki*, *Berceuses du chat*, and especially *Renard* are most significant documents, from a methodological as well as from a purely artistic point of view, and denote the accomplishment of a great stage in the progress of Russian musical culture. As for the instrumental accompaniment of *Pribaoutki*, it is constructed on the principle of the mechanization of the instrumental writing. It is the method which leads directly to *Renard*, for which *Pribaoutki* may be described as a study.

The system of scansion, by which the accents are distributed irregularly, without regard to the meaning of the text, is very clearly evident here, and is certainly adopted intentionally. I append examples.

Ex. 1.



Ex. 2.


2
4
Et l'vieux a - - dit comm' ça
au bos - su d'se . . te - nir droit . .

Berceuses du chat. Composed in 1916, this cycle is essentially near to *Pribaoutki*, and homogeneous with it as regards the music, but differing from it in its exceptionally intimate character and unusually genial simplicity. In *Pribaoutki* we are still conscious of the stylizational method—the intellectual and deliberate approach to the folk-creation, as it were—but the *Berceuses du chat* are direct, and no effort of the will is perceptible in them. Virtually this is one of the most concrete, most straightforward of Stravinsky's compositions. These few tuneful lines, drawn with such simplicity and genuine feeling, seem not to have been composed, but overheard and transcribed from the lips of some peasant woman as she sang to herself and not for the 'amateur of folk-music'. Most valuable in these little songs is the transfigured folk-lore which they present to us. They go back to their source, so to speak, to that crude musical nature from which folk-song is formed. In this is the genuine *realism* of the *Berceuses du chat*, a realism very rarely attained in music, and of which there are therefore very few examples in musical literature. The best of these songs are the second and third. The first is only a point of departure, and the fourth is certainly much feebler and may be classed with the general run of folk-songs; in comparison with such music as we have in the two preceding songs it is tiresome.

The Concertino for string quartet, composed in 1920, is in one movement, and is a type of the sonata allegro, sustained uninterruptedly, except when broken by the return of the introductory bars (before the enunciation of the first, fundamental theme). The motif of the introduction appears several times, and is the axle, as it were, on which the formal structure of the whole piece is supported. In the development of the first theme there is a tendency to a canonical distribution of the parts, but in spite of repeated attempts we nowhere have a canon. After the first exposition a cadenza for the first violin is introduced, based on a movement in fourths, supported by an unsymmetrical pizzicato accompaniment of the other instruments, a persistent repetition of the same major third, E—G sharp:

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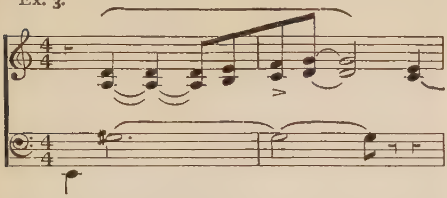
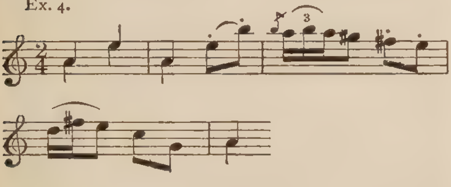
[1] Ya/bé/ly/é tsve/ty té/be khó/te/lá po/ká/zat.

Ex. 3.



The metrical expansion of this cadenza is interesting: beginning with four beats to the bar, it ends with eleven. It is followed immediately by a broad development of the original episode, in which a second, song and dance, theme, Russian in character, appears:

Ex. 4.



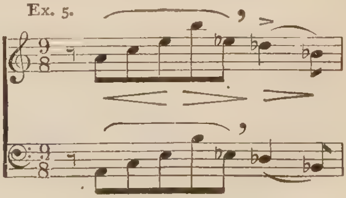
The motif of the introduction returns again, and in conclusion slow music, which proves to be an altered form of the music used in the cadenza. The Concertino is interesting, not so much on account of its formal structure as for the development of the bow technique on new lines. In this particularly consists the virtuoso character of the piece. An independent significance is assigned to each of the four instruments, and this determines the heterophonic nature of the harmonies in this composition; they seem to be discordant and are built up on a dissonant major mode, chromatic in its nature, but from time to time 'brightened' by diatonisms. The string technique in the Concertino is employed almost entirely in one direction, and consists mainly in the development of the method of playing with a short and dry tone. With this is contrasted the legato playing, with the use of the whole of the bow on the strings—by this I do not mean taking up big positions, but the playing of the whole of a slurred passage with a continuous movement in the direction indicated, without shifting the bow. In this composition the marking of the bowing, worked out with unusual care and detail, is directed principally to the transposition of the *points d'appui* of the 'breathing'. It has as its object the abolition of irregular reflexes and stereotyped methods of phrasing with the bow, and aims at making it serve strictly musically-constructive purposes, instead of being an arbitrary 'execution'. In this there is an analogy with Stravinsky's development of the technique of wind instruments. The same methods are adopted, due regard being paid, of course, to the conditions of the technique normal to them. Thus the three pieces for clarinet solo are essentially nothing but a study in breathing, based on this principle. Hence the meaning of the whole of the phrasing in these pieces, apart from which they would be absurdly pretentious and a deliberate grimace.

The music of the Concertino may be described as an independent episode in Stravinsky's creative work, reminiscent of none of his compositions except for moments in it of pungent rhythmical accents on a fortissimo of the whole quartet, apparently a development of the celebrated method of short accents of the string group supported on shifting accents of the horns—in the opening of the 'dance of the dandies' (*The Rite of Spring*). This method has had a very important influence on contemporary music, and has become almost commonplace.

The general impression of the Concertino is one of extraordinary monolithism and wholeness; it seems to be hewn whole from a single stone. It is curious that, with all the exceptional 'string' quality of this material, on hearing the work I could hardly ever get away from the wind intonations in it.

THE 'TROIS PIÈCES POUR QUATUOR À CORDES', composed in 1914, were published in 1922, and were evidently subjected to revision about that time. So far as the music is concerned they are closely associated with the period of *The Rite of Spring*, but the bow technique is apparently influenced by that of the Concertino—there is the same careful marking and attention to the details of the bowing, which is based on the formal principles mentioned in connexion with the Concertino. As regards the musical content and the formal structure these pieces and the Concertino have nothing in common. Each of the former has its own motif, on which it is developed. The second of them represents an exception, by reason of its deliberately strange and eccentric intonations. In it are traces of Schönberg's influence and of his atonality, which is not natural to Stravinsky's music; consequently it is the least convincing, and its real meaning is but little perceptible. In this piece, which is closely allied to the *Japanese Lyrics*, we again meet with the characteristic movement in double octaves mentioned previously:

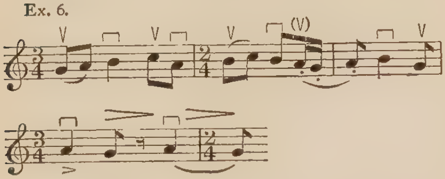
Ex. 5.



The first and third of the three pieces are very typical of the Stravinsky of the folk-song period. They are pages of fresh and simple Russian music. Unlike the second piece, the music of these two is modal and specifically Russian and national.

The first has a motif—

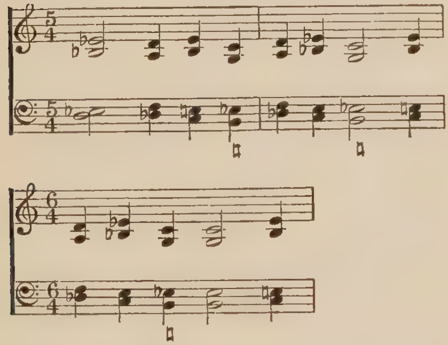
Ex. 6.



performed throughout on the G string. This appears to be a sort of improvisation of a Russian dance melody, played with a transposition of the strong and weak beats at each return of the fundamental motif, which revolves on a basso ostinato on an open string of the 'cello at the bottom and a comical open string of the viola in the middle.

The third piece has for its subject a development of—

Ex. 7.



This melodic form—a type of the orthodox psalmody, reminiscent of the melodic turns of the phrases in the tunes of the sectaries—is often encountered in Stravinsky's music, e.g. the *Invocation aux ancêtres* in *The Rite of Spring.* We frequently come across it in Moussorgsky —the chorus of dissenters in *Khovanshchina*— and in Borodin's *Prince Igor.*

Stravinsky's experiments with wind instruments led him to create the octet for wind instruments. The final stage in this direction was his *Symphonies pour les instruments à vent*, dedicated to the memory of Debussy. They come between *The Rite of Spring* and all the works connected with it on the one hand, and his compositions of recent years on the other.

The Octet for Wind Instruments, however, was the decisive turning to the new path; and in this sense it has for Stravinsky an immense significance. The basic principle of the facture of the octet consists in its colourlessness, in the suppression of tone-painting. At the same time the rôle of timbre not only remains but is further enhanced. Another meaning, however, is attached to timbre in this instance; it does not 'colour' but displays the organic nature of the instrument, which cannot be substituted by 'colour', being placed in another correlation.[1] The flat, colourless facture and the equilibrium of the tonal weights here attained are the fundamental elements forming the octet. Hence the choice of the instruments used in this composition—flute, clarinet, two bassoons, two trumpets, and two trombones. These eight instruments form one continuous tonal ladder, and give a surprisingly complete blended resonance in a single colour and a single timbre, serving exclusively constructive purposes, into which the question of 'taste' does not enter. In this octet Stravinsky has given us for the first time a whole facture completely lacking in colour, this quality being entirely corroded. The colour relation to resonance, so specific for the 'impressionists', is replaced by the accurate measuring, the calculation of the mutual relation between the resonant masses and the movement of the line. The whole construction is wholly an affirmation of the equilibrium of the superficies and the formative volume. Instead of the 'raw' sonorities of the previous works belonging to the period of *The Rite of Spring*, we always have here an elaborated superficies. The volume and weight of the sonorities appear in the foreground of the composition, as well as making the fundamental specific quality of the octet—its formal nature —understanding by 'form' in this instance, not only the whole work, but the construction of all the elements of which it is made up. The *Histoire du Soldat* was a preparatory work to the discovery of this method. In the octet, as in the *Histoire du Soldat*, the tonal volume and weight occupy the first place, but the *Histoire* was based entirely on the principle of a cubist musical composition. In it the voluminal ratios play, not merely a pre-eminent, but also an independent part, and even its monodic moments are cubist. In the octet the volumes are brought into connexion with the superficies so that both become elements of equal significance in the composition and are mutually interactive.

The dynamics, ceasing to be the arbitrary expression of the performer's emotions, here become the exact expression of the function o the volume. They represent the constructive —and in a work of this kind the exclusively formal and material—element.

The subjective side of the performer is thu naturally suppressed, since the dynamics n longer represent his discretion, but are th result of the relation of the weight of the volumes themselves, of the solidity or the lightness of the tonal superficies. Reduced to the simplest contrasts of forte and piano, the dynamics, ceasing to be the arbitrary emotional moods of the performer, are inevitably expressed by the instrument itself, apart from the interpreter, since the very structure of the volume—the qualitative state of its tonal *temperature*—produces the obligatory, always immutable dynamics, alone suitable for the given form of tonal *volume*. The emotion here is in no case introduced from without, but exists solely in the live, reciprocal action of the elements which set in motion the form realized during a performance, entirely remote from and independently of performer and listener. The performer here feels himself to be only a mechanical realizer, while the listener, if he does not actively participate in this form, but remains at the moment of reception outside it, will experience boredom. In such a case it is a normal and natural condition for him. It cannot be other, given such an attitude on his part, not only during the performance of Stravinsky's octet, but of any fugue, chorale, or toccata of Bach's, since a pure form of such a kind does not grip any centres lying outside the music. A living reception is born here, not in 'feeling' but in the *contemplation* of the self-contained, pure musical form. This is not the creation of a new aesthetic experiment, but the restoration of that which has been neglected and lost. ARTHUR LOURIÉ.

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[1] Timbres play the same rôle in the facture of th classics; in Russia with Tchaikovsky and Glink The impressionists lost this, and substituted colouring. Rimsky-Korsakov used this same method c tonal colouring as the foundation of his school c orchestration.

STREET, JOSEPH, nineteenth-century composer, who lived in London from 1860–1875. During this period he published a number of chamber works: string quartet, piano quintet (with double-bass), two piano trios, two violin sonatas, 'cello sonata, &c. (B. & H.)

From Breitkopf and Härtel's circular I gather that his violin sonata in B flat, op. 21, is an elegantly written work recalling the style of Hauptmann, and easy to play. EDITOR.

STREICHER, THEODOR, b. 1874, Austrian composer.

Sextet, 2 v, vla, violotta, vc, cb, A	B. & H., 1912.

B. & H. also publish a gavotte and minuet for string trio. The violotta is a viola constructed by Alfred Stelzner (d. 1906), and tuned like the old tenor viola, an octave below the violin. Various substitutes for the viola have appeared from time to time, but none of them appears, as yet, to have made any headway. EDITOR.

STRIEGLER, KURT, b. 1886, Saxon composer.

Kammer-sinfonie (also without cb), str. quintet, fl, ob, cl, fag, horn	op. 14	Junne, 1912.

STRINGS CLUB, THE. This club (a unique institution of its kind) was founded in 1902 for the purpose of encouraging the practice and performance of chamber music. Dr. Joachim was invited to be president; he, however, held that the highest officer of an English club should be an Englishman, and, at his suggestion, Alfred Gibson was elected in his stead. He died in 1914; and in 1918 Dr. E. H. Fellowes became president.

The club started with seventy members; the general management was undertaken by a committee, and the musical direction was in the hands of Gwynne Kimpton, with Frances Marshall and May Burgess as coadjutors.

Meetings for practice were held weekly, and meetings for performance fortnightly, in the hall of the Alpine Club. In 1906 the evening meetings were transferred to Leighton House, many professional members using these occasions for public performance of the works they had studied.

In 1907 Alfred Gibson formed a Club Quartet with Wynn Reeves, A. Hobday, and W. E. Whitehouse, and gave four series of open concerts at the Salle Erard. These ceased in 1914 owing to the war. Meanwhile the evening meetings were transferred to a room in Wardour Street, lent by Novello's to the club, which at the present day is housed by Miss Steele at 9 Linden Gardens.

Meantime new members were constantly joining, and great care was always taken in classifying them for instruction and practice according to their varying attainments. There were several Class A Quartet parties working at the posthumous quartets of Beethoven, and members of varying degrees of skill took in hand the outstanding works of the chamber music repertory. GWYNNE KIMPTON.

[Such clubs as the Strings Club are a real boon to the community, and I wish there were more of them. The crying need of the amateur chamber music lover is an opportunity to practise with fellow musicians, and that opportunity the Strings Club affords. EDITOR.]

STRONG, TEMPLETON, b. 1856, American composer.

A Little Rêverie and Scherzo, 3 vc, cb	Ed. Henn (Geneva), 1916.
Legend, 4 horns (in F)	Ed. Henn (Geneva), 1913.
Trio (*The Village Music-Director*), 2 v, vla	Jost, 1915.
Sonata, vla, vc	„ 1916.

Strong was born in New York and studied in Germany, but has found a new homeland in Switzerland, where some of his works have been heard for the first time. Besides being a skilled musician, he has personal experience of the treatment and technique of each instrument employed in the unusual combinations in which he has chosen to express himself, and which are a feature of his output as a composer. Two of them, at least, may be said to express a want in the chamber music repertory (the trio and the sonata), both of which display a keen sense of humour, besides much poetic feeling. Piquant examples of this are the 'pince sans rire', with which the beginning of the second movement of the sonata for viola and 'cello is headed, and in the trio the lesson in fugue given by the village schoolmaster to two lazy and unwilling pupils. To horn players (he is a skilled performer on the instrument himself) the little quartet mentioned should prove useful. ROBERT GODET.

STRUBE, GUSTAV, b. 1867, German-American violinist.

Elegy and serenade, str. quartet, cb (ad lib)	op. 9	Boston Mus. Co.
Trio, pf, v, vc		Schirmer.
Sonata, pf, v, e mi	—	,,
Little suite, pf, v	,, 6	A. P. Schmidt.

Strube, who was a pupil of Reinecke, went to U.S.A. in 1891.

STUIBER, PAUL, b. 1887, German-Czechoslovak composer.

Sonata, pf, v, F	op. 6	B. & H.

STÜRZENEGGER, HANS.

Sonata, pf, v, f sharp mi	Hug, 1922.

STÜTZ, A. J., German composer.

Suite, pf, v, c sharp mi	Simrock, 1904.

SUK, JOSEF, b. 1874, Bohemian composer, pupil and son-in-law of Dvořák, professor at Prague Conservatorium.

	op.	Composed	
Meditation on theme of an old Bohemian chorale, 2 v, 2 vla, vc	35	1914	Hudební Matice.
1st quartet, str, B flat	11	1896	Simrock.
2nd quarter, str	31	1910–11	,,
Quintet, pf, 2 v, vla, vc, g mi	8	1893	Hudební Matice.
Quartet, pf, v, vla, vc, a mi	1	1891	F. A. Urbánek.
Trio, pf, v, vc, c mi	2	1889–90	M. Urbánek.

and some smaller pieces, e.g. *Élégie*, pf trio (M. Urbánek).

Josef Suk is the foremost exponent of the New Czech school of composers, and distinguished for his delicate playing as second violin in the famous Bohemian Quartet. He is one of the most consistent exponents of absolute music—that music which does not need to go outside itself for the means of artistic expression. His works include neither song nor opera. Except for some small choruses to the text of folk-songs and the melodramatic music to two scenic fairy tales by the Czech poet, Julius Zeyer, there is no instance of words used as an aid to musical expression among Suk's compositions. For him the musician's own life is the sole source of inspiration; any stimulus from outside was only acceptable when it happened to coincide and harmonize with some spiritual phase of his own, as in the case of the above-mentioned fairy plays of Zeyer. His experiences, physical and spiritual, he invariably strove to express through the medium of pure music.

One might go farther, and call Suk the typical subjective artist; it applies at least to the first part of his life's work. But from the time when the hand of fate fell heavily upon him, by the death of his wife in 1905, destroying his happiness, and he took up the struggle forced upon him by destiny, the range of his work expands from the narrow sphere of the individual to embrace the sterner problems of humanity, and he now strives to show how grief and suffering may be overcome through faith in life and in the individual will, while in his boldest flight he hymns universal love—the love of all for all. It is a fine testimony to Suk's art that his artistic values keep pace with this programme, from which his individuality emerges strong, well-marked, and imbued with the modern fighting spirit.

The greater part of Suk's chamber music falls in the first period of his artistic activities. The early quartet and trio, opp. 1 and 2, the work of a youth of fifteen to seventeen years, display little individuality, but they contain characteristics of the later Suk. It was after the publication of these works that he came under the influence of Dvořák, and his subsequent compositions show remarkable progress both in style and expression. By the master he was led from the dark regions of *Weltschmerz* to the sunny brilliance which belongs of right to youthful life

THE PIANO QUINTET shows all this clearly it was written when the composer was eighteen and brought him great success. He afterwards came to regard it far too critically, however and let it lie by for a quarter of a century before he brought himself to publish it, having meanwhile (in 1915) subjected the score to certain amount of revision. It now count among his most successful works. The revision of the work did not, in fact, interfere with th inner, architectonic structure of the music its general outline, or the essentials in conten and feeling—the scherzo movement, for instance, remains untouched—but only eliminated a naïvely juvenile weakness here and there or rectified an occasional exuberance of form or expression, thus compressing the work int a homogeneous whole. Any power that th quintet may possess, any mark of its being th invention of an original mind, was inherent i the original form. The verve which irradiates all four movements is already there, and is the expression of a natural, healthy Bohemian youth, aglow with the courage that fears no obstacles, overflowing with temperament, gentle fervour, and acute sensibility, and yet abounding in fresh, merry humour. There, too, is found that direct charm of musical expression which, though undeniably influenced by Dvořák's characteristic music, yet exhibits an astonishing intensity of original thought and personal inspiration. Especially do the two vigorous, broadly constructed outer movements show an advance on the earlier quartet, both in the intrinsic merit and abundance of the themes, and in the greater elaboration of form. The informal movement is a kind of love chant, and it is worth noting that the main theme is related to the air of the famous *Love Song* in Suk's op. 7 for piano. In the formal scherzo, between the quick and lively sections which begin and end the movement, there is a quiet melody for the piano, around which the strings hum and buzz with pleasing effect.

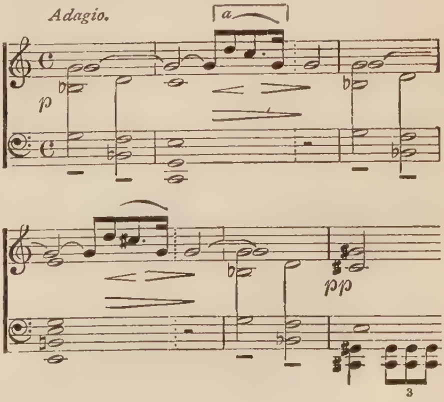
The First String Quartet marks another upward stride in the direction of independence of invention and delicacy of finish. This work has not the fevered energy and buoyancy of the piano quintet, being clearly of a more intimate character; its superiority lies rather in the greater delicacy and ingenuity of treatment, and, more particularly, in the presence of certain features which herald the real Suk of the future. The change is evident from the very opening (allegro moderato), even though Dvořák's influence is still strongly felt. In the exposition and working-out of the two main themes there is nothing conventional; the four parts move in unconstrained and flowing polyphony, and the music comes in a natural flow from the heart, ringing true from its source. Suk's expressive and subtly incisive rhythms have their say in the humorous intermezzo which follows, while the adagio non troppo, a movement of great beauty and affecting emotion, is the strongest and most personal portion of the whole. The quartet closes with a merry, simple allegro giocoso which, compared with the rest, is of somewhat careless construction. Indeed, Suk afterwards became dissatisfied with it, and wrote a new finale on original themes. This new movement (still in MS.), which is the one now played by the Bohemian Quartet, is unmistakably a product of Suk's ripest period, but the bold, harmonic structure, typical only of the later Suk, is not altogether in keeping with the style of the remainder of the work.

A longish pause follows this quartet in Suk's chamber music. The slighter pièce d'occasion—*Élégie*—though only an arrangement of a violin solo, is deeply felt and worthy of mention. After fourteen years Suk once more faced the problem of a string quartet. He may in the first place have explained his abstention from chamber music for so many years by his conviction that Beethoven's latest quartets had said the last word in that connexion, excluding all successors, this conviction being the outcome of his profound study of them in the course of his work with the Bohemian Quartet. Now, however, his passionate striving after new life and new artistic ideals and the consciousness of his own power seem suddenly to have drawn him afresh to the string quartet —one of a new order which should explore the possibilities of development on the lines laid down by Beethoven.

The Second String Quartet does, in fact, lead off from Beethoven's latest period, but finally emerges as one of the new and important types of chamber music, by reason of the bold conception of four-part polyphony and the whole manner of treatment. The difference between the first quartet and this second one is, indeed, so great that no one unacquainted with the course of Suk's development can grasp it; a brief summary of this development, which embraces both works, has therefore been essential. The form of the second quartet was decided by its content, which represents the last period in Suk's mighty efforts to find an issue out of the darkness of pain and despair into inward peace and reconciliation. Thus the chief sources of inspiration for the intellectual side of the work are deep feeling, now tender and dreamy, now passionate and unrestrained; kindly good-natured humour, tinged here and there with irony; fierce energy and the glad consciousness of having got even with life. It was the interplay of these elements which determined the form of the quartet, which is not divided into movements, although the contrasting outlines of sonata form and the customary four movements of chamber music are none the less distinguishable.

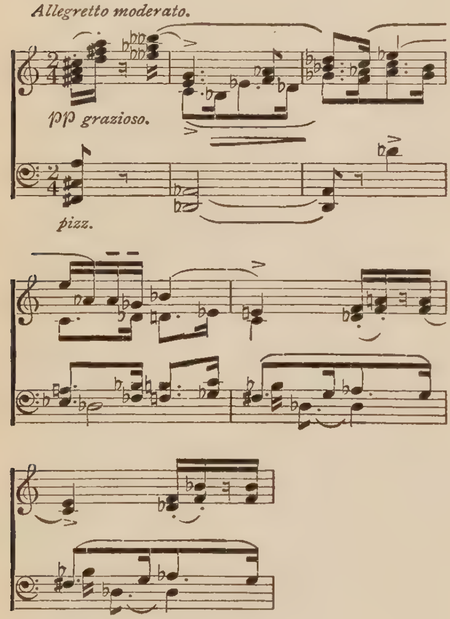
The quartet opens with a free prelude, built up on a short ascending motif, which connects these mystic-sounding chords:

Ex. 1.



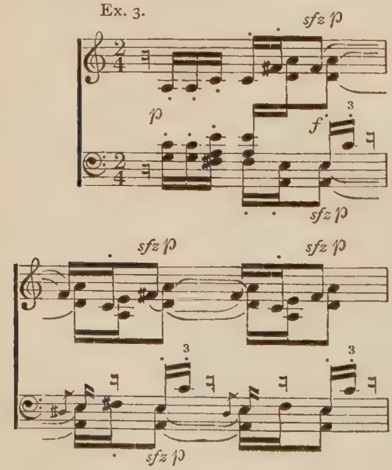
The introduction leads into the allegretto moderato (in free sonata form) in which the music passes from pleasant irony to passionate outbursts, and from easy, smiling humour to passages of involuntary rêverie. In the exposition a variety of moods is displayed; the following motif may be considered as the principal subject:

Ex. 2.


Allegretto moderato.
pp grazioso.
pizz.

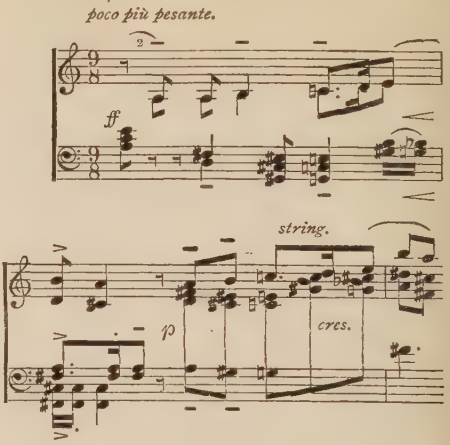
The second, grotesquely humorous in colouring, forms a sort of middle section—

Ex. 3.


p
sfz p
f
3
sfz p
sfz p
sfz p
3
3
sfz p

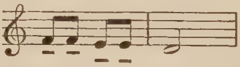
while the third is a subsidiary section—

Ex. 4.


poco più pesante.
2
ff
string.
p
cres.

the well-defined emotional curve of which is rounded off by a simple, reminiscent phrase:

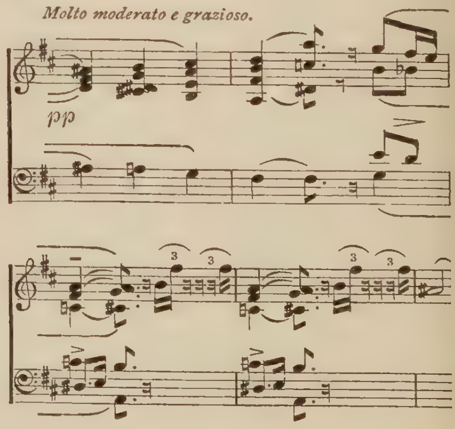
Ex. 5.



The introductory chords (Ex. 1) then lead into the development, which opens on a note of ardent tenderness but soon becomes fiercely passionate and agitated. The first motif (1a) here plays the leading part, being only occasionally supported by themes (2) and (4).

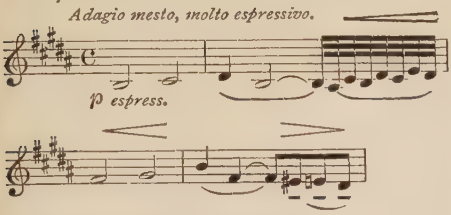
A sudden calm prepares the way for the short scherzo. This alternates three times with an adagio, each time in a new form and with new grouping of the instruments, the whole forming the middle movement of the quartet. The scherzo theme is expressive of great agitation—

Ex. 6.


Molto moderato e grazioso.
pp
3
3
3
3

while the adagio unfolds gently on broad, melodious lines:

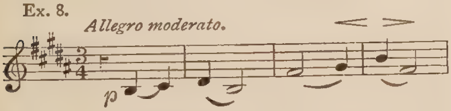
Ex. 7.



In parts of the adagio, themes (1a), (4), and (5) are reintroduced with strong effect.

After the threefold exposition of each of the sections, the author uses the introductory chords (Ex. 1) as a bridge to the further development of the themes of the main section, in which the emotions surge in ever-increasing violence, rising steadily to a passionate climax with the adagio melody (Ex. 7) (with the strings in their extreme upper register), and the theme of the scherzo (6). But this climax serves also to usher in the last section of the quartet, in which the adagio theme unbends in the lilting curves of a waltz—

Ex. 8.



while the remaining principal themes accommodate themselves to its pace. A calm phrase then brings the quartet softly to a close.

From a musical point of view, Suk's second quartet is one of the most daring and subjective works in all chamber music. All the distinguishing marks of his highest creative level are there: novelty, boldness, originality, and wealth of resources. His musical ideas express themselves in forms of peculiar freedom, unshackled by symmetry and periodicity, yet admirably expressive, and fashioned as though they had grown out of human speech. The harmonic substance of the themes is as rich and varied as the rhythmic substance, which refuses to be imprisoned within bar-lines but takes on ever-new turnings without forsaking the typical Czech syncopated accent on the first beat—a legacy from Dvořák. These fundamental peculiarities are still further complicated by the tendency to keep all the parts going, resulting in a polyphony, not only of melody, but also of harmony and rhythm. All four voices proceed on individual lines, using the whole compass of the instruments, and frequently indulging in reckless crossing. And since each part has its own intrinsic harmony, there arise new and startling combinations of chords, perpetually changing and full of colour surprises. It is certainly difficult to discuss tonality in this connexion. In spite, however, of all harmonic complexity and audacity, there is nothing unbridled or casual, nothing that cannot be justified by the inner meaning of the quartet. Nor is there justification for criticism of the freedom and abundance of the rhythmic devices and their inspiring and forceful variety. Another striking feature is the instrumentation, to which the deep impression made by the quartet is partly due. The technical possibilities of each instrument are exploited to the full, and new and beautiful effects of timbre are the result both of this exploitation and of the direct inspiration of the underlying musical ideas.

This quartet is Suk's latest chamber work of importance up to the present. His short *Meditation* is chiefly interesting from the fact that it was composed in the autumn of 1914, after the first flames of the European war had broken out. OTAKAR ŠOUREK.

SUMMER SCHOOL OF CHAMBER MUSIC.

This new venture was undertaken by the British Federation of Musical Competition Festivals just in time to receive mention in this volume as one from which it is hoped that advancement to the cause of amateur chamber music may come in the future. At the Annual Conference of the Federation held at Buxton in 1928, a discussion on 'String Classes' was opened by Mr. James Brown, who voiced the general desire to encourage those classes in the competitive festivals. The desirability of stimulating the practice of concerted chamber music was agreed; the difficulty was to find ways and means. A way was subsequently found in the suggestion of holding a Summer School for string players; means to enable the Federation to take the financial risk of the project were provided by the generosity of that friend of chamber music, the Editor of this Cyclopedia. Accordingly it was arranged that the first Summer School of Chamber Music should be held at Westminster College, Cambridge, from August 9 to 17, 1929. It was decided that the musical director should be Mr. Ivor James, who should be assisted by Mr. James Brown, Mr. F. Bonavia, and Mrs. Nicholas. A syllabus was issued in which it was stated that the principal occupation of the week would be the playing of chamber music (i.e. string quartets, trios, sonatas, &c.), under the expert guidance of the instructors. Applications to join the school were invited both from parties who habitually play together and who wish to do so during the course, and from individuals who would be made up into parties on arrival at the School. A scheme of music in three grades selected from the classics of Chamber Music was published, and applicants were asked to prepare their parts beforehand. Westminster College contains suitable accommodation for students of both sexes; the attractions of Cambridge for a holiday course of this kind are obvious, the recreations offered including boating and tennis. This is necessarily written before the first School has been held, but the Secretary of the Federation reports that applications for membership are already plentiful. There is every hope that the School will do solid work in promoting a higher standard of amateur performance in concerted chamber music, and that such a Summer School may become an annual activity of the Federation. H. C. Colles.

SURSOCK, Nicolas Negib, b. 1898, Syrian composer, pupil of Riccardo Leporrati.

Septet, 2 v, vla, 3 vc, cb, C flat (*sic*)	Senart.
Trio, pf, v, vc, A	,,

SUTER, Hermann, 1870–1926, Swiss composer.

Sextet, 2 v, vla, 2 vc, cb, C	op. 18	Hug, 1921.
Quartet, str, D	,, 1	Eulenburg, 1905.
,, ,, c sharp mi	,, 10	Hug, 1910.
Quartet, str, G	,, 20	,, 1922.

Of all Swiss composers Suter has the most typical national style, partly because he takes folk-songs for his themes, and still more because of the atmosphere of the Swiss countryside which pervades his music. Classic in his proclivities, he is fond of simple but very plastic themes, whilst his counterpoint is rich and sometimes orchestral in effect. The second and third quartets have often been played and warmly appreciated. The second, op. 10, is a very serious work of introspective character; the third, op. 20 (sub-titled *The Blackbird's Call*), is of a markedly joyous quality. All Suter's works make great demands on the technical powers of the instrumentalists, and it may be added that some of them impose a severe mental strain on the listener.

Frederick Hay.

[Dr. Altmann has carefully analysed Suter's three quartets in his *Handbuch*.]

SVECENSKI, Louis, b. in Croatia, 1862; d. N. York, 1926. Much respected viola player and teacher, who spent thirty-two years as violist in the Kneisel Quartet.

SVENDSEN, Johan Severin, 1840–1911, Norwegian composer and conductor.

Octet, 4 v, 2 vla, 2 vc, A	op. 3	B. & H., 1867.
Quintet, 2 v, 2 vla, vc, C	,, 5	Siegel, 1868.
Quartet, str, a mi	,, 2	,, 1868.

Also Scandinavian airs arranged for string quartet, op. 20.

Svendsen was a musician of remarkable precocity. He received his first education from his father, a military band-master, and besides playing many instruments with considerable skill was already composing music at the age of eleven. But his real musical education only began when he went to Leipzig in 1863, where he studied under Hauptmann, David, and Reinecke. At a great musical festival at Weimar, in 1870, his octet was played with brilliant success by a party which included David, Hellmesberger, Grützmacher, and Heckmann, and since then this work has been a stand-by for chamber concert promoters desirous of including in their programmes the combination of eight strings. Like the companion work of Mendelssohn, it is full of the impetuosity of youth, and splendidly effective. Svendsen's music sometimes displays the national spirit (he wrote four fine *Norwegian Rhapsodies* for orchestra), but is more often cosmopolitan in character. The scherzo of the octet contains a melody which resembles one in the finale of Grieg's piano concerto, and probably owes its folk-song inspiration to the same source. Its main theme occurs again, episodically, in the andante, a movement of singular loveliness.

The string quartet was composed in very early student days, and, as might be expected, is immature and derivative, yet full of promise; the slow movement is worthy of Grieg at his best.

The quintet, op. 5, is also very unequal in merit. A series of variations favours the violas, but gives a chance of shining to all the instruments engaged. There are moments in Svendsen's music so beautiful that it is to be deplored that he never followed up his early successes by writing additional chamber works in the days of his maturity. I am afraid that his mode of life was not favourable to serious work.

He visited London in 1878, when Sarasate helped him in the performance of his three chamber works. Editor.

SWAIN, Freda. *v.* art. Women Composers.

SWEDISH CHAMBER MUSIC. In the last century Swedish chamber music received its first real support in the founding of the Mazer Quartet Society, 1823, in Stockholm. There had been sporadic attempts to organize it before, but it was left for the Mazer Society to raise it to a higher level. The founder of the society, John Mazer, was succeeded by Johan Fredrik Berwald and J. Falkenholm. In the earlier years it confined itself mainly to the classics, including but rarely Mendelssohn and Schumann. A. F. Lindblad belonged to the society from 1827 onward, and wrote a number of compositions for it. Sweden's greatest instrumental writer, Franz Berwald, on the other hand, was long regarded without favour in this circle. In the course of the century, the Mazer Society did effective work on solid lines, and became the model for other chamber music societies which sprang up in Swedish provincial towns in the 'forties and 'fifties. It was, however, a private society, and the need for different conditions was distinctly felt, but it was long before any society was founded for the purpose of providing public performances. The absence of such an organization in Sweden's musical life may be accounted for by the predominant interest taken in vocal music. There was undoubtedly a change in favour of instrumental music generally from the second half of the century, and chamber music in Stockholm made distinct progress during the 'fifties. The violinist, Edvard d'Aubert (1813–1872), made some not unsuccessful attempts to give quartet evenings (assisted by A. Berens, Lindroth, and Mollenhauer); but, as these were only isolated performances, they were of no permanent use in popularizing chamber music. D'Aubert was also a leading personality in the Mazer Society, his most noteworthy associates being Julius Bagge, A. Olander, and Fridolf Book—all thoroughly sound chamber musicians. Book, who after d'Aubert's death secured for himself the position of first violinist in Sweden, gave several chamber concerts in Stockholm between 1871 and 1889.

At Gothenburg, in 1889, chamber music was given an impetus by the founding of EUGENE SUNDBERG'S QUARTET SOCIETY, led by the Czech composer and conductor Joseph Czapek, who conducted it on much the same lines as those of the Mazer Society. The first Swedish Quartet party which could boast of any wider fame was the AULIN QUARTET, founded in Stockholm in 1887 by Tor AULIN (*q.v.*). The pianist W. Stenhammar often played in this ensemble. The Aulin Quartet not only reaped big successes in Sweden, but met with great appreciation on its tours in other countries, and became an important factor in Swedish culture. Above all, it sought to do justice to native composers: Franz Berwald's chamber music was at last retrieved from the oblivion which threatened it; the names of Ludwig Norman, Stenhammar, and others had their place in a repertory which included a wide selection of the music of other countries.

It was after the death of its leader, in 1911, that public performances of chamber music first received permanent assistance, through the founding of the Stockholm CHAMBER MUSIC UNION (Kammarmusikföreningen), established through the efforts of Erik Lidforss, a barrister and influential amateur who took a very active part in Stockholm musical life, and the violinist Sven Kjellström. Both are on the committee of the Mazer Society, which is still active. In 1911 Kjellström also formed a Quartet of his own, which has given a large number of concerts in various towns at home and abroad. The KJELLSTRÖM QUARTET has done valuable artistic work, in the capital especially; the works of the great classic writers have become familiar and popular in wide circles through its concert evenings. It has also introduced a considerable number of modern compositions, Debussy, Ravel, Bridge, Grainger, and Schönberg being among the names of foreign composers represented. But other native ensemble parties played in the Union besides the Kjellström—the RUTHSTRÖM QUARTET, for instance, and the WILHELMJ TRIO. At present the Kjellström is the only public Quartet party in Stockholm. In Gothenburg there is the GOTHENBURG QUARTET, which has earned a reputation by its excellent performances.

Of late years chamber music in Sweden has gained markedly in vitality, although it has not yet become part and parcel of public life. A society for modern chamber music was formed in 1923 in Stockholm, and subsequently became the Swedish section of the International Society of Contemporary Music, to which a South Swedish section was added in 1925. Other societies for the cultivation of chamber music are: the KAMMARMUSIKSÄLLSKAPET at Gothenburg (founded 1909); the AULINSKA KAMMARMUSIKSÄLLSKAPET; the MALMO KAMMARMUSIKFÖRENINGEN; the SYDSVENSKA KAMMARMUSIKFÖRENINGEN, &c.

The part played in Swedish musical life by the visits of numerous foreign Quartet parties must not be forgotten; in this respect we have been highly favoured, particularly since the beginning of the century. It must, however, be admitted that chamber music is not sufficiently cultivated in private in Sweden. This is possibly because the average Swede feels no impulse compelling him to make music. The playing of stringed instruments, in particular, is not sufficiently widespread and developed to secure any extensive pursuit of the better sort of chamber music in private circles. True, the general level of Swedish musical culture has been raised enormously, of late years especially, but as regards private chamber music the development is retarded. In the last century there was in general far more music-making in Swedish homes by amateurs and laymen than to-day, when interest in music is concentrated on public performances.

Attention has been drawn to the fact that in Sweden more interest is taken in vocal than in absolute music, but after 1850, instrumental music came notably to the fore, and Swedish composers concerned themselves extensively with it, especially in the last decades of the century. At the same time, orchestral writing offered far greater attractions than the more intimate chamber music. And in the long run the Swede's musical consciousness is in essence literary and romantic, and not focused on absolute music.

It follows that Swedish musical literature contains relatively few chamber works, and of these a small proportion only are of artistic importance. Certain individual names stand out in our musical history as chamber composers, but there can be no talk of a school.

Johan Helmich Roman, 1694–1758, may also stand for the first representative of our native chamber music in the modern sense. After him came a succession of writers in the classical style who were, for the most part, foreign musicians settled in Sweden. Purely native composers of the eighteenth century whose names deserve mention include A. Wesström, 1722–1781, who wrote string quartets among other things, and particularly A. Wirkmanson, 1753–1800, who dedicated three quartets to Joseph Haydn. A considerable number of works has been left by foreign musicians, more or less naturalized in Sweden; among these are H. Ph. Johnsen (b. England, 1717; d. 1779); Fr. Uttini (b. Italy, 1723; d. 1795); J. M. Kraus (b. Germany, 1756; d. 1792). The last-named wrote, among other works, several excellent string quartets and violin sonatas, a flute quintet, &c.

From nineteenth-century composers, four who have produced chamber music of outstanding quality may be selected at a glance, namely: Franz Berwald, Ludwig Norman, Emil Sjögren, and Wilhelm Stenhammar. Of these, Sjögren confines himself to a very narrow field—that of instrumental duos. Stenhammar belongs equally to the present century. Highest of all ranks F. A. Berwald (*q.v.*), whose works have found a permanent place in the Swedish repertory, and in addition have been played on several occasions abroad.

Some of the minor composers of the early decades of the nineteenth century may be mentioned in passing: for example, J. G. Eggert and J. F. Berwald. Greater interest attaches to Erik Gustav Geiger, 1783–1847, known as a song-writer, poet, and historian; his chamber works, written for various combinations of instruments in decidedly classical style, have remained unprinted except for one piano quartet. Geiger has undoubtedly an academic skill in writing that is not to be despised, but there is a certain eclecticism in his idiom, as exemplified in the piano quartet, a string quartet, and a piano quintet, modelled mainly on Mozart. He is now known to the majority only by his songs. In the 'twenties and 'thirties considerable popularity was enjoyed by Bernhard Crusell, 1775–1838, a clarinet virtuoso of high repute, who wrote a number of chamber works, including three string quartets and a divertimento for oboe, violin, viola, and 'cello.

A. F. Lindblad, 1801–1878, almost exactly contemporary with Berwald, whose fame rests on his comprehensive output of songs, also wrote several chamber works; but although they present many interesting features, they will not stand comparison with Berwald's work.

Berwald's first and most valiant champion was Ludwig Norman (*q.v.*), 1831–1885, whose entry into Swedish chamber music was not without importance, although he never succeeded in making his mark as a creative musician. He adopted and developed the superior style established by Berwald, expanding it in the direction of intensified romanticism.

Other composers of chamber music contemporary with Norman may be mentioned here, though their contributions are of no great importance: Albert Ribenson, Josef Dente, John Jacobssohn, August Melchior Myrberg, and, more particularly, A. Hallen. In the 'eighties the lyric-romantic composer, Emil Sjögren (*q.v.*), 1853–1918, stands out; also Wilhelm Stenhammar (*q.v.*), b. 1871, whose five string quartets, written in refined polyphonic style, are well known.

Besides Stenhammar, the older living composers who should be passed under review include: H. Alfvén, b. 1872 (violin sonata), W. Peterson-Berger (*q.v.*), b. 1867, Henning Mankell, b. 1868 (piano quintet, string quartet), Bror Beckman, b. 1866. Harald Fryklöf, 1882–1919, whose death was so premature, may also be mentioned here; his violin sonata is one of the best in Swedish music since Sjögren.

At the moment, the lack of keen interest in chamber music on the part of young Swedish composers is perhaps even more evident; they have not as yet been caught in the strong current setting towards chamber music style in the musical life of Europe.

Kurt Atterberg, b. 1887, is quite absorbed in orchestral work. He has, however, written one string quartet. Ture Rangström, b. 1884, counts chiefly as a song-writer, and has only occasionally turned to chamber music (a rhapsody and nocturne for string quartet; suites for violin and piano). Natanael Berg, b. 1879, known particularly as a composer of symphonic poems, has written a string quartet and a piano quintet.

Two composers who have shown preference for chamber music are Edvin Kallstenius, b. 1881, and Hilding Rosenberg, b. 1892. The former, who has written string quartets, a violin and a 'cello sonata, has a curious, dry style somewhat like Reger's. Rosenberg deliberately seeks new paths leading away from romanticism towards a neo-classical, more intimate form of expression. In his quest he often uses such advanced expedients as brand him in the eyes of the public as a radical—an epithet only partially deserved. He has not yet fully developed his own idiom, and is really the only one among young Swedish composers to reflect something of the changing musical style so universally prevalent to-day. Up to the present (1925) he has written two string quartets, a piano quintet, a trio for flute, violin, and viola, and three chamber symphonies.

For the rest, only spasmodic appearances have been made by the younger men in recent times. GUNNAR JEANSON.

SWEPSTONE, E. *v.* art. WOMEN COMPOSERS.

SZÁNTÓ, THEODOR, b. 1877, Hungarian pianist, pupil of Fuchs and Busoni.

Concert-sonata in Hungarian style, pf, v	Harmonie-V. (Berlin), 1909.
Suite, pf, vc	Hamelle, 1910.
Poème religieux, pf, vc	,, 1910.

SZELL, GEORG, b. 1897.

Quintet, pf, 2 v, vla, vc, E	op. 2	U.E., 1912.

SZENDY, ARPÁD, 1863–1922, Hungarian pianist and teacher.

Quartet, str, C	op. 10.	Rozsnyai, 1910.

This quartet, which has been played in public with some success, is charged with Hungarian sentiment and rhythms.

SZULC, JOSEPH.

Sonata, pf, v, a mi	Rouart.

SZYMANOVSKI, KAROL, b. 1883, Polish composer.

		Composed	
Quartet, str, C	op. 37	1917	U.E., 1925.
Sonata, pf, v, d mi	,, 9		,, 1911.

Also *Myths* (*The Fountains of Arethusa*; *Narcissus*; *Pan and the Dryads*), pf, v, op. 30, and smaller works.

Szymanovski studied at Warsaw under Sigismund Noskovski, through whom he inherited the nationalism of Moniuszko, whose pupil Noskovski had been. At the beginning of the century he was the leader of a group of young Polish composers who were in strong reaction against academic restrictions, and most of whom believed that they might find salvation under the banner of Richard Strauss. In the case of Szymanovski the Strauss influence fought for mastery with that of Chopin, partly direct and partly transmitted through Scriabin. His natural inclination was towards Chopin, and it was the Strauss factor in his musical make-up that led him in those early days often to overburden a graceful and essentially lyrical idea with a profusion of notes. Some critics have professed also to find a suggestion of Reger in this lavishness, but Szymanovski was never attracted to the intentional complexities of the German intellectuals. With him the influence is always lyrical, and the complexities of his early works were due to a spontaneous leaning in the direction of virtuosity which it has taken some years to bring under disciplined control. With maturity, Szymanovski has acquired a greater sense of economy, by which his markedly personal idiom has appreciably benefited. In recent works the refinement of his harmonic sense stands out untrammelled by accretions of superfluous ornament, and reveals a tone-poet of great delicacy and deep feeling, and a sympathetic figure of the world of music. An English writer may be excused for suggesting a parallel with Arnold Bax. There is no similarity in their respective works, but the two composers have the same harmonic hyper-sensitiveness, the same refinement, and they both have an innate sense of beauty which is rare in modern music. One might even add that both, at early stages of their development, have yielded to a tendency to over-elaboration which they afterwards recanted.

THE VIOLIN SONATA. To chamber music in the narrower sense he has contributed little. The violin sonata is in no sense representative; it belongs to his 'prentice days and is by no means even their best example.

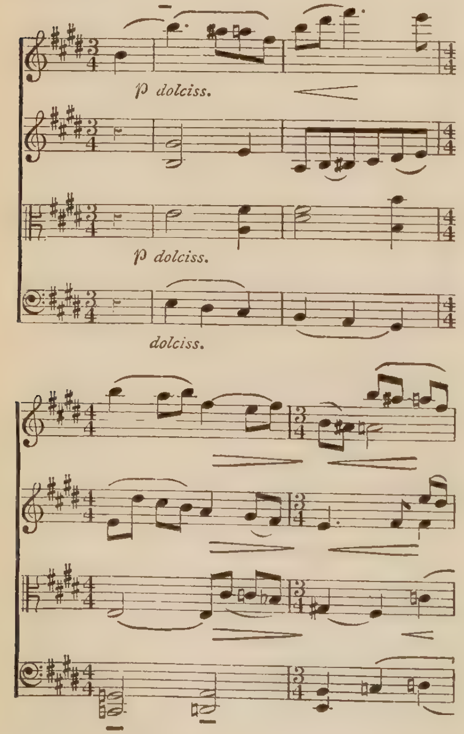
Of the early violin sonata Erwin Lendvai writes that in relation to Szymanovski's output it is prehistoric.

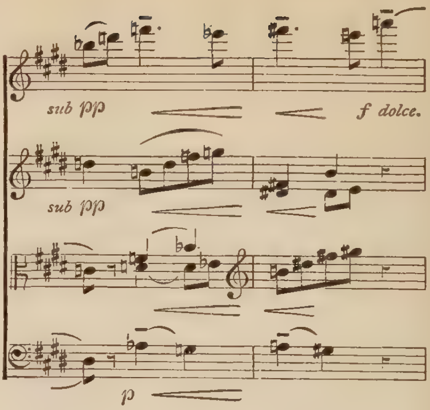
> 'The spirit of Schönberg still floats over the water. The mist is to be dispelled by temperament. Gipsy-like passages are let off. But even the youngest are no longer impressed with Carmen-motifs over suspensions of the chord of the seventh on the seventh degree in minor over a dominant pedal.
>
> In formal accordance with the requirements of a sonata there is a mediocre subsidiary which closes the movement in a plaintive tone. The second (slow) movement, with its interposed scherzando-intermezzo, tends Mendelssohn-wards. A downward gliding bass dictates the harmony, over which is a dolce cantando melody.
>
> Is not this melody inclined to slip from chamber to salon music? However, a varied significance is imparted to the melody by interesting harmonic progressions. Then comes a kind of duet-like efflorescence of the two instruments. The air is close. Szymanovski is endeavouring to captivate us. He reminds one of his countrymen among the painters who press feminine subjects with closed eyelids lying on silken beds, and picture postcards, into the hands of enthusiastic bachelors. But when Szymanovski tries to paint with a broader brush, he and his work droop. True, the last movement reveals traces of the broad brush, but its breadth makes commonplaces which have a repellent effect. This fatal movement seems to me like a piano-reduction from the film-drama studios of the firm Eugen d'Albert Limited.
>
> Thus flows this movement, cast in sonata form, with its tremolo figures for both instruments, steadily on until we have the feeling of expecting the act to close and the curtain to drop.
>
> Yes, yes—On the tonal stage tradition plays the traitor's part. The apparatus of tonality, the classical forms and the whole of their ingredients make things far from easy; all lies so crisp and clear before us, and not to the advantage of the work.'

Lendvai, a Hungarian living in Germany, was at that time (1921) a little irritated by the attention then being given to modern composers from the Eastern and Western countries of the Continent, whilst those of Germany were scarcely known. He says elsewhere that it is as if there were a void between France and Poland. But there may be something in his contention that if Szymanovski had continued in the direction indicated by his op. 9, 'the arteries of his music would have hardened'. It would seem, however, that like other composers who began thus, Szymanovski realized his danger in time. Soon afterwards he was finding his own way to salvation.

THE STRING QUARTET. For the present, Szymanovski's reputation as a composer of chamber music rests upon his string quartet, for which he was awarded in 1922 a prize by the Polish Ministry of Education. It was played for the first time in 1924 by the Philharmonic String Quartet of Warsaw, and afterwards, in 1925, at the Venice Festival of the International Society for Contemporary Music. In this work the Slavonic ancestry of Szymanovski is more apparent than elsewhere. One seems at times to hear an echo of the Russians, with whom (apart from Scriabin, who is in no sense a nationalist) the composer has hitherto betrayed no affinity. This is, however, more true of the thematic material than of the treatment, which, albeit original, is strikingly direct. The quartet is in three movements; the first is regular in construction

Ex. 1.

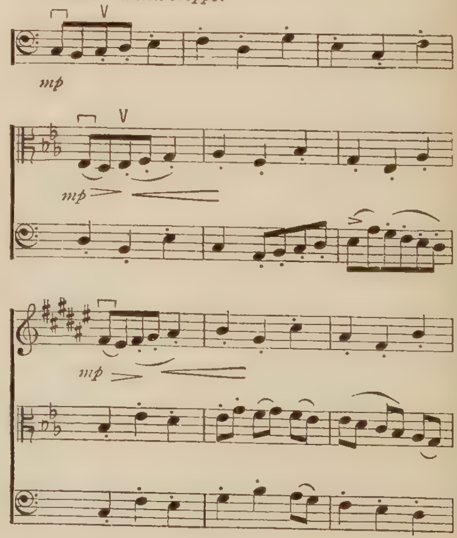


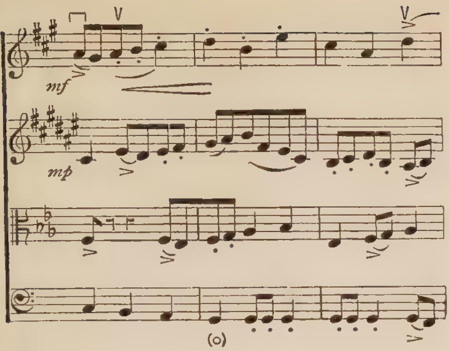


with an introduction (lento), a reminiscence of which occurs later in the slow movement. Then follows a sonata allegro with two principal themes announced in rapid succession; a development section, in the course of which occurs an episode, subito scherzando alla burlesca, followed by poco buffo, anticipating the mood of the finale; then recapitulation and coda. The slow movement (andantino semplice, in modo d'una canzone) is in three sections: a principal theme (Ex. 1) and its continuation; a rhythmic and harmonic variation; and a second theme in slower tempo but of more passionate character. This leads without a break to the finale (scherzando alla burlesca), which is polytonal and opens with the following fugato:

Ex. 2.

Scherzando alla Burlesca.
Vivace ma non troppo.





The second theme is in the same keys, but the development section modulates. The recapitulation is normal, though somewhat curtailed. EDWIN EVANS.

[It is hopeless for amateurs to attempt to secure a satisfactory interpretation of Szymanovski's complex quartet, but the violin sonata is by no means unapproachable. Its appeal to me is that of a youthful, frankly passionate, brilliantly effective work.

In his pieces for violin solo Szymanovski has introduced some original string effects, to be obtained by virtuoso players, with a part for piano so independent that they can almost be classed as chamber music. EDITOR.]

T

TAFFANEL, CLAUDE PAUL, 1844–1908, French flautist and conductor.

Quintet, fl, ob, cl, horn, fag, g mi	Leduc.

Taffanel was one of the greatest flautists of his time. He was the founder of the Société de Musique de Chambre pour Instruments à Vent. (See articles on FRENCH CHAMBER MUSIC, and the FLUTE in chamber music.) Among his pupils was the late Louis Fleury.

TÄGLISCHBECK, THOMAS, 1799–1867, Bavarian violinist of high repute.

	op.	
Quintet, cl, 2 v, vla, vc, B flat	44	Heinrichshofen.
3 quartets, str, e mi, B flat, G	41, 42, 43	,,
Trio, pf, v, vc, d mi	26	J. Schuberth & Co.
Sonata, pf, v, A	16	Richault, repub. by J. Schuberth & Co.
Three progressive sonatas, pf, v, G, A, C	30	J. Schuberth & Co.

Täglischbeck began composing rather late in life, his first compositions (other than those for his instrument) being subsequent to 1832. He wrote his three violin sonatas, op. 30, to serve as introductory studies to the Beethoven sonatas.

TAILLEFERRE, GERMAINE, b. 1892, French composer, pupil of Ravel.

	Composed	
Quartet, str, c sharp mi	1919	Durand.
Image (Prelude), pf, fl, cl, str. quartet, celesta	1918	Chester.
Sonata, pf, v, c sharp mi	1921	Durand.

Germaine Tailleferre's music is distinguished by life, freshness and spontaneity, with a natural flow resembling that of a stream beneath whose clear waters can be seen waving weeds and many-coloured pebbles.

Like her teacher Ravel, she bases her music on the remoter harmonies of the fundamental chord, but with a definite tonality more or less distantly connected with that of the upper or lower of these. While frankly polytonal, it is essentially musical, and combines remarkable skill with unerring good taste.

THE STRING QUARTET follows the form of a free sonatina in three movements. The elegant first movement (modéré-allegro) in C sharp minor, built on two themes without development, is linked up with the second, a kind of scherzo of delicate tenderness, very 'Ravelian' in character. The finale, in saltarello rhythm (6/16), full of rhythmic and polytonal invention, is rich in colour and of high musical value; while the whole work is admirably suited to the medium employed.

THE VIOLIN SONATA is in four movements. The first (modéré sans lenteur), in C sharp minor, a fresh and youthful allegro, is classical in type despite its piquant polytonality. The scherzo (5/8), in C major, is light and dainty, with a charming trio in swaying rhythm. The andante (assez lent), emotional from the outset, and working up gradually to dramatic poignancy, leads straight into a rapid, lively finale, in 6/16, with a wealth of rhythmic and polytonal effects, which brings the work to a brilliant close in G major. It will be noted that the choice of keys is very independent, the justification being found in the general polytonality of the work. The dialogue between the instruments is well balanced; the piano part is not, as in so many modern sonatas, a reduction of an orchestral score, the violin being allowed sufficient scope and not overweighted by massive polyphony. There is plenty of air space, so to speak, and the work, while employing modern resources, carries on the traditions of clarity and balance displayed in the old suites of the French and English schools.

Germaine Tailleferre (whose husband is the well-known American humorous illustrator Ralph Barton) must be grouped with the so-called 'Six' by reason of her polytonal writing. She unites rich musical gifts with solid technical ability; her latest works show tendencies in the direction of simplification, a fact which is of good augury for the future. She must undoubtedly be regarded as the foremost woman composer of France.

Adolphe Piriou.

TANEIEV, Alexander Sergeievitch, b. 1850, Russian composer.

	opp.	
Three quartets, str, G, C, A	25, 28, 30	Zimmermann.

Taneiev was an amateur musician who moved in court circles, and was for a time chamberlain to the dowager empress.

TANEIEV, Serge Ivanovitch, 1856–1915, Russian composer, pupil of Tchaikovsky. Author of a famous treatise entitled 'Manual of Counterpoint' (published 1896).

	op.	
Quintet, 2 v, vla, 2 vc, G	14	Belaiev, 1904.
Quintet, 2 v, 2 vla, vc, C	16	„ 1905.
1st quartet, str, b flat mi	4	Jurgenson, 1892.
2nd quartet, str, C	5	Belaiev, 1896.
3rd „ „ d mi	7	„ 1898.
4th „ „ a mi	11	„ 1900.
5th „ „ A	13	„ 1903.
6th „ „ B flat	19	„ 1906.
Trio, 2 v, vla, D	21	Jurgenson, 1909.
„ v, vla, tenor violin (or vc), E flat[1]	31	U.E.; Russ. Musik. V., 1912.
Quintet, pf, 2 v, vla, vc, g mi	30	Russ. Musik. V., 1911.
Quartet (in 3 parts), pf, v, vla, vc, E	20	Belaiev, 1907.
Trio, pf, v, vc, D	22	Jurgenson, 1908.
Concert suite, pf, v	28	U.E.

S. I. Taneiev studied at the Moscow Conservatorium under Tchaikovsky (composition), Langer and N. Rubinstein (piano). In 1875 he passed out of the school, winning the great gold medal. From 1878 till 1906 he was professor at the Conservatorium, and its director from 1885 till 1889. Besides being a distinguished composer he was one of the greatest theorists of his time and a remarkable pianist.

His most important work lies in the realm of chamber music. In addition to the compositions listed above, there was found amongst his papers after his death a number of chamber works, chiefly string quartets, belonging for the most part to his earliest creative period, in the writing of which he had evolved his technique as composer. An acquaintance with these early productions, together with the rough sketches for his published quartets and his notebooks, affords rich material for a study of the characteristic features of Taneiev's creative work in general and particularly of his chamber music, in which one is especially struck with his mastery of counterpoint. This proficiency he acquired by prolonged and persistent toil, and by a series of complicated exercises. Usually before beginning a composition he experimented with the themes he had selected for it, thereby ensuring a thorough knowledge of them from a contrapuntal point of view and a clear idea as to how far it was possible to combine them contrapuntally. He first of all dissected a theme into its smallest component parts (motifs), then he wrote on these motifs a series of sequences, treated them imitationally, and added counter subjects admitting of various transpositions and use in double and triple counterpoint. For these experiments he employed every possible modification of the theme: augmentation, diminution, contrary motion, &c.; he wrote stretti, combined the different themes with one another, and so on. When he had in this way completely assimilated the thematic material of the composition he proceeded to the final realization of his intentions. His method enabled him to attain a supreme command of complexity, and with it freedom and elegance in the writing of chamber music.

Taneiev's mastery of counterpoint was equalled by his extraordinary grasp of form. In this respect he is unsurpassed by the classics, whose traditions he continued. His investigations of the form of Beethoven and other classical composers are well known, but unfortunately they were not embodied in a treatise, and exist only in the shape of slight sketches, and in the recollections of his pupils. In them he perceives that the real essence of form does not consist in any 'scheme' of composition (in this sense one may speak, for instance, of the 'scheme' of the sonata form), but in the logical modulatory development of the musical themes and ideas upon which the work is based, the form being justified by and dependent upon such development. For Taneiev form is, more than anything else, the

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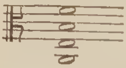
[1] The Jena violin is the true tenor of the violin family, and was formerly in use together with the alto or ordinary viola. Parts for both instruments are found in scores as late as Handel's time. D. Hizler in his *Neue Musica* (Tübingen, 1628) gives the tuning as



The instrument became obsolete about the middle of the eighteenth century (*Grove*).

logical outcome of the harmonic modulatory plan underlying it. Such a view, revealing the true nature of the interdependence of form and content in a musical production, made it possible for him to master the classical musical forms with similar ease and freedom, not deliberately copying them but reproducing them creatively. In this property of his creative work will be found one of the reasons for its steady resistance to the influences of time and the changing tastes of successive generations. Taneiev combined diligent toil with an extremely critical attitude towards himself and his music. These two qualities, together with his talent for composition, made him a great figure in creative music, possibly one of the supreme masters of quartet style during the later nineteenth and early twentieth centuries.

His contrapuntal mastery was astounding. When examining his pupils' class-work, which included fugues, often very intricate, and compositions written in the larger forms, he would take their themes and improvise on them; these improvisations were finished productions in every respect, satisfying the requirements of art and in conformity with the strictest canons. It is not easy to speak of the power of his innate talent for music. As a composer, pure and simple, his gifts may not have been of the highest order. His earliest works (unpublished) very often lack the impress of a great inspiration, and his songs are sometimes dull and 'concocted' in a very ordinary way. But the use which he made of his natural gifts and the training and development which they underwent (most clearly perceptible in his chamber music) are truly amazing. His chamber compositions, on a level with those of the classics—Haydn, Mozart, and Beethoven—and with those of his contemporary Brahms, will long remain models of pure style and of lofty and masterly art. The proof of their vitality and value is seen in the fact that since their composer's death they have lost none of their interest; on the contrary, they have become more and more attractive.

Of all the Russian composers of chamber music there is, perhaps, only one who can be compared with Taneiev, and that is Glazounov, who has written quite a number of works in this genre. But Glazounov's chamber music, apart from the high qualities inherent in it, reflects its composer's symphonic work.

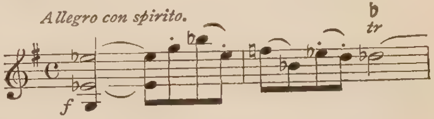
In listening to Taneiev's quartets the genuine figure of the composer is perceived in the music, without reference to his other compositions. The only contemporary western writer of chamber music with whom he can be compared is, as already stated, Brahms.

Despite the fundamental difference in the attitude of these two composers towards creative work, they have a common derivation from the classics. (Taneiev, by the way, did not like to be compared with Brahms.) This comparison, of course, cannot be used to decide which is the better composer; the many-sided character of their work, many elements of which cannot be compared, would prevent a definite conclusion being drawn. In this instance Brahms, like Glazounov will have name and fame in his favour, and Taneiev his unsurpassable mastery of Form.

This survey of Taneiev's chamber music will begin with the string quintets. They belong to his middle and more mature period (relatively, of course, as the quality of his work is in general very even). In them he goes beyond the boundaries, as it were, of what might be called his classical style—the style which is cultivated in its pure form in the quartets. The string quintets seem even to have been influenced by the 'New Russian School', a definite instance being the employment of themes from Rimsky-Korsakov's opera *Sadko* in the last variation of the first quintet. Although they do not occupy a very important place in the work, one feels that the sonority and the style of the writing throughout were affected by them. The fugue of this quintet also contains a suggestion of Wagner's influence. This interesting passage is not easily detected, as the theme concerned is not an independent one, but only a modification of the fundamental theme of the variations.

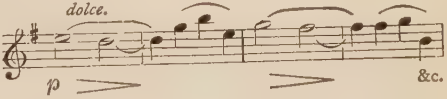
THE FIRST STRING QUINTET opens with a brief (4 bars), but impressively sonorous, introduction—

Ex. 1.



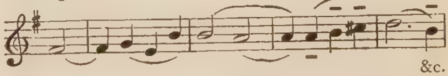
this is followed by the principal section of the first movement:

Ex. 2.



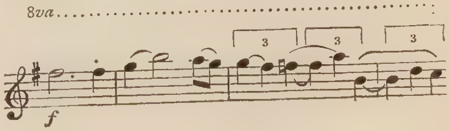
The second section of this movement comprises two themes:

Ex. 3.



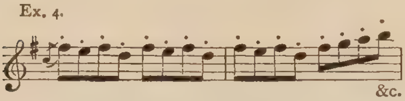
and

Ex. 3*a*.



The theme of the final section ends with the exposition—

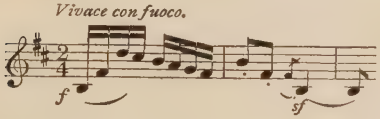
Ex. 4.



forming, together with the others, the fundamental thematic material of the first movement.

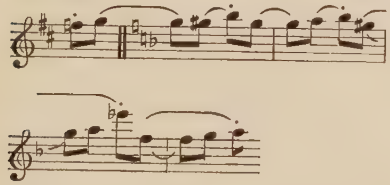
The full-sounding scherzo is written on two principal themes—

Ex. 5.



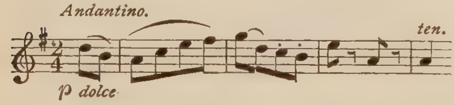
and

Ex. 5 *a*.



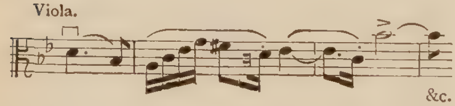
The third (and last) movement presents a set of rather rigidly-sustained variations on a simple but graceful theme:

Ex. 6.



The ninth of these variations is a triple fugue on its first subject:

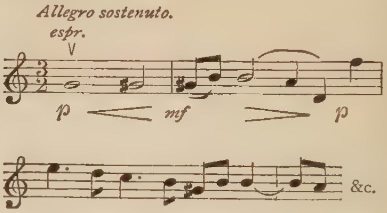
Ex. 7.



The remaining subjects of this magnificent fugue are marked in the score by the composer, to which we would refer those who are interested in its construction. The same remark applies to the themes from Rimsky-Korsakov introduced by Taneiev into the final variation and carefully noted by him in the score.

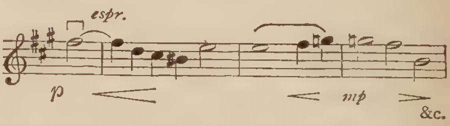
The Second String Quintet, 'to the memory of M. P. Belaiev', is closely allied in style to the first, but its form is considerably freer and more interesting. Though the first movement is written in the usual sonata form, it departs considerably from the generally accepted system of modulation. Here are the principal themes in C major:

Ex. 8.



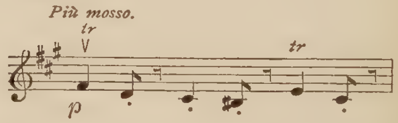
second section, in A major:

Ex. 9.



concluding section (rather fully elaborated and forming the background of a new motif later on), in C sharp minor:

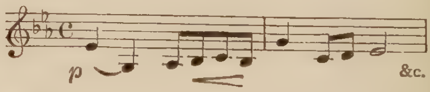
Ex. 10.



In the reprise of this movement the second and final sections duly appear in the keys of C major and E minor.

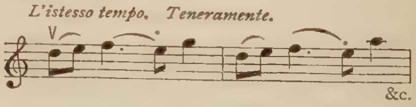
The andante espressivo is written in a broad, three-section form, based on the following themes:

Ex. 11.



and

Ex. 11 *a*.



The sonority is rich and full.

The scherzo (third movement) is a most skilful blending of the elements of minuet, mazurka, and waltz, and of the contemporary type of scherzo (scherzando, in G major). Its complexity in this respect corresponds to the rarity of the form in which it is constructed. It is tripartite. Moreover, its first section is also tripartite, but with a complicated inner structure:

$$(A+a)+(B+C+B')+a',$$

where A = the first allegretto,
a = the scherzando,

B=the first 14 bars, con fuoco, No. 70,
C=the B flat major episode following the above-mentioned 14 bars, No. 71,
B′=No. 73.
a′= the scherzando, No. 74.

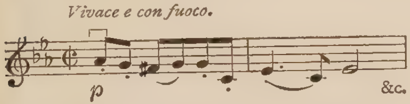
The middle section of this scherzo, beginning at No. 75 and ending at No. 86 (the reprise), consists of a theme in A minor (which may be called D) and the working out of elements from the first section, viz.:

A—in E flat, No. 79.
B—in D minor, No. 81.
C—consecutively in B and A flat, No. 82.

The third section of the scherzo is entirely in G major, and serves as both recapitulation and coda. It contains the elements A (No. 86), a (No. 90), and C (No. 93), the last having as a background a design borrowed from a. Musical quotations for this section are omitted, the reader being referred to the score.

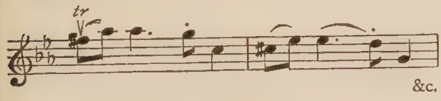
The finale of the quintet is in sonata form, with a triple fugue after the reprise. The principal themes, which also supply the subjects of the fugue, are as follows:

Ex. 12 *a.*



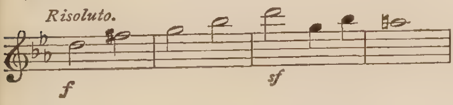
(the introductory theme and the third subject of the fugue):

Ex. 12 *b.*



(the theme of the principal section and the first subject of the fugue):

Ex. 12 *c.*



(the theme of the second section and the second subject of the fugue):

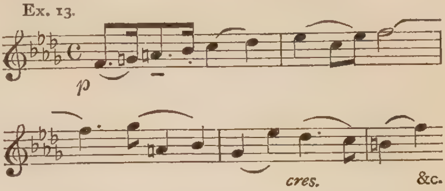
String Quartets. The first five quartets were written by Taneiev before the quintets. It must not, however, be inferred that the technical mastery displayed in them is inferior to that of the quintets.

The First Quartet is actually the fifth, as it was preceded chronologically by four others, of which the fourth alone is known, a revised edition of it having been published as the third quartet, op. 7.

The first quartet is the only one which has five movements. The introduction to the first movement and the intermezzo—the fourth movement—bear traces of the influence of Tchaikovsky, to whom it is dedicated.

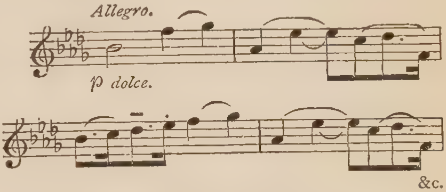
The first movement opens with a brief introduction (andante espressivo), the theme of which—

Ex. 13.



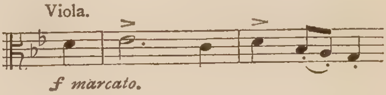
is closely related melodically to that of the principal section of this movement:

Ex. 14.



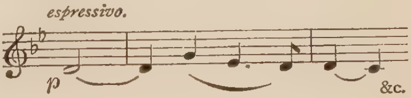
It is written in sonata form (compare bars 1 and 2 of the second quotation with bars 3 and 4 of the first, and bar 3 of the second with bar 1 of the first). The second section of this movement has two themes. The first—

Ex. 15.



vigorous and determined, appears first on the viola and afterwards on the two violins an octave apart, double-stopping and chords being employed for the sake of greater sonority. The second—

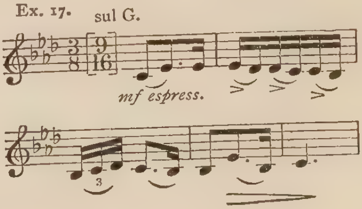
Ex. 16.



is also distinctly marked, but is of a different character. For the closing section of the exposition of this movement the first theme of the second section is used almost unaltered.

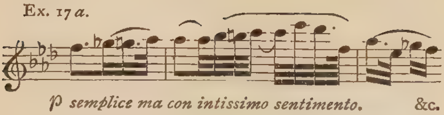
The second movement (largo) recalls the classical examples of slow movements. It is constructed on two principal themes:

Ex. 17.



and

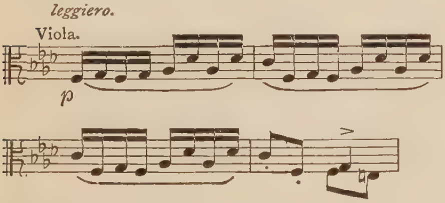
Ex. 17 *a*.



and is very simple in structure.

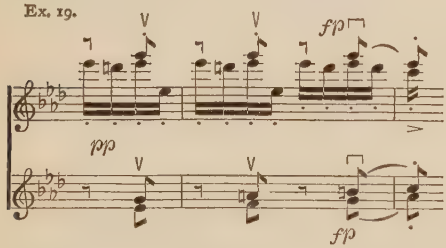
The third movement (presto), like the first, is written in sonata form, with a principal section—

Ex. 18.



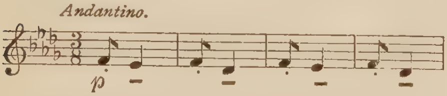
and a second section—

Ex. 19.



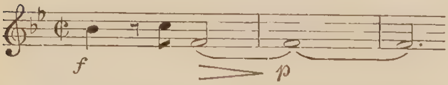
The whole movement is very animated and mobile. It gives place to a pensive intermezzo with two cadenzas (for violin and viola). The principal theme is quite simple:

Ex. 20.



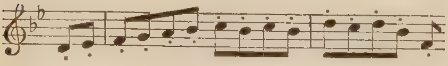
The finale—vivace e giocoso—approaches the rondo-sonata form. The introductory phrase

Ex. 21.



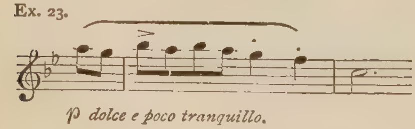
precedes the theme of the principal section:

Ex. 22.



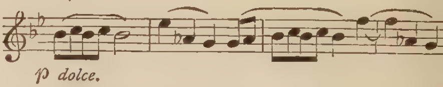
The theme of the second section—

Ex. 23.



while differing in character from that of th former, has some melodic relation with it The development of the theme of the principa section, which follows directly after the exposition, is very reminiscent of the repetition o that section and gives to the whole movemen a rondo-like character. It leads to a motif—

Ex. 24.



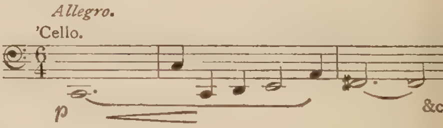
which, in character and key (it is in the subdominant), plays the part of a third theme After it the development is continued and lead up to an orthodox reprise. Following this, th principal section is again brought in, as it wa after the exposition. The coda of this movement is constructed on the development of th motifs of the principal section and the introductory phrase.

THE SECOND QUARTET stands out by reaso of its sonority and homogeneity and the profundity of its mood, especially in the first thre movements. This sonority and also a certai rhythmical waywardness in the structure o the themes of the first movement are somewha reminiscent of the style of Brahms.

The first movement, in sonata form with very condensed development, is constructe on three themes:

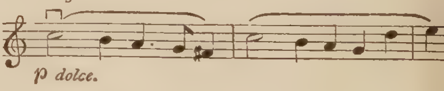
1. principal section:

Ex. 25 *a*.



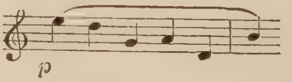
2. second section:

Ex. 25 *b*.



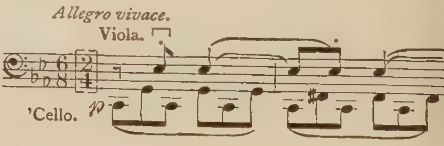
3. final section:

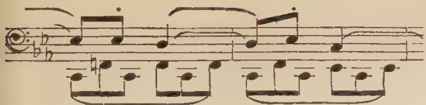
Ex. 25 *c*.



The concentrated, serious scherzo has for it principal theme a persistently repeated moti

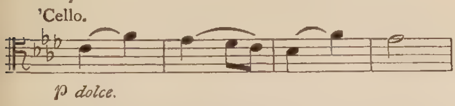
Ex. 26.





while that of the trio (meno mosso)—

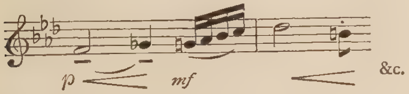
Ex. 27.


'Cello.
p dolce.

which is accompanied by light arpeggios and shakes on the first violin, forms a contrast to the fundamental mood of the scherzo.

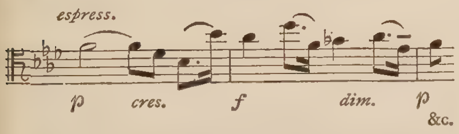
The most striking movement of this quartet is the adagio espressivo, of profound mood and masterly technical accomplishment. In it there are two main themes, equal in power and dramatic intensity:

Ex. 28 *a*.



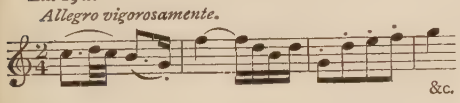
and

Ex. 28 *b*.


espress.
p
cres.
f
dim.
p
&c.

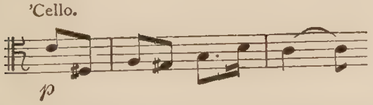
The finale has the gay and animated character which Haydn sometimes loved to impart to this movement. Its principal themes are:

Ex. 29 *a*.


Allegro vigorosamente.
&c.

and

Ex. 29 *b*.

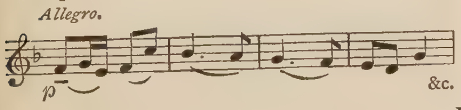


The recapitulation begins with a double fugue on both themes.

THE THIRD QUARTET, op. 7, is on simpler lines than the first two, being a revised version of one of Taneiev's early quartets.

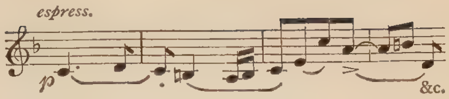
The first movement is a sonata allegro, having as its first theme:

Ex. 30.



and as second:

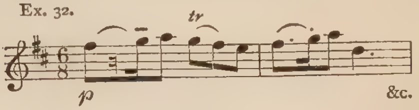
Ex. 31.



By way of final section the first theme is repeated.

The second movement consists of eight variations on the following subject:

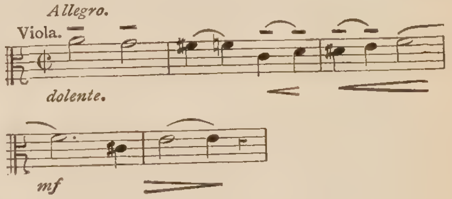
Ex. 32.



THE FOURTH QUARTET, op. 11, vies with the sixth in masterly technique and finished writing. It is dedicated to the famous Czech Quartet, and here and there seems to bear the impress of the Czech folk music, e.g. the introductory phrase of the first movement and the finale, the second theme of the second section of the finale, and several other passages.

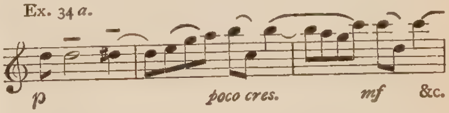
The principal section of the first movement

Ex. 33.


Allegro.
Viola.
dolente.
mf

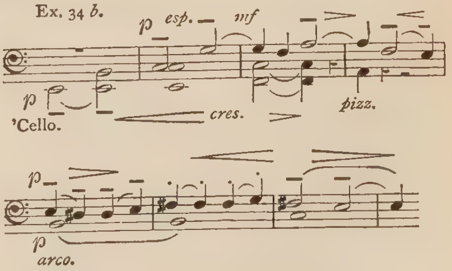
enters after an 8-bar introduction. The other themes of this movement are:

Ex. 34 *a*.


p
poco cres.
mf
&c.

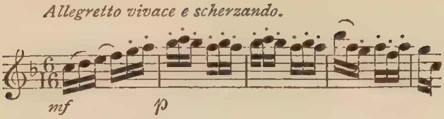
and

Ex. 34 *b*.


p
esp.
mf
p
cres.
'Cello.
pizz.
p
p
arco.

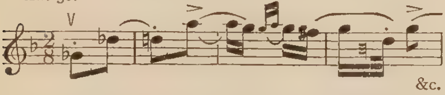
The scherzo is written with great refinement and delicacy. Its theme is as follows:

Ex. 35.


Allegretto vivace e scherzando.
mf
p

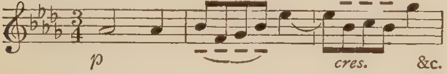
The theme of the trio is:

Ex. 36.



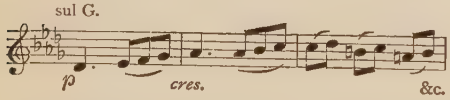
The adagio has more than the usual number of strongly-outlined thematic elements. Thus, the principal section has two independent themes:

Ex. 37 *a.*



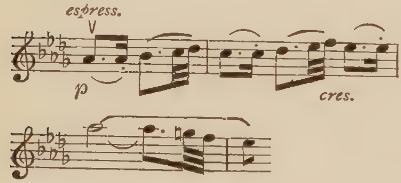
and

Ex. 37 *b.*


sul G.
p
cres.
&c.

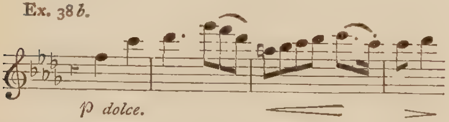
Similarly, the second section contains two different themes:

Ex. 38 *a.*


espress.
p
cres.

and

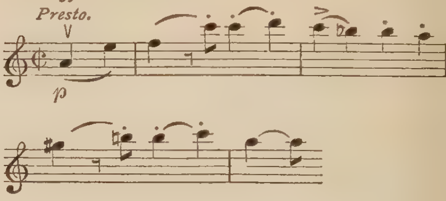
Ex. 38 *b.*



The whole of this movement is written in sonata form without a development—a very unusual case with the classics. But the recapitulation is quite out of the common; the first half of the first theme (No. 75) is in E major instead of D flat major, and only the second half (No. 76) is in the principal key of the movement. The first theme of the second section is in A major, in place of the principal key, and the second in E flat minor. The second theme of the principal section forms the coda of this remarkable movement.

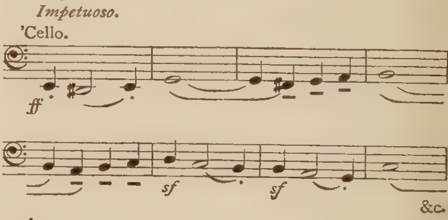
The form, the distribution of the parts, and the contrapuntal writing in the finale of thi quartet are distinguished by the utmos refinement. The introduction to the firs movement is again used to open the finale, an from its melody the theme of the principa section is taken:

Ex. 39.



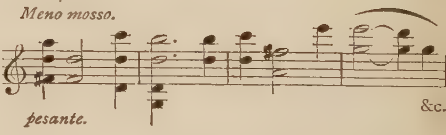
The second section has two themes:

Ex. 40 *a.*


Impetuoso.
'Cello.
ff
sf
sf
&c.

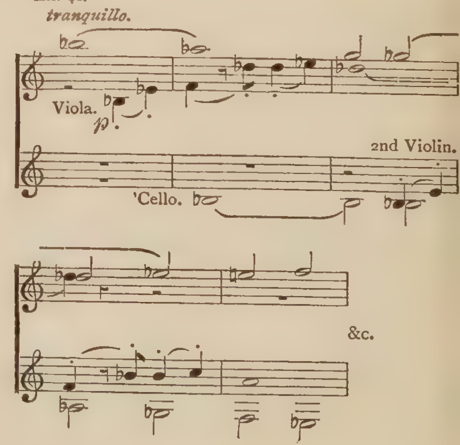
and

Ex. 40 *b.*


Meno mosso.
pesante.
&c.

In the development the theme of the principal section of the first movement plays a great part. One of the passages in which it is combined imitationally with an excerpt from the first theme of the finale, is quoted here:

Ex. 41.

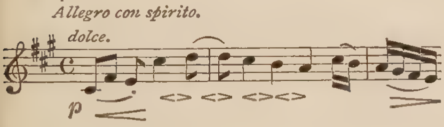

tranquillo.
Viola.
p
2nd Violin.
'Cello.
&c.

The whole quartet is distinguished by the extraordinary ease and freedom of the writing.

The Fifth Quartet differs from the rest by reason of its miniature proportions, and might be termed a quartettino. In writing it the composer had in mind a work that should be easy of performance. Hence its themes are comparatively simple and its whole construction approximates to that of Mozart's—and even Haydn's—quartets. Its technique, however, remains at the high level of the composer's other chamber music.

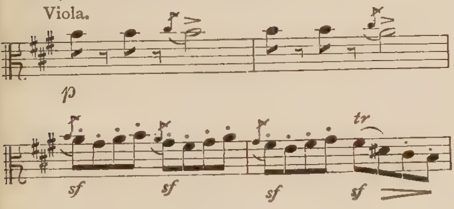
The first movement, with the exposition repeated in the classical style, has as its principal section:

Ex. 42 *a.*



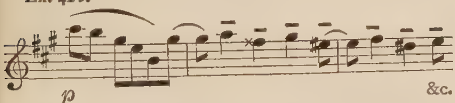
the second section is

Ex. 42 *b.*



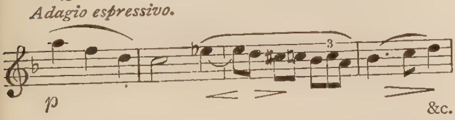
and the final section

Ex. 42 *c.*



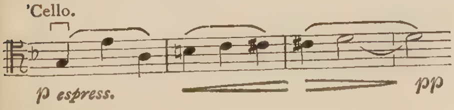
The slow movement, simple and full-sounding, is in sonata form, and consists of two elements, one the fundamental:

Ex. 43.



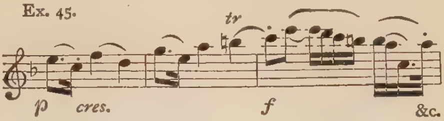
and the other passing into the key of the second section:

Ex. 44.



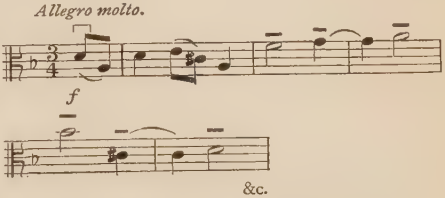
which enters on the tonic chord of the six-four:

Ex. 45.



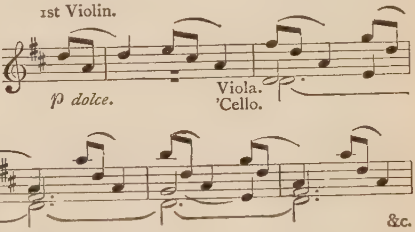
The scherzo looks as though it were taken from the pages of some classical quartet, with the orthodox repetition of the sections. Its principal theme—

Ex. 46.



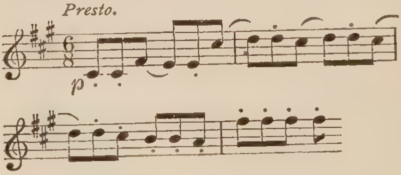
is given out by the viola, with a counterpoint by the 'cello in descending fourths. The middle section, as far as the return of the principal theme (as usual in simple three-part forms), is constructed on the development of the principal theme. The trio, straightforward and tranquil, with its classical perfect and imperfect cadences, is founded on the following:

Ex. 47.



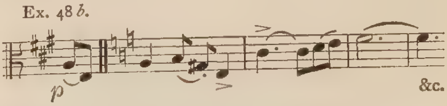
The finale is based on two main themes—

Ex. 48 *a.*



and

Ex. 48 *b.*



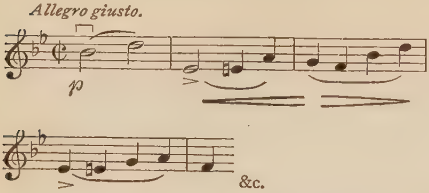
both being almost primitive in their simplicity.

The Sixth Quartet, may justly be considered Taneiev's best. Its proportions are broad and its thematic material very rich and complex.

The first movement has:

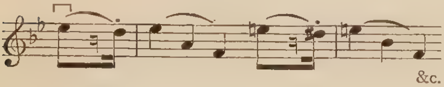
1. The principal section with the theme:

Ex. 49.


Allegro giusto.
p
&c.

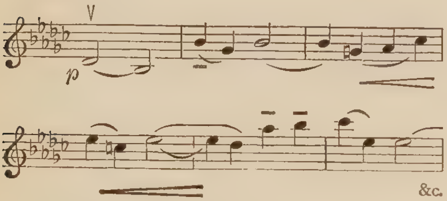
2. A theme of great importance in the working out of the connecting (bridge) section:

Ex. 50.



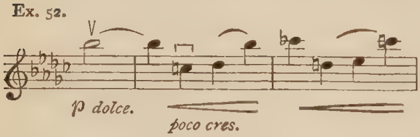
3. The first theme of the second section:

Ex. 51.



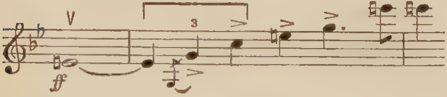
4. The second theme of the second section:

Ex. 52.


p dolce.
poco cres.

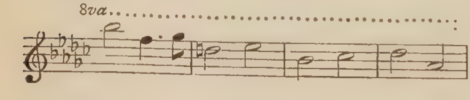
5. A motif serving as the turning-point, as it were, for the transition to the final section (it appears in the exposition and the reprise in an unchanged key—C major):

Ex. 53.



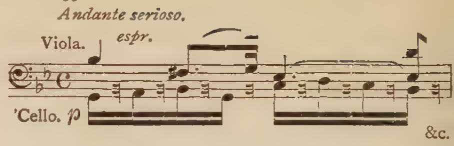
and, lastly, 6. The theme of the final section:

Ex. 54.

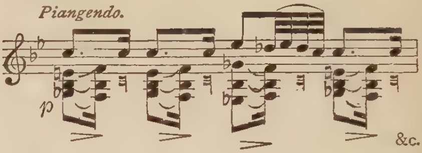


The slow movement is marvellous. Its principal thematic elements are as follows:

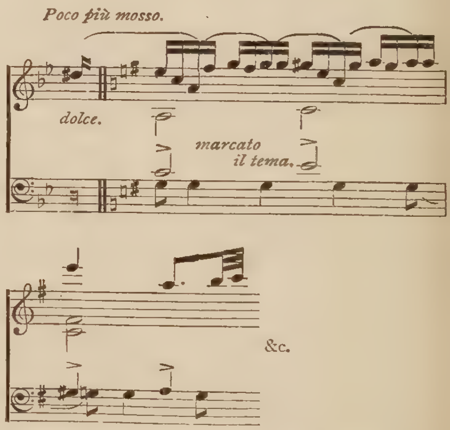
Ex. 55 *a*.


Andante serioso.
Viola.
espr.
'Cello. p
&c.

Ex. 55 *b*.

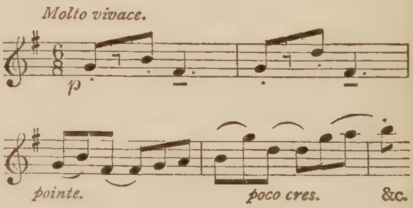

Piangendo.
p
&c.

Ex. 55 *c*.

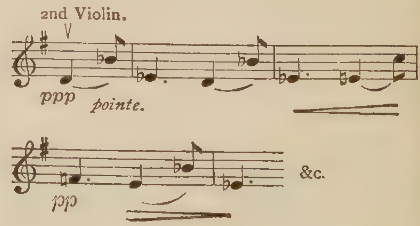

Poco più mosso.
dolce.
marcato il tema.
&c.

The last of these belongs to the middle section of this adagio and contains the principal theme of the first section (viola). The animated scherzo (giga) is of spacious dimensions. It has three main thematic elements:

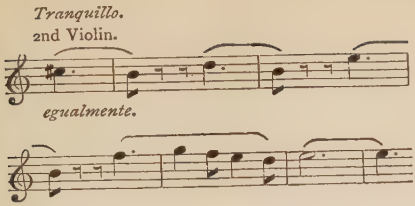
Ex. 56 *a*.


Molto vivace.
p
pointe.
poco cres.
&c.

Ex. 56 *b*.


2nd Violin.
ppp
pointe.
pp
&c.

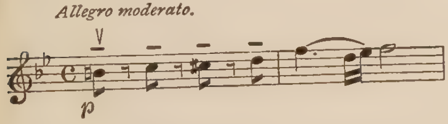
Ex. 56*c*.



Its first section (as far as the tranquillo) represents the exposition of sonata form; the tranquillo episode is the trio of the whole movement; it is followed by the recapitulation of the first section, which ends with a coda constructed on the theme of the trio.

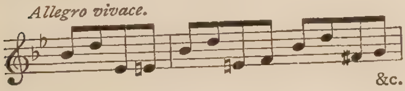
The finale, also in sonata form, is as rich in thematic material as the first movement. After its principal section—

Ex. 57.



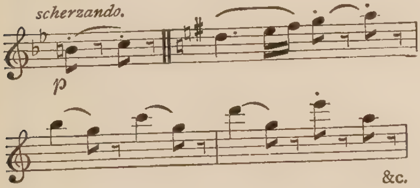
comes a connecting (bridge) section, very important in the general construction of the movement:

Ex. 58.



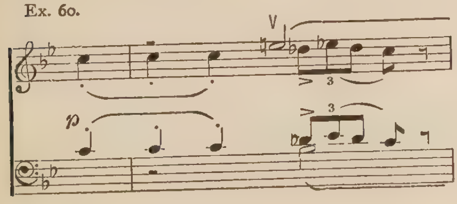
The theme of the second section is playful and graceful:

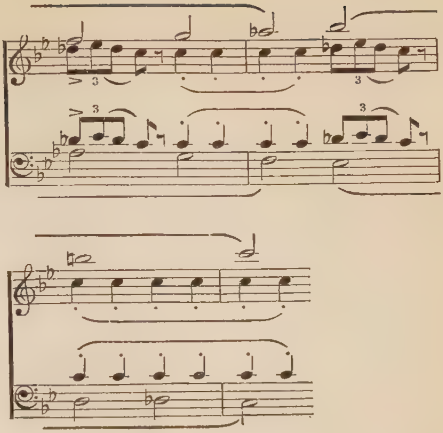
Ex. 59.



In the development of this movement the following motif plays an essential part—

Ex. 60.





appearing after both the exposition and the reprise. Thanks to this the coda of the finale acquires as much importance as the development, and the whole movement assumes the appearance of an original two-part sonata form.

String Trios. The first of these—for two violins and viola, op. 21—written in a refined manner, has a tone quality that is almost Mozartian in character. The second trio—for violin, viola, and tenor violin, op. 31—is more nearly allied in style to the composer's latest piano ensembles.

Works with Piano. Taneiev's works for piano and strings are perhaps his finest achievements in the domain of chamber music.

The piano quartet, op. 20, a remarkable work, bears the impress of romanticism. The part allotted to the piano is brilliant and sonorous, and the work profound and sublime in conception. It consists of three movements the first and third are written in sonata form on somewhat analogous lines, the second being an adagio più tosto largo, in ordinary three-section form.

The piano trio, apart from its musical content, is formally interesting. The first movement is in condensed sonata form, masterly and elegant; the second a scherzo with the addition of a theme with variations, and the third movement (andante espressivo) connected by a violin cadenza with the swift and animated finale.

The crowning glory of the works with piano, and perhaps of the whole of Taneiev's chamber music, is the piano quintet, a work permeated with profound thought and inward pathos. It has four movements, written in masterly style, and arranged in accordance with a very interesting tonal scheme. The first movement is in G minor, the second in E flat major, the third in C major, whilst the fourth begins in C minor and ends in G major; that is to say, the middle movements and the beginning of the finale are in subdominant tonalities, finally preparing the appearance of the principal key. The scherzo is amazing in its ingenuity and in the animation of its musical pulse. The third movement is a profound largo written over a basso ostinato. The end of the finale includes the principal themes of the first movement, and represents the recapitulation, as it were, of the whole work. V. M. Belaiev.

[For his piano trio Taneiev was awarded the fourth prize (500 roubles) in a competition organized in 1908 'In memory of Glinka' by M. P. Belaiev. One of the prize-winners in the same competition was Scriabin, a disciple of Taneiev.]

TANNER, Theodore X.

Trio, pf, v, vla, c mi	op. 6	Simrock, 1906.

TANSMAN, Alexander, b. 1900, Polish composer.

2nd quartet, str	Senart, 1922.
3rd quartet, str	U.E., 1925.
Sinfonietta, pf, str. quintet, cl, 2 tromb, percuss	,, 1924.
2nd sonata, pf, v, G	Eschig (Demets), 1919.
Sonata quasi una fantasia, pf, v	Senart.
Sonatina, pf, fl	,, 1925.

Also *Danse de la Sorcière*, pf, fl, ob, cl, fag, horn arranged from the ballet, *Le Jardin de Paradis* (Eschig).

Although nationalist tendencies in Tansman's works are shown by certain melodic intonations and a use of Polish folk-song, there are other features, e.g. an atmosphere of rêverie, which recall his Jewish ancestry.

His first works show the influence of Ravel in their thematic material and harmonic substance, and of Stravinsky in their rhythmic variety and insistence. But such characteristics are not always the result of extraneous influences, but rather an expression of a sentiment which is common to his period. It is interesting to study the development of Tansman's music; to see how, from his first productions, reminiscent now of one, now of another great master of the age, has emerged a bold and vigorous personality with an innate feeling for lyricism and romance.

This lyric quality of Tansman is one of his salient characteristics. His melodic inventiveness, particularly in the slow movements, has a warmth and a sensitiveness which are truly his own; and it is in the Lied (aria) form, often employed by him for the andante in works of sonata type, that his melodic gifts are severely tested. It is pleasant to see the Lied again, in these days of highly charged electric music when it has hardly been given its due.

The mazurka, too, has been very much favoured by him. Here he has resorted to Polish folk-song for his inspiration. Not that he has been a slave to the purely picturesque in folk music, but rather that he has sought for some personal conception of it, analogous, for instance, to Stravinsky's handling of jazz rhythms and themes in *Ragtime*. Still, to our Western ears, unaccustomed to hearing mazurkas at music-halls, Tansman's mazurkas, often taking the place of the scherzo as in the sinfonietta and the third quartet, have more of a national appeal than anything else. One must not overlook, however, their crisp, pointed harmonization, nor fail to recognize their naïve charm.

Like Ravel and the later Stravinsky, Tansman has followed the model of the neo-classic sonata form. Mazurkas, Lieder, and nocturnes have served as diversions, but in his first movements classic construction is generally evident. It is firm and concise without being unduly rigid or scholastic, and it has that logical sequence which is the hall-mark of a man who knows his *métier*. The first movement of the sinfonietta, constructed on purely classical lines, is remarkable for that rhythmic dynamism which, although springing from a work like *Le Sacre du Printemps*, expresses a pulsation of life common to many contemporary composers. Tansman has it to a remarkable degree, but this forceful virility, sometimes brutal but never vulgar, does not in any way detract from the beauty of the lyricism which helps to characterize his manifold personality.

The *Danse de la Sorcière* too, has great rhythmic vitality. In its arrangement for wind quintet and piano it has lost none of the sparkle and glamour which, in its orchestral form, make it a really significant work.

Tansman also wrote a work, of chamber music dimensions, for seven instruments, which, so far as is known, remains a manuscript yet. Adolph Bohm, the famous Russian dancer, has transformed this into a ballet, in which each of the seven instruments is represented on the stage by a dancing character who represents the instruments playing at that moment. The ballet is called 'The Tragedy of the 'Cello'. This fanciful combination of the fundamental ideas of chamber music and ballet has great possibilities; and the success of the work in question gives a definite lead to others.

Edward Lockspeiser.

TARTINI, Giuseppe, 1692–1770, founder of a famous school of violin-playing.

Modern republications:

Two sonatas a quattro, D, A	(Emilio Pente), Leuckart, 1898.
Six trio-sonatas, pf (fig. bass), 2 v, vc (ad lib)	(Emilio Pente), Beyer & Söhne (Langensalza)
Three trios, pf, 2 v	(Emilio Pente), Peters (Rieter Biedermann).

Other works include:

12 concerti a 5 e 6 stromenti (3 violins, viola, 'cello, and organ). Lib. 1. 2. Amsterdam.

Op. 1 (Brit. Mus.; Brussels Conserv.; Vienna State Lib.)
6 concerti a 5 e 6. Op. 1. Amsterdam. (Brit. Mus.; Vienna, Musikfr.)
Concert a 5. Lib. 1. Paris, Boivin. (Paris, Bibl. Nat.)
6 concerti a 8. Op. 2. Amsterdam. (Brit. Mus.)
Sonate a 3, 2 violins and bass. Various editions, one of Walsh, Op. 3. (Berlin, Hamburg, Brussels Cons.)
6 sonate a 4 stromenti—2 violins, viola, 'cello (MS. parts at Padua, St. Antonio).
6 trio sonatas published by Thiemer, Hamburg.

Numerous sonatas and concertos for solo violin and fig. bass.

Tartini is an outstanding figure in the history of music, with a threefold title to fame, as composer, violinist, and student of acoustics. He is best known by his violin sonatas, originally written with figured bass, a list of which is given in *Altmann*; these, though not chamber music in the strict sense of the word, are noble, dignified, and deeply felt compositions. They have been arranged with piano by various editors, and include Tartini's master work, the Devil's Trill, found in the repertory of every great violinist, the history of which is universally familiar.

Little of Tartini's actual chamber music has, as yet, been republished. Of the two *sonate a quattro*, that in D major was played by the Lener Quartet (Feb. 9, 1925). It is in three short movements, allegro assai, larghetto, allegro. However, the large number of MSS. known to lie in various museums, &c., give ground for anticipation that many republications will be made in the future. Both the *sonate a quattro* are fine works, and have the advantage of being easy to play. The trios are also excellent compositions. EDITOR.

TAUBERT, ERNST EDUARD, b. 1838, German composer.

Two quartets, str, D, E flat	op. 32	Simrock, 1883.
Quartet, str, e mi	,, 34	Siegel, 1878.
,, ,, f sharp mi	,, 56	Peters, 1897.
,, ,, d mi	,, 63	Simrock, 1902.
Quintet, pf, 2 v, vla, vc, G	,, 31	Junne, 1875.
Quintet, pf, fl, cl, horn, fag, B flat	,, 48	B. & B., 1892.
Quartet, pf, v, vla, vc, E flat	,, 38	Siegel, 1882.
Trio, pf, v, vc, E	,, 12	B. & B., 1870.

Dr. Altmann (*Handbuch*) records a very favourable opinion of Taubert's quartets, opp. 56 and 63, especially the latter, which he describes as an 'uncommonly clear, cleverly worked out, melodious and tonally beautiful work'. The variations which form the finale would appear to be exceptionally effective, and in the andante of op. 56 the influence of Mozart to be strongly felt. EDITOR.

TAUBERT, WILHELM [Karl Gottfried W.], 1811–1891, German pianist, and prolific song-writer.

	op.	
Quartet, str, e mi	73	Peters, 1848.
,, ,, B flat	93	B. & H., 1853.
,, ,, G	130	Kistner, 1861.
,, ,, F	183	R. & E., 1872.
,, pf, v, vla, vc, E flat	19	Schlesinger.
Trio, pf, v, vc, F	32	B, & B.
,, ,, ,, ,,	38	,, ,,
,, ,, ,, ,, E flat	96	,, ,, 1854.
1st duo, pf, v, f mi	1	Hofmeister.
2nd duo, pf, v, g mi	15	B. & H., 1863. (New ed.).
Sonata, pf, v, A	104	Hofmeister, 1855.
Sonata, pf, vc, G	150	Peters, 1866.

Taubert's instrumental music belongs to the romantic, Mendelssohnian school. Of his numerous compositions, often played in Germany between 1840 and 1870, little has survived. Taubert became antiquated in measure as Brahms gained ground in Germany. Taubert's first trio contained the impressions of a journey to England, Scotland, Holland, and the Rhine, which accounts perhaps for the presence of a theme reminiscent of Mendelssohn's *Calm sea and prosperous voyage*. An exception to its derivative nature is the allegretto, which, writes Schumann, 'stands alone and original'. EDITOR.

TAUDOU, ANTOINE A. B., 1846–1925, French violinist.

Trio, fl, vla, vc Richault, 1877.

Taudou was awarded the Grand Prix de Rome in 1869. Other chamber works include a string quartet in B minor, which has had several performances in Paris, and a piano trio in G.

TAYLOR, SAMUEL COLERIDGE, 1875–1912, English composer.

Quintet, cl, 2 v, vla, vc, f sharp mi	op. 15	Chester.
Fantasiestücke, str. quartet	,, 5	Augener-Schott.
Sonata, pf, v, d mi	,, 28	Hawkes & Son.
Hiawathan Sketches, pf, v	,, 16	Augener-Schott.
Suite de Pièces, pf, v	,, 3	Schott.
Var^{ns}, pf, vc, b mi		Augener.

The chamber music of Coleridge Taylor was nearly all composed while he was still a pupil of Stanford at the R.C.M., where he gained an open scholarship for composition in 1893. Previous to this year he had devoted himself principally to the study of the violin, and his knowledge of this instrument was of the greatest service to him in the writing of concerted music. While most of the students of his period were modelling their chamber works upon those of Brahms, Coleridge Taylor, almost alone amongst contemporary English composers, was strongly influenced by the music of Dvořák. There was, indeed, a close affinity in his style with that of the famous Bohemian. A colourist rather than a draughtsman in music, Coleridge Taylor's melodic invention was always rhythmic and fluent, and there was often a peculiarly attractive glow in his harmonic schemes. His chamber music, while exhibiting admirable ease and decision, is more remarkable for fluency and warmth of feeling than for depth of thought or serious expression.

His earliest essays in chamber music were a quintet for piano and strings and a nonet for piano, strings, and wind. These works, which attracted much attention on their production at the R.C.M., were, however, never printed. His first important published work was the brilliant and effective clarinet quintet published by Chester, which attracted the attention of Joachim, a circumstance which led to a performance of the work in Berlin, and obtained for this composer a wide recognition. This was soon followed by some charming *Fantasiestücke* for string quartet and a more ambitious string quartet in D minor, which contained a beautiful set of variations and more than maintained the promise of the earlier works. It is greatly to be regretted that the MS. of this interesting work has been lost, and that all efforts to trace it have failed. To a later period belong the ballade for violin and piano, the sonata for piano and violin, and some adaptations for piano, violin, and 'cello of traditional negro melodies (Ditson, Boston). The latter are thoroughly effective and characteristic compositions of a salon character, but of less importance as chamber music than those of his earlier years.

After he had achieved fame as a writer of choral and orchestral music, Coleridge Taylor was overwhelmed with commissions for works of this class, and had insufficient leisure for the pursuit of chamber music. His style gained in breadth, may be, but he never quite recaptured the early delicacy and intimacy which made the ensemble music of his student days so fresh and engaging. T. F. Dunhill.

[There is a story worth telling connected with the clarinet quintet. When, in March 1895, the Brahms quintet for clarinet and strings was played at a concert of the R.C.M., some eminent musicians present declared that henceforth no modern composer could write for this combination without betraying the influence of Brahms. Thereupon, Coleridge Taylor, a young student, set to work upon a quintet, which was played in July 1895, and recognized as a work of great originality. The press spoke highly of it, and Stanford took it with him to Berlin, bringing it to the notice of Joachim, whom it greatly interested.

The sonata for piano and violin, edited by Albert Sammons, was published during the war by permission of Mr. Ernest Fowles (who possessed the MS.), and produced at one of the de Lara concerts, played by Harriet Cohen and Winifred Small. W. W. Cobbett, who handed various donations to composers whose works were played at these concerts, awarded the prize in this particular instance to Coleridge Taylor's widow—perhaps a unique circumstance. The composer is not heard quite at his best in this work, which is more in the nature of a light suite than a sonata; nevertheless, his strong individuality is felt throughout, and it has considerable charm. Editor.]

TCHAIKOVSKY, Peter Ilitch, 1840–1893, Russian composer.

	op.	
Sextet (*Souvenir de Florence*), 2 v, 2 vla, 2 vc, d mi	70	Rahter, 1892.
Quartet, str, D	11	Jurgenson, 1873; Peters; R. Forberg.
,, ,, F	22	Jurgenson, 1876; Peters.
,, ,, e flat mi	30	Jurgenson, 1877; Peters; Cranz.
Trio, pf, v, vc, a mi	50	Jurgenson, 1882; Rahter; Augener.

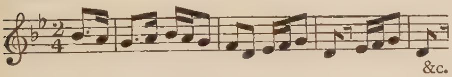
Although his contributions to this branch of the art are comparatively few in number, Tchaikovsky is, with Borodin, rightly considered as the real originator of the Russian style of chamber music. Before his advent, dilettante attempts had been made to work out elements borrowed from native traditional vocal music (Afanasiev), and the style of the classical masters was imitated in, so to speak, a semi-amateurish manner in the chamber music of Glinka and Rimsky-Korsakov. But both Tchaikovsky and Borodin had a clear understanding of the true nature of chamber style; they introduced purely national features in chamber music, but not by way of mere ornamentation or imitation of folk music.

Tchaikovsky did not consider himself specially a devotee of chamber music, such as later masters, S. Taneiev and Glazounov, became. This fact may help to account for the small number of his chamber works. Indeed, even his trio and sextet might never have been written but for accidental circumstances—the trio was inspired by the death of a great artist who was a dear friend of the composer.

The three quartets, a fine set of examples of the genre, stand apart from his other works. They were written at the beginning of the period of his artistic maturity, during the years 1871–6, and he never reverted afterwards to this form of expression. It may be presumed that he had said all that he could and wished to say in this medium—especially as he put a good deal of himself into it, and displayed throughout great originality of treatment. Also, it can hardly be doubted that in his six symphonies Tchaikovsky gave all he had to give, and reached the high-water mark of his creative capacity.

When he started writing his first string quartet, he was no novice in the matter of chamber style. Upon completing his curriculum at the Moscow Conservatorium, he had written an allegro for string quartet (B flat major) which was played on 30 Oct. 1865 at this institution, and which still exists in manuscript. It is intrinsically interesting. The chief theme is that of a Ukrainian folk-song which Tchaikovsky noted down at Kamenka (Kiev Government):

Ex. 1.

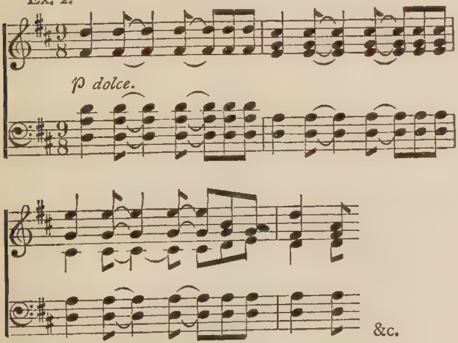


Two years later he remodelled this allegro into a piano capriccio, later published as op. 1 under the title *Scherzo à la russe.* This piano version shows traces of its origin (e.g. the characteristic 'cello passages at bars 9 and 17), and it shows clearly enough the character of Tchaikovsky's first attempt in quartet writing. The treatment of the folk-tune is altogether successful, not only from the point of view of colour, but because it naturally provides the fundamental element of the whole work.

THE FIRST QUARTET was completed in Feb. 1871 for a concert given by him at Moscow on Feb. 16, when it was played by F. Laub, Gřimali, Minkus, and Fitzenhagen. It was, so far as can be made out, the first of Tchaikovsky's works to enjoy wide popularity outside Russia. This success was greatly due to the lovely andante. When in 1875 the Moscow publisher Jurgenson issued a new edition of it, it was discovered that eleven copies only of the first edition had been sold in Russia, and all the rest abroad.

The first movement is a delightful moderato e semplice in which a typical general scheme of harmonic syncopation is indicated from the very outset—

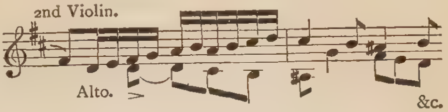
Ex. 2.



makes for great unity.

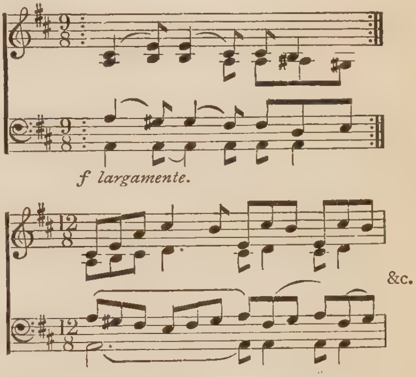
The first sixteen bars are followed by a transition containing contrapuntal imitations—

Ex. 3.



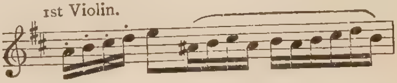
in the course of which further syncopations are noticeable. (Score, Eulenburg edition, p. 4.) This is followed by a more pathetic episodic section, most characteristic of the impassioned tone of Tchaikovsky's finest achievements:

Ex. 4.



This theme is developed, a climax reached, and then a sudden break occurs with the poco più mosso—

Ex. 5.

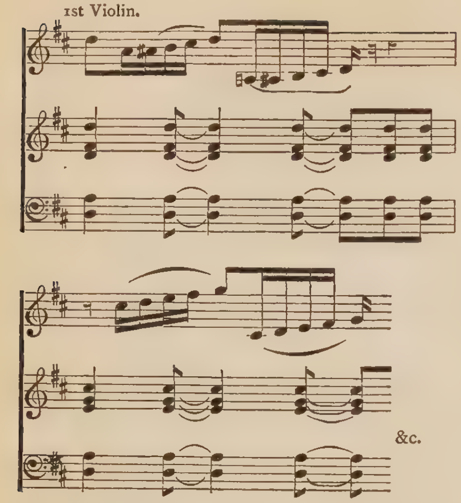


which brings the episode to its end in quick tempo and leads to a repetition of all that came before, first in a quiet, then in a gradually quickening tempo.

With the repeat begins the working-out of the main theme in the dominant. From the sixth bar of this, the first violin is engaged on a figuration while the other three instruments maintain the syncopated rhythm. In an episode of six bars the material of the transition reappears. The 'cello, and at times the other instruments, repeat the main rhythm, leading up to a repeat (in D) (Ex. 6), followed by the transitional motif, and other episodic elements in the same key. The conclusion begins with motif 5, poco più mosso, and ends in a bright, sonorous allegro giusto.

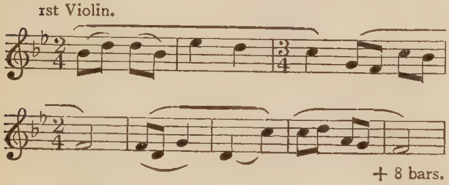
The andante cantabile is in ternary form with trio in B flat major. It is a beautiful working-out of a folk-tune from Great Russia,

Ex. 6.

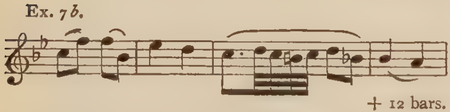


which Tchaikovsky obtained from a carpenter, a native of the Kaluga Government:

Ex. 7 *a*.



Ex. 7 *b*.

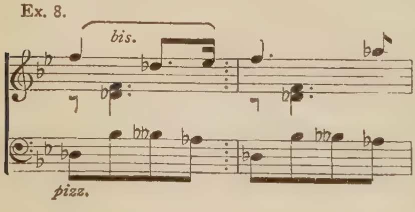


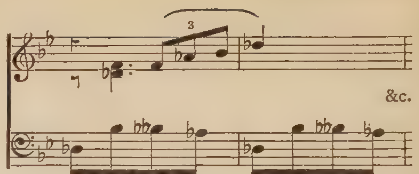
The structural scheme is:

First period: sixteen bars (motif 7 *a*); second: sixteen bars (motif 7 *b*); third: repeat of the first with four extra bars. Trio with two introductory bars and then a gentle, most expressive motif, accompanied by the 'cello with an equally gentle basso ostinato (Ex. 8).

The first theme then reappears. A coda brings back the theme of the trio in the first violin (motif 8, molto espressivo) and a design derived from motif 7 *b*, which, moving upwards, leads to the conclusion.

Ex. 8.

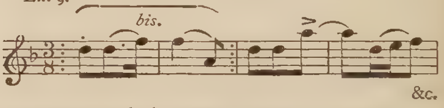




The whole movement is utterly beautiful, and exquisite in its simplicity. No wonder that it should have made the whole quartet and its composer famous. The work was selected for performance, in 1876, at a concert given at the Moscow Conservatorium in honour of Tolstoy, who was moved to tears and warmly expressed his admiration.

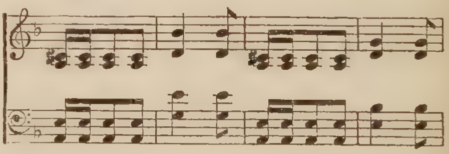
The structural scheme of the scherzo, allegro non tanto, greatly resembles that of the previous movement. A first period (24 bars) with the delightfully whimsical theme—

Ex. 9.



a more extended second period (32 bars)—

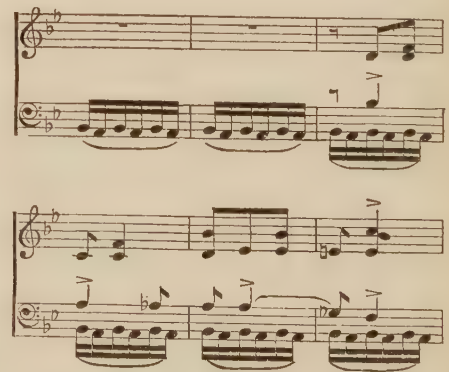
Ex. 10.



and a repetition of the first period, are played once *f*, and a second time gradually subsiding.

The first period of the trio (18 bars) occurs over a pedal point in the 'cello:

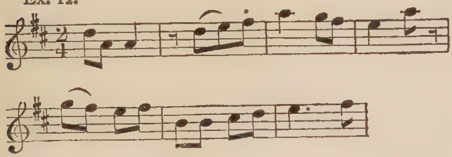
Ex. 11.



In the second (modulatory) period (23 bars) the thematic material is similar. A third period repeats the first; the material of the second is then used again in a period leading up to the repeat of the scherzo.

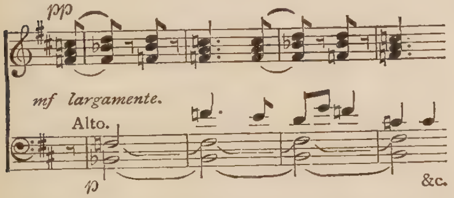
The finale, allegro giusto, like the first movement, is in sonata form. But the tonal relationship between the first and second themes is unusual, though frequent in Tchaikovsky's other chamber works, the first being in D, the second in B flat. The beautiful, bright first theme—

Ex. 12.



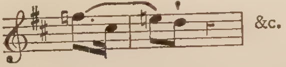
is worked out with consummate mastery. The second theme, which is Russian in character, is first given out by the viola—

Ex. 13.



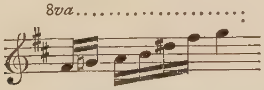
leading up to imitations of the first theme and to a cadence. After the repeat comes a working-out of the first theme (p. 23), at the close of which the first theme appears on the 'cello (p. 24), while the violin gives out the following contrapuntal episodic motif:

Ex. 14.



Then the second theme (13) reappears in the bass, while the first violin modulates in beautiful curves (1st motif). A repeat follows (first theme on first violin, imitations on second violin; viola and 'cello tremolando). Again the broad second theme is given out by the 'cello, largamente; and a conclusion is provided by fragments of the first theme, such as are used throughout this finale.

Ex. 15.



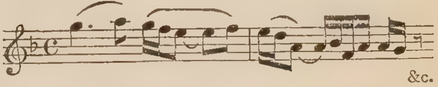
Then Ex. 13 reappears (but without the broad melody) in slower tempo, andante, and in the principal key. A brisk, energetic coda, founded on figured versions of the main theme, ends the work.

The execution shows a full understanding of chamber style and command of resources; the music is alive and beautiful throughout. It is in the same spirit that Tchaikovsky wrote his other two quartets, in which he displays the same technical resourcefulness, individuality, and sense of fitness.

The Second Quartet was written at the beginning of 1874, at a time when the composer was deeply absorbed in the subject of his opera *Vakula the Smith*. This he composed the same year—a circumstance not without influence upon the contents and character of the quartet. Tchaikovsky wrote, 'No other work of mine flowed from me so simply and so easily. I wrote it, so to speak, at one stroke.' He remodelled it, however, after its first performance, which took place early in 1874 at Nicolas Rubinstein's home. Anton Rubinstein was present, and criticized the new work freely. This may have supplied the reason for the remodelling. Tchaikovsky refers to the fact in a letter of February 1874. The new version was played at Moscow on 10 March 1874.

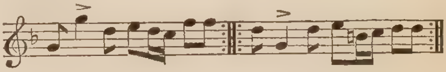
The introduction (adagio) is a poetic rêverie, in which various ornate patterns are entrusted to the first violin. The first subject (moderato assai) is melodic, and characteristically Russian:

Ex. 16.



The second subject (p. 5)—

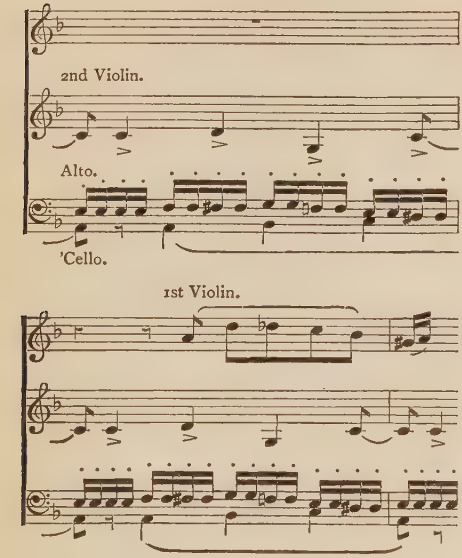
Ex. 17.



is equally felicitous. The transition, on the contrary, is somewhat dull and laboured (Ex. 18).

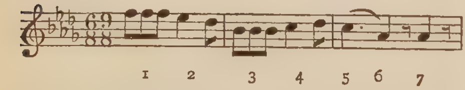
The popular character of both subjects extends to the several movements. It is especially obvious to those who know the first quartet, where, in the andante cantabile, this character predominates. Here, it is further expressed in broad, powerful episodes, which create a bright, festive atmosphere, e.g. in the jubilant reassertion of the second subject *ff* against a background of tremolos and triplets (p. 6), which gradually subsides, the solo violin heralding the working-out section, which is perhaps a trifle long drawn out; and in connexion with it may be remembered the composer's utterance, in 1888, of the following confession: 'All my life, I suffered through realizing my incapacity to deal with form'—a somewhat exaggerated statement. Follow repeats of the first subject, of the transition, and of the second subject, which bring back the tempo to allegro. The final coda is heralded by quiet triplets, from the first violin, solo, and begins with a dreamy melody (which is the first subject in altered form) on the same instrument. And after one of Tchaikovsky's favourite crescendos (which reaches a *ff*), the movement dies away to the poetic conclusion, tranquillo.

Ex. 18.



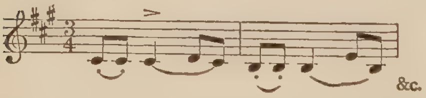
The scherzo, allegro giusto, has a rhythm combined of 6/8 and 9/8 metres, which, in this brisk tempo, gives a typically Russian rhythm —7/4, not uncommon in native folk music and often resorted to by Borodin and Rimsky-Korsakov:

Ex. 19.



This rhythm is maintained in the working-out that follows, except for two deviations at the end of the first period, and the second section begins with the same rhythmic pattern on the viola. It is again heard just before the charming trio (*L'istesso tempo*), whose theme, a waltz motif—

Ex. 20.

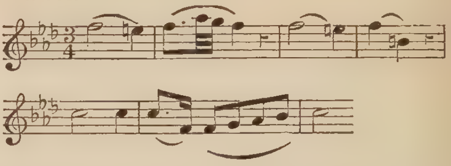


is rendered particularly effective by the piquant accent on the second beat. This theme appears at first on the first violin (sul G), then on the second while the first has a syncopated figure. All this is very charming, and foreshadows some of the loveliest things in Tchaikovsky's ballet music.

The scherzo is repeated, ending, after energetic, loud chords, in an even more impetuous coda (con fuoco).

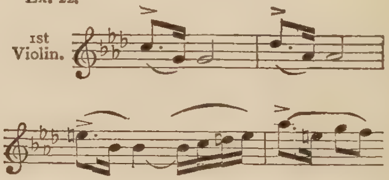
The andante ma non troppo is in rondo form, beginning with a fifteen-bar introduction whose poetic motif—

Ex. 21.



will herald the trio, and later, the return of the principal subject, which latter is very characteristic of Tchaikovsky at the period of writing:

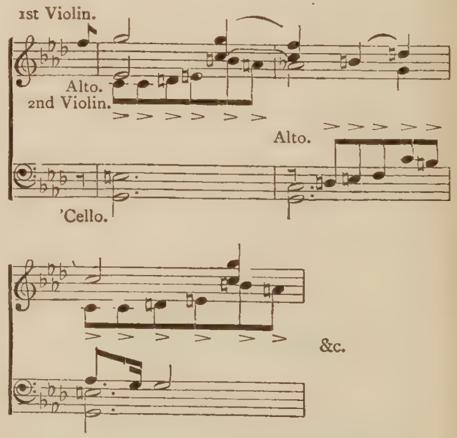
Ex. 22.



Compare his *Seasons* for piano of 1876.

The working-out comprises one fine contrapuntal episode, in which the accentuated melody on the second violin and viola may be described as expressing the feelings awakened by the atmosphere of beautiful, cheerful scenery:

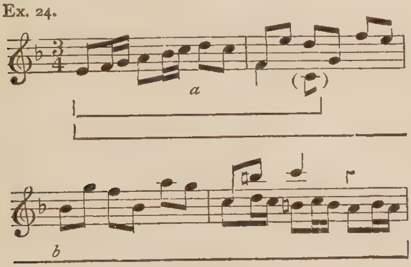
Ex. 23.



The second subject, which is in the nature of a trio (pochissimo più mosso, p. 25) is more strenuous. It lends itself well to development and to the composer's favourite crescendo effects, of which there is here a typical example. The succeeding lull brings back the motif of the introduction, with a reappearance of the principal subject. This subject is used in the following coda, winding itself around the second subject. The conclusion, *ppp*, expresses the mood of autumnal rêverie which characterizes the whole of this beautiful movement, in which there is but little working-out, and that little of the simplest kind.

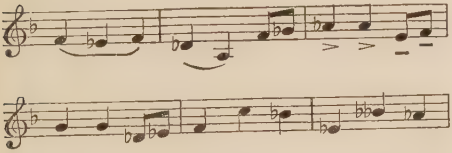
The finale, allegro con moto (in rondo form), begins with a short, spirited introduction played unisono, whose theme—

Ex. 24.



will be used later with a few minor alterations in a fine little fugue. Its first motif (*a*) is used as first motif in the rondo, together with two secondary themes. It is graceful in character, and, it might be said, its grace is characteristically Ukrainian (to the writer it forcibly suggests the atmosphere of Gogol's *Ukraine*). Twenty bars farther on, the first secondary theme occurs:

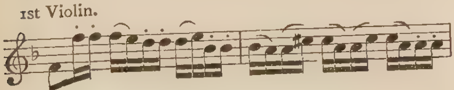
Ex. 25.



It is tuneful, sonorous, and dignified. Tchaikovsky often introduces such delicate shades and contrasting episodes, either elegiac or merry and graceful. Another case in point is the first motif in Ex. 2. The present theme is broadly and simply worked out, a background being provided by the rhythm of the first subject.

This first subject (24 *a*) is later repeated; the second subject follows, tranquillo:

Ex. 26.



Its general character is one of restlessness—somewhat attenuated, however, by the prescribed tempo. It occupies the foreground for a while, and gradually merges into the ensemble. It does not reappear further; what is heard next is the main subject followed by the secondary theme, whose working-out is rounded off by four bars from the introduction, given in unison. Then comes the fugue already mentioned (whose subject is motif 24*b*), ending on a long pedal point leading up to a broad, joyful restatement of the first secondary theme on the first violin, after which the viola takes it up in turn, to a broad accompaniment in octaves and chords on the second violin, and a chromatic pattern, which gradually assumes increasing amplitude, on the 'cello. All this is very bright and triumphant in character. The rapid chromatic designs of all four instruments, melodically and rhythmically derived from the main subject, lead up to a bold, energetic coda. Here the writer emphasizes the fact that all this music is a beautiful, perfectly successful expression of Tchaikovsky's delight in Gogol's narratives. It should also be remembered that during the years preceding the time when this quartet was composed, Tchaikovsky took infinite pleasure in spending his summers resting in the delightful countryside of Little Russia.

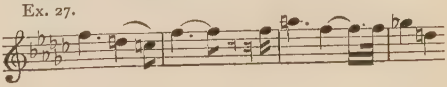
THIRD QUARTET. In this work Tchaikovsky set out to do something altogether new. The quartet is dedicated to the violinist Ferdinand Laub, for many years a member of the Moscow String Quartet (and consequently one of the original performers of the first two quartets), a personal friend of Tchaikovsky, and his colleague as professor at the Moscow Conservatorium.

The work was planned at Paris in January, 1875, and the writing finished by Feb. 18. In a letter of Feb. 10 the composer says: 'I am now striving to finish a quartet which I started writing in Paris.' The first performance took place on 18 March 1876, at a concert given by Professor Gřimali, Laub's successor at the Moscow Conservatorium and in the above mentioned Quartet.

This inscription to Laub's memory predetermined the character of the work, which is —at least in certain parts—intensely elegiac. And in point of fact this last string quartet is a precursor of two of his most individual and powerful works: the *Elegiac* piano trio, op. 50, inscribed 'To the memory of a great artist' (N. Rubinstein), and the last of his six symphonies, the *Pathetic* symphony, in which there suddenly breaks out the chant of the Orthodox funeral service, and which seems so definitely to forbode the composer's own end.

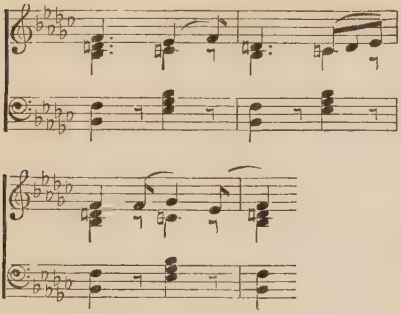
The first movement begins with a long, finely carried out introduction, andante sostenuto, which at once produces the right mood in the hearer. Both its themes are instinct with sadness; the first, which follows eight introductory bars in chords, is

Ex. 27.



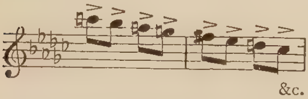
The rhythm of the second, cantabile e molto espressivo, recalls that of a funeral march:

Ex. 28.



In the further course of this motif there are echoes of the plaints in motif 27, the first violin giving out the following expressive, strongly accentuated figure:

Ex. 29.



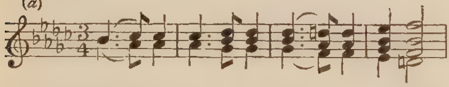
The character of all this is not unlike what is noticeable in some of the most pathetic pages of his operas.

A quieter mood again prevails, bringing back the funereal rhythm, and the first violin gives out fragments of motif 30. It is not often that Tchaikovsky gives, in the space of a few bars, so full and so powerful an expression of intense grief.

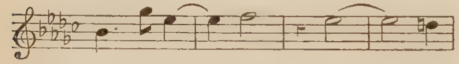
Next comes the allegro moderato, whose expressive main subject consists of two sharply contrasting motifs—

Ex. 30.

(*a*)

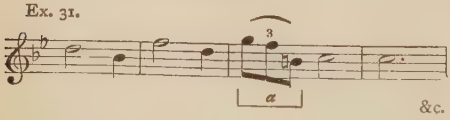


(*b*) 1st Violin.



the first impetuous, the second supple. The soft and delicate second subject is in B flat major (a tempo, dolcissimo):

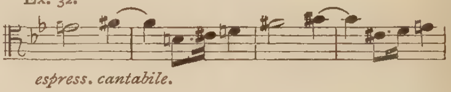
Ex. 31.



It is given out in turn by the various instruments, an accompaniment being derived from the triplet which it contains (31 *a*).

The beginning of the working-out section is founded on this same motif, of which the characteristic triplet is much used. In accordance with a favourite device of Tchaikovsky's, the sonority gradually reaches a *fff* (the same motif on the first violin) and then subsides, although the mood remains restless. Then reappears the gentler, brighter motif 30 *b*, which leads up to a delightful episode in the nature of a lullaby:

Ex. 32.

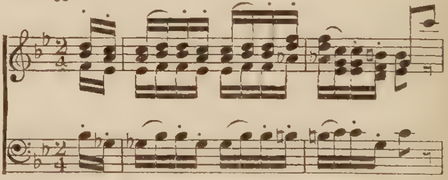


This lovely melody is closely related to that which appears in the final scene of the second act of *Eugen Onegin* when Lensky sings: 'In your home, my childhood in happiness I spent.'

Various interesting combinations lead up to the conclusion, andante sostenuto, which is an abridged version of the introduction.

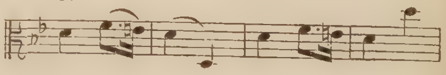
The allegro vivo e scherzando is a short movement which necessarily contrasts with the others. Yet it contains no elements of boisterous gaiety, which in this *In Memoriam* quartet would be out of keeping. Its main subject—

Ex. 33.



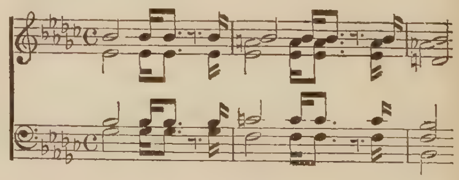
is, accordingly, not much worked out. The second subject (trio) is more restrained and melodic—

Ex. 34.



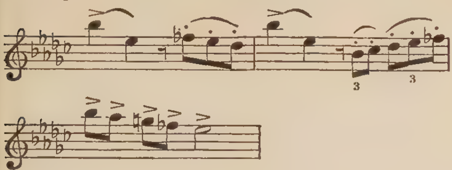
and resembles the beginning of motif 30. The prescribed tempo exactly characterizes the mood of the andante funebre e doloroso ma con moto, which is one of the finest things in Tchaikovsky's chamber music. It opens with powerful, gloomy chords, but the character of this opening is not at all that of a funeral march:

Ex. 35.



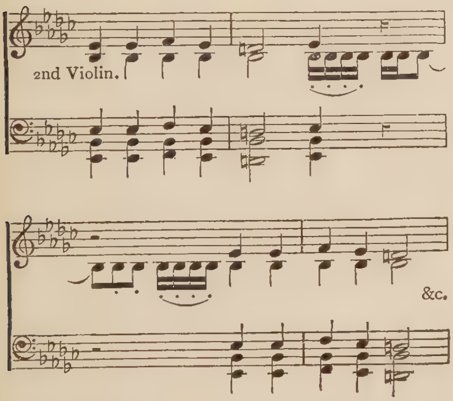
A new motif belonging to the main subject follows—a motif of real dirge-character:

Ex. 36.



The whole period is repeated in the key of the subdominant, and then appears a most telling and original bridge theme—

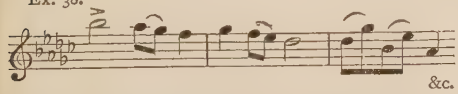
Ex. 37.



which consists of a recitative by the second violin on the B flat, while the other instruments give out in chords what might well be a choral chant in the Orthodox funeral service.

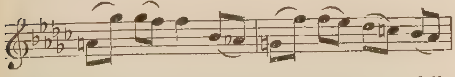
The second subject, mournful and elegiac,

Ex. 38.



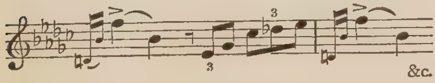
is much used in the working-out. When it reappears in the 'cello part, it is rendered even more sombre by contrapuntal adjuncts, which recall to mind certain plaintive accents in the composer's *Francesca da Rimini*:

Ex. 39.



Then the main subject reappears for a while in the lower parts, and a new motif—a kind of swan song—is heard—

Ex. 40.

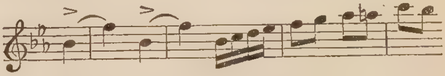


followed by a reappearance of the second subject in the key of the subdominant. The main theme and the dirge tune also reappear, and the movement ends with the recitative and chords of the bridge theme.

The allegro non troppo e risoluto in E flat major is a brisk, bold movement, and was called for both by the requirements of form and by the composer's instinct. There are four well-known works in sonata form (Beethoven's *Eroica* and sonata op. 26, Chopin's sonata in B minor, and this quartet) whose final movements seem to run counter to the mood created by the foregoing movements, and invite a good deal of comment. Let it be admitted that Tchaikovsky chose to write his finale in the major mode, yet without making it too loud or boisterously gay, so as to provide relief after the gloom and melancholy of the first and third movements.

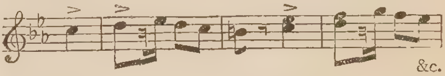
After eight introductory bars appears the principal subject—

Ex. 41.



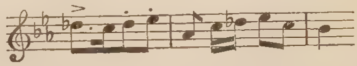
the boldness of which finds an echo in the first secondary theme:

Ex. 42.



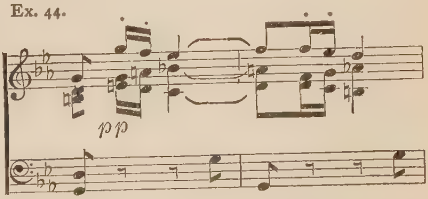
This has a pastoral touch, and is Ukrainian in character. The bridge is:

Ex. 43.



It might likewise originate in Little Russian folk-tune. After the main subject has reappeared and been worked out, a new subject is introduced—

Ex. 44.



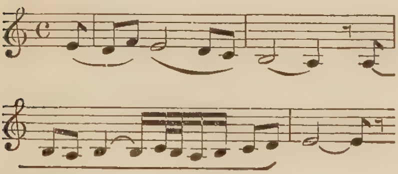
bringing with it a livelier mood. This is heightened until the principal theme reappears, after which further working-out takes place. Eight bars before the coda (quasi andante) there is a reminiscence of the mournful impressions which inspired the previous movements. But the coda itself is brisk and lively.

THE PIANO TRIO, 'A la mémoire d'un grand artiste,' is, nowadays, the most popular in Russia of Tchaikovsky's chamber works. This is partly due to the co-operation in its performance of the eminent pianist, Siloti, a pupil and friend of Tchaikovsky.

Here Tchaikovsky has dealt with a twofold problem. Apart from meeting all the usual requirements of chamber style, and the particular requirements of a work inscribed to the memory of a dear friend who was a peerless artist, he wished to write a piano part that would be a worthy tribute to the memory of so great a pianist as Rubinstein, and yet fall into place in the ensemble. These ends were splendidly achieved. The trio is in two divisions, the second being a theme and variations, the last of which constitutes a finale. The manuscript bears the inscription, 'Roma, Gennaio, 1882'. The first performance took place in private, on March 2, 1882 (the anniversary of N. Rubinstein's death), at the Moscow Conservatorium, the players being S. Taneiev (piano), Gřimali (violin), and Fitzenhagen ('cello). After this performance, the composer revised the work. Later, he cut away a big slice of the finale; and it is customary to omit the fugue which constitutes the eighth variation.

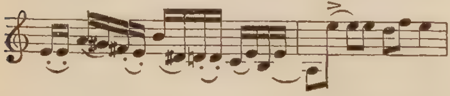
The first movement (pezzo elegiaco) is in sonata form. The first subject—

Ex. 45.



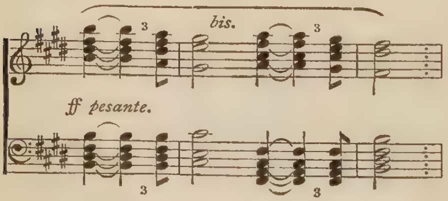
which is announced by the 'cello, then passes to the violin, while the piano has a syncopated accompaniment, is instinct with melancholy, yet expresses a deep feeling of gratitude. Its first bar is used to round off the bridge theme (ben sostenuto il tempo):

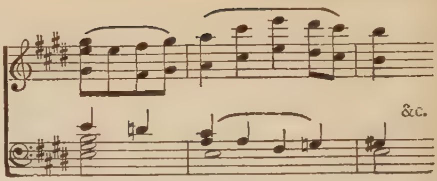
Ex. 46.



The second subject is altogether Russian in character, and arises like a song of triumph (allegro giusto):

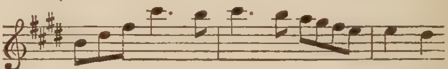
Ex. 47.





The working-out of this subject ends (in tempo, molto sostenuto) with a new motif, chiefly founded on the following melody—

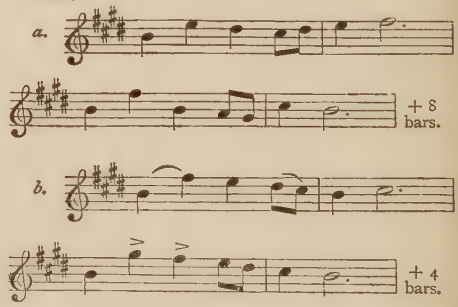
Ex. 48.



treated with great virtuosity and effectiveness. After further working-out, in which fragments of the first subject are used, the exposition is repeated (adagio con duolo e ben sostenuto). Accompanied by broad minor chords, and brief, expressive figures on the 'cello, the violin (on the G string) repeats the first subject, the 'cello taking it up afterwards. The bridge is then given out (moderato assai); the second subject follows (allegro giusto); and the conclusion is again founded on the theme of Ex. 48 (in tempo, molto sostenuto) and a new, beautiful variant of this theme. The coda is solemn and mournful. It contains the first subject in augmented values, ending with a unisono of violin and 'cello over heavy minor chords and a pedal point on the piano.

The beautiful theme of the second movement, comprising two periods, is given out by the piano:

Ex. 49.



It is altogether Russian in character. Its sway is ample (this is very suggestive of N. Rubinstein's own temperament), and it is well suited to the diversity of the variations devised by the composer. Modest Tchaikovsky, in his biography of his brother, tells us that in May 1873, after the performance of Ostrovsky's *Sniegurochka* with Tchaikovsky's music, a group of professors at the Moscow Conservatorium went for a country walk, in the course of which Nicholas Rubinstein provided a repast for the peasants. Being a great lover of genuine folk music and dances, he asked the peasants to sing and dance, which they did. Tchaikovsky never forgot this scene, and it was the memory of it that suggested, nearly nine years afterwards, the theme of this movement.

Var. I. The theme, without alteration, on the violin.

Var. II. Più mosso. The theme in 3/4 time, and in the character of a mazurka.

Var. III. Allegro moderato. One of the finest and most brilliant scherzandos; the violin and 'cello accompany in chords.

Var. IV. L'istesso tempo. Its character is that of a slow Russian dance. It deals with the second period of the theme, slightly modified.

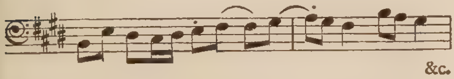
Var. V. L'istesso tempo. (C sharp major.) Pedal-point on violin and 'cello. The piano part, light and delicate, imitates the playing of an old-fashioned musical snuff-box. The C sharp in the 'cello leads up to

Var. VI. Tempo di valse. The theme, modified, is treated with supreme ingenuity and virtuosity.

Var. VII. Allegro moderato. The theme is broadly given out in chords by the piano, the other instruments accompanying in fanciful flights.

Var. VIII. A fine fugue on the following variant of the theme:

Ex. 50.



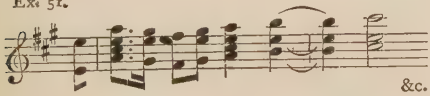
Var. IX. Andante flebile ma non tanto. A beautiful, wistful fantasia, rhapsodic in character.

Var. X. Tempo di mazurka. A lively piece of bravura in which (as in Var. III and VI) the composer seems to recall the brilliant playing of his departed friend.

Var. XI. Moderato. The theme is given out by the violin, the piano accompanying with chords in triplets. The piano then takes up the theme, giving it out with increasing intensity and solemnity. The variation subsides into quieter echoes of the theme.

Variazione finale e coda (with cut as mentioned previously). This begins with an introduction in which this new, energetic theme appears—

Ex. 51.

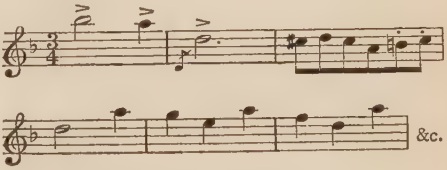


heralding a broad treatment of the main theme. Both themes are successively repeated; then other fragments of the bridge in the first movement, leading up to a powerful tutti. Then, in slower tempo, begins a solemn, elegiac rhapsody in which the first subject of the first movement reappears, like a funeral chant. It subsides gradually, and is followed by a short coda (lugubre) in which the elegiac first subject appears on the strings over the slow rhythm of a funeral march on the piano—a worthy ending to this beautiful, highly suggestive work.

The last (and the feeblest) of Tchaikovsky's chamber works is the *Souvenir de Florence, Sextuor pour instruments à cordes.* During the first half of the year 1890, Tchaikovsky, at Florence, composed his opera *The Queen of Spades.* After returning to Moscow, during the latter part of the year, he wrote this sextet in memory of his days of inspiration in Florence (where he had completed the rough draft of his opera in forty-four days). It was first performed in November 1890, and partly re-written in Dec. 1891–Jan. 1892. While composing it, Tchaikovsky quite rightly acknowledged that he was not writing according to his true nature; he felt impeded by lack of ideas and by the novelty of the form. 'To use six individual yet similar instruments is incredibly difficult,' he added. And indeed, the combination of two violins, two violas, and two 'cellos proved rather unwieldy. Tchaikovsky was but moderately familiar with the Italian type of melody and chamber style; hence, he often entrusts the main interest to one instrument only, the other five accompanying.

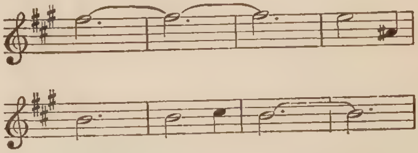
In the first movement, a rondo, the first violin gives out the main subject (refrain)—

Ex. 52.



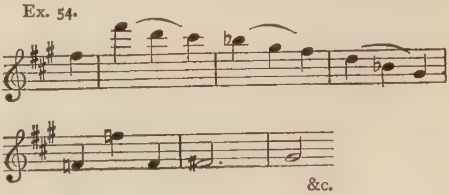
and also the first episodic theme—

Ex. 53.



whose character is that of a serenade. Its development includes no actual working-out, but leads up to the second episodic theme—

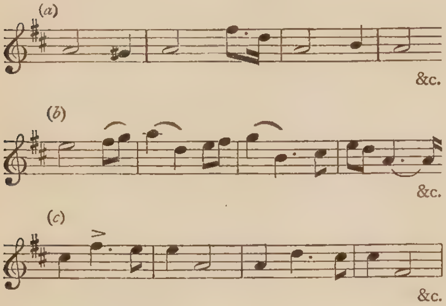
Ex. 54.



which is dealt with for some time and is followed by a repeat of the refrain. The two episodic themes reappear successively; the first is used for working-out purposes; and the movement ends with a brisk coda.

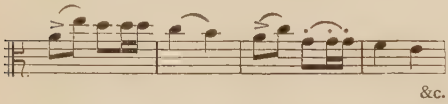
The second movement is an andante in ternary form, whose theme is in three periods:

Ex. 55.



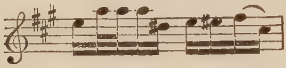
The third movement is in Lied form[1] with trio. Its tuneful subject is first given out by the first viola:

Ex. 56.



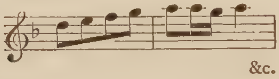
The trio (p. 36) is a humorous tutti on the following motif:

Ex. 57.



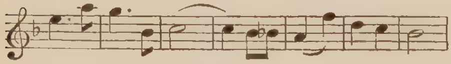
The fourth movement is in sonata form so far as the tonal plan is concerned, but without working-out. The first subject is:

Ex. 58.



the second is:

Ex. 59.



In all likelihood, folk tunes and rhythms which Tchaikovsky heard in Italy were used in this work. The composer, however, has not enlightened us on this point. N. FINDEISEN.

[The elegiac tendencies of Tchaikovsky's music are nowhere more evident than in his chamber works, the saddest of which is the quartet in E flat minor, op. 30. The atmosphere in the muted andante funebre (Ex. 35), with its suggestion of muffled drums, is charged with emotions so painful that one hesitates before playing it. There is heartbreak in every bar. It is not the grief of a normal man in the presence of death; it harbours none of the consolatory elements one finds, for instance, in Schubert's famous 'Death and the maiden' movement; the andante funebre is the language of blank despair.

The In Memoriam A minor trio is less painful. Objective elements are introduced to depict the more joyous moments of Nicholas Rubinstein's life, his love for Chopin, his sympathies with the dances and the songs of the Russian peasants, his freedom in general from academic pedantry. All combine to inspire the audience with cheerful thoughts, but at the close the subjective mood of the composer reappears and the trio ends in tears. It has proved a wonderful addition to the repertory.

The intrinsic beauty of the romantic andante cantabile in Tchaikovsky's D major quartet, op. 11, has been obscured by the treatment it has received. Torn from its setting, it has been 'arranged' for various combinations of instruments and played to death in restaurants and cinemas. The finale is less familiar. This singular movement has always appeared to me to be couched in the language of parody. It contains some masterly contrapuntal writing, but the themes are naïve in the extreme, and the passages deliberately deprived of dignity. A lively party of manikins may be imagined disporting themselves with frantic gestures, but suddenly checked by some sinister happening. One of them dies, and is buried by his comrades. There is a burlesque funeral march and a burlesque Amen. Then the little wretches scamper off with cries of mockery to resume their gambols. In this finale Tchaikovsky appears in the for him unusual rôle of 'a man of infinite jest'. EDITOR.]

TCHEREPNIN, (1) NICOLAS NICOLAIEVITCH, b. 1873, Russian composer, pupil of Rimsky-Korsakov.

Quartet, str, a mi op. 11 Bessel, 1902.
Six quartets, 4 horns Jurgenson, 1910.

Tcherepnin is mainly a writer of symphonic and lyric music, and best known by his ballets and songs. His compositions show taste, feeling, and flexibility, both in outlook and technique. He was influenced at first by Rimsky-Korsakov and Tchaikovsky; later—and to a lesser degree—by modern French music. His one important chamber work is the string quartet, which is in four movements, the structure being entirely traditional.

I. Allegro moderato, with a short introduction. The two subjects of this movement are characteristic, expressive, and well contrasted; and the working-out does them full justice.

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[1] See Foreword, art. BEETHOVEN.

II. Scherzo, in C major, with an intermezzo in A flat major, andante.

III. Adagio in F major, in which two subjects appear—the second more or less reminiscent of the subject of the intermezzo.

IV. Finale, in A major, founded, like the opening movement, on two strongly contrasted subjects. M. D. Calvocoressi.

[Having taken part myself in the above quartet on several occasions, I may record my own impression that it is pleasantly derivative, less from other composers than from Tcherepnin's own extensive experience as a writer of ballet music. The two slow movements—for the intermezzo (andantino), like the trio to the scherzo in Schubert's C major quintet, is really a slow movement—are romantically conceived, and give to quartet players of eclectic taste a style of music which is both unusual and acceptable.

In the other movements the themes are clear cut, the finale being more scholastic, and at the same time more orchestral in character, than the rest. Editor.]

(2) **Alexander Nicolaievitch**, b. 1899, Russian pianist, son of the above, pupil of his father, Liadov, and Gédalge.

1st quartet, str	op. 36	Schott.
2nd ,, ,,		Durand.
Trio, pf, v, vc	,, 34	,,
Sonata, pf, v, F		,,
1st sonata, pf, vc		,,
2nd ,, ,, ,,	,, 30	U.E.
3rd ,, ,, ,,		,,

Alexander Tcherepnin is a versatile and industrious composer, whose music is pleasing, skilfully written, and of somewhat eclectic tendencies. His chief chamber works are the violin sonata and the piano trio in three movements. His *Concerto da Camera* for flute, solo violin, and chamber orchestra, op. 33, was awarded the first prize at the Schott competition in 1925. M. D. Calvocoressi.

[The first quartet is entitled 'Love's offering of St. Theresa to the Infant Jesus'. It contains good part-writing.]

TELEMANN, Georg Philipp, 1681–1767, famous German composer.

Principal modern republications:

Suite, pf (obbl), 2 v, vla, vc, bass	(A. Schering) Kahnt, 1904.
Suite, pf, 2 v, vla, vc (published for first time)	(A. Schering) Kahnt, 1906.
Trio-sonata, pf (fig. bass), 2 v, vc (ad lib), e mi	(A. Moffat, Trio-Sonaten 3). Simrock, 1902.
Trio-sonata, pf (fig. bass), 2 v, vc (ad lib), E flat	(H. Riemann, Coll. Mus. 14) B. & H., 1903.
Concerto, pf, 4 v (G)	Raabe & Plothow, 1920.
Quartet (*Tafelmusik* 1733, III, No. 2), cembalo, v, fl, vc, e mi	(Max Seiffert, Coll. Mus.) B. & H.
Trio (*Tafelmusik* 1733, II, No. 4), cembalo, fl, ob, vc, e mi	(Max Seiffert, Coll. Mus.) B. & H.

Besides the above, there are a number of Telemann's works republished in the *D.D.T.*, vols. 61–2, edited by Max Seiffert (B. & H.).

Telemann was accounted one of the great composers of his day. He had no regular musical education, yet contrived to acquire a complete technical mastery of all forms of composition. His style was largely influenced by the works of Lully, which he studied carefully. As a contrapuntist his skill was so great that Handel said of him that he could write a work in eight parts as easily as any one else could write a letter. Like Schubert, he produced so much that he could not remember what he had written. Schumann quoted a saying of his that 'a proper composer should be able to set a placard to music'. This facility was not accompanied by originality, but some of his works are excellent, notably the trio-sonata in E flat. Telemann wrote the poems for some of his vocal works, and engraved several of his compositions himself. For his original publications *v. Q.-L.* Editor.

TELLEFSEN, Thomas Dyke Acland, 1823–1874, Norwegian composer.

Trio, pf, v, vc, B flat	op. 31	Costallat.
Sonata, pf, v, G	,, 19	,,
Sonata, pf, vc, E flat	,, 18	,,

All the above were originally published by Richault.

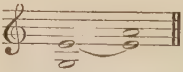
Strange to say Tellefsen, a pupil and friend of Chopin, was not, as his Christian names would seem to indicate, of British descent. His music is tinged with Norwegian folk-colour.

TEMPERAMENT.

The experienced performer of chamber music is little exercised by the question of temperament. Long practice on a stringed and bowed instrument will have taught each individual player to modify his intonation to produce the most consonant results when occupied in the production of polyphonic music. With an ear always on the alert for either sudden or prepared changes of key, and with an acquired sense of tonality that instinctively gauges the amount of modification necessary to produce the best results, the player employs just intonation or a system of equal temperament, according to circumstances. And these circumstances are often the methods employed by his colleagues. A singer who is accompanied on an instrument tuned by equal temperament will adapt himself to that temperament quite unconsciously, or, at best, subconsciously.

This being so, the necessity for every performer of chamber music to be thoroughly conversant with the mathematical *minutiae* of the subject as propounded by Helmholtz and his followers becomes lessened. It is evident, however, that complete ignorance of the matter is undesirable. Every artist worthy of the name should know what he does and why he does it, and emphatically should know how he intends to dispose of the Syntonic Comma and why the necessity for such disposal arises. It is not within the scope of this work to enlarge upon the purely physical aspect of the subject; but the attention of the reader—who will probably be the player also—is directed to a sidelight upon his art that is, in its effects, of the greatest importance. On proper temperament depends not only the apparent consonance of the music produced, but also the very colour and sonority of it. The matter is sufficiently complicated, for it deals with a subject that prevents music from ever becoming an exact science of figures, at least so long as the existing Western musical scale is used. For supposing that each member of a string quartet has, by practice and experience, accustomed himself to the temperament necessary in the composition to be performed, and has adapted his own intonation to that of the other players, the whole system will of necessity have to be remodelled as soon as an instrument with a tempered scale is included in the ensemble. There are so many methods of hiding this unhappy Comma that one may be tempted to suggest that the whole subject be taken from the hands of the scientist and left to the individual handling of the artist, whose ear and key-sense should be sufficient to produce a tempered intonation that would be acceptable to the most acute ear that has been trained to receive with equanimity the compromise that the physical phenomenon in question renders inevitable. And it may be conceded that the vast majority of performers do so produce their music. This is not to be deplored too deeply, for so long as the player is fully conscious of the necessity of tempering the intervals he produces with his partners to make a set of consonances that do not offend the ear, the absence of a more extended knowledge of the mathematical formulae used by tuners and physicists may be excused him.

The question, however, raises some very interesting problems. In its simplest aspect it may be seen easily in the following pair of stops on the violin:



It will be found—the G string having been tuned as a perfect fifth to the D string, and the D a perfect fifth to the A—that if the E has been stopped to produce dead true intonation with the open G string, the fourth E–A will be found to be out of tune, and vice versa. Obviously the finger will temper the intervals produced by adopting a position of compromise which splits the error and gives half to each. Equally obviously every player in ensemble music will consciously or subconsciously temper the intervals in chords that would cover three strings if they were played upon one instrument. When such chords are played *divisi* it must be clear that a certain indefinable sympathy and understanding will have to exist among members of the ensemble —or not even approximately consonant results can be hoped for. Another point which arises in a consideration of this subject is the question as to whether any two players tune their instruments identically. To make for greater ease in the temperament, the strings, as experience shows, are frequently tuned to intervals that are by no means perfect fifths. One often finds a violinist tuning his G string a shade flat as compared with the D string, or the E string a trifle sharp when compared with the A string, and so on. The majority of such players, if questioned, would probably say either that they did not know they were so tempering their tuning, or that they were conscious of it but did it, not because they knew why, but because they found that improved intonation followed. This deliberate mistuning of the strings has neither scientific sanction nor, as will be seen later, practical reasons to justify it. Nevertheless, when playing solo with pianoforte accompaniment, the practice certainly does produce more uniformly consonant effects. The probable reason for the comparatively good results attending such tempered tuning is that the players using it have become accustomed to its requirements, and use the finger-temperament necessary. When we consider that it is possible for the four members of a string quartet to temper their accordance in four different ways, it becomes more miraculous than ever that their intonation is so true as it is. Every player of chamber music must be aware of the phenomenon. How often do various modulations lead to a unison in the four parts—a unison that on account of the various methods of temperament used by the four players is anything but a beatless one. Or again, how often does an enharmonic change fail to be brought off smoothly and, to the bulk of the audience, unnoticeably? Often enough; and in every case the culprit is the unfortunate Syntonic Comma. Into the mathematical details of the ratios in the relative number of vibrations necessary to produce true and beatless intervals, we cannot go at this place; but the monumental work of Helmholtz (*Die Lehre von den Tonempfindungen*, 1863) is easily accessible, and the translation by A. J. Ellis (*On the Sensations of Tone*, 1875 and 1885) is available for this purpose.

When an instrument tuned by equal

temperament—such as the pianoforte—is added to the string ensemble the matter becomes more complicated, especially when the strings of the bowed instruments have been tuned with their fifths more true than the particular fifths concerned can be on the keyboard instrument. Most violinists playing sonatas with the pianoforte must have come across this phenomenon very clearly demonstrated when they have had to play, say, a G-major chord using the open G and D strings, to a pianoforte accompaniment which employed these notes differently tempered. Of course, where there is merely the intonation of one stringed instrument to be adjusted to the tuning of the keyboard instrument, the difficulty is not very great. Nature has decided that the compromise of temperament must be made, and the sensible performer trains first his own ear and then that of his auditor to accept without demur the approximate scale which results. It is a curious state of affairs—and in some respects an unsettling one—to consider that the science of harmony can produce only a very limited proportion of true concords, and that even in the most beautifully performed music almost everything is beautifully out of tune. Now, if the production of a tolerably acceptable intonation considerably exercises the mind and aural powers of a single string player when performing to the accompaniment of a pianoforte, how much more complicated does the matter become when three or four players, each with his own individuality and method of temperament, essay to perform in company with a keyboard instrument. It must be clear therefore that the player of chamber music must possess, not only a sufficient technique and a pleasing tone-production, but also an indescribable power of mind that enables him to keep in his mental ear not only the tonality of a piece of music, but the whole fabric of the composition including all its modulations and changes. Only by the existence of such a power can we explain the acceptable results obtained, for no one can be expected to believe that temperament is resorted to, as it were, from hand to mouth; that it is forced into the scheme when no other means of saving the tonality of the composition are available; that it is not employed at all when not absolutely necessary. Nothing could be more erroneous. The use of temperament, by the musically-endowed performer, is actually continuous. The ear of the true musician is so trained to compromise that without conscious effort he modifies his intonation so that even in a short scale-passage his aural mentality, so to speak, is not so much concerned with the absolute accuracy of intermediate or passing notes (all of which he tempers slightly) as with the *justesse* of the fifth or octave at which he may be aiming. This continuous tempering proves better than anything else the wonderful adaptability of the human mind; for while it has been trained to take delight in consonances brought about by the simultaneous vibration of bodies having a regularly proportionate rate of movement, it can nevertheless be brought to accept with pleasure an approximation of this ideal when it realizes that with all man's science an octave cannot be made to contain twelve just semitones. Helmholtz puts the free agency of the performer into a nutshell when he says:

> 'The modern school of violin-playing, from the time of Spohr onwards, aims essentially at the production of an equally tempered intonation . . . The only exception allowed being in passages in double-stopping, where the notes have to be stopped rather differently than they are when they are played singly. But the exception decides the matter. In double-stops the individual player considers himself responsible for the consonance of the intervals, and it lies entirely in his own hands to make this good or bad. . . . It must, however, be plain that if the individual players feel themselves called upon to distinguish between the different values of the notes in the various consonances, there can be no reason for the retention of the evil Thirds of the Pythagorean series of Fifths in quartet-playing. Polyphonic chords, when played by a quartet, often sound very unpleasant—even when each member of the quartet is a perfectly good solo performer; and, on the other hand, when quartets are produced by highly cultivated ensemble players, it is impossible to discern any false harmonies. It seems to me that the only reason for these results is that experienced violinists with a delicately developed sense of harmony, know just how to stop the notes they require to be heard, and therefore do not submit to the rules of an imperfect system.'

Helmholtz was not speaking merely as a physicist, or even as an attentive listener to ensemble music. He was well acquainted with Joachim, and together these two great men made many experiments in conscious and subconscious tempering. The fact that the true artist tempers quite naturally when playing music accompanied by others is proved by the circumstance that Joachim produced scale-passages containing just intervals when playing unaccompanied, and not tempered ones. Accompanied by the pianoforte or the other members of the string quartet the case was very different—as, of course, it had to be if the ears of musical audiences were not to be offended. When playing polyphonic music on the solo instrument (i.e. chord-wise) even Joachim was compelled to use a tempered scale. The conclusion that we must come to, therefore, is that the sensitive musical ear will demand just intonation whenever this is possible without the dissonance caused by the beats of accompanying parts, but will tolerate without much discomfort equal temperament when necessity arises.

Concerning the tuning of the stringed instruments, a volume could be written. Reduced to the barest summary the state of affairs is as follows. The difference between the perfect fifths in which the violin and its relatives are tuned and the tempered intervals of the same denomination is quite appreciable. But since the instruments cannot be retuned to suit all the chords as they are required, the player must resort to tempering. Practice has taught us that, as a general rule, such notes as are to form consonances with the open string above them must be stopped slightly sharper than those which are to harmonize nicely with the open string below them. As an example, the B on the A string of the violin, to harmonize with the open E string must be stopped sharper than would be the case were it to form a consonance with the open D string. And the amount of sharpening it would require, in the first position on the violin at any rate, covers a distance of about three millimetres of the string-length—a deviation in the finger's position that otherwise would be quite sufficient to produce distinctly bad intonation. It is thus easy to see that a note perfectly in tune when played in conjunction with one accompanying voice, may be quite out of tune when the accompanying note is changed. The finger stopping such a note would have to be shifted slightly to produce continued, even if only approximate, consonance. It is the continuous variation in the finger's position when playing the same note in different keys and contexts that forms the theme of this article, and urged Otakar Ševčík to add to his monumental works on violin-technics by writing his opus 11, *School of Intonation on an Harmonic Basis*. But although, as we have seen, it is more convenient to tune the instrument in perfect fifths and make all necessary adjustments of intonation by the fingers, the fact remains that if this be done, the open strings need not necessarily be quite in tune with an instrument tuned by equal temperament. Rules can hardly be laid down for the tuning of the instrument any more than for the subtle modification of the tempering in polyphonic music by means of the finger-position. Both must be left to the instinct of the performer, guided by his experience, his innate sense of key, and the nature of the instrument with which he is called upon to combine. By attending carefully to the details of this important subject the chamber-music player can produce an intonation which, while it does no violence to the ear, also improves the quality and even the colour of the tone. It must be remembered that although intervals produced in just intonation, by reason of the perfect ratios existing between the vibrational numbers of the notes making these intervals, give the most sonorous and musically satisfying results, other intervals, to compensate, will have to be tolerated whose great divergence from consonance will produce beats sufficient to impair seriously the tonal colour and quality. Jeffrey Pulver.

[The reader is referred to Adolfo Betti's interesting remarks, contained in *Violin Mastery*, on the tempering of the individual pitch of each instrument in the string quartet. (*v.* Bibliography.) Editor.]

TEMPI.

One reads with amazement of the low standard of technique reached by the average instrumentalist a hundred or so years ago. Schubert's symphony in C, for instance, was rejected as unplayable; now young students leave their colleges already full-fledged technicians. This is to the good, but not *all* to the good. Extreme facility of execution leads, unfortunately, to the frequent adoption in the playing of chamber music of a tempo so rapid that the true musical value of a passage is obscured. I would concede some licence in movements of the perpetuum mobile order, in which speed may be condoned, even welcomed when the music is of the Mendelssohn school. But difficult, complex, unfamiliar chamber works suffer much from the needlessly quick speed at which the allegro movements are taken. The notes being less clearly articulated, the impression produced is one of incessant struggle, detracting very much from the pleasure of the listener. This is not only injurious to the reputation of the composer, but also prejudicial to the acquisition by young artists of a pure chamber music style.

Minuets are notoriously played too fast. It is said of Haydn that he sent for the three Moralts from Vienna to teach Londoners the time in which his minuets should be played. He considered they were spoiled by excessive speed.

Very rarely, one meets with artists or composers who go to the opposite extreme, Brahms among the number. A story was told by Ludwig Straus of how Joachim (about to lead the sextet, op. 18 from MS.) asked Brahms to indicate the speed, and how after Brahms had hummed a bar or two and they had started playing, Joachim stopped and said, 'Nonsense! it goes much quicker', and Brahms said, 'Yes, you are right.'

Franz Kneisel told me that during a stay at Ischl, whilst his party was practising the Brahms A minor quartet, he was careful to adopt for the quasi menuetto an excessively slow tempo, as the master was listening on the floor above, but suddenly there was a thundering at the door and his voice was heard shouting, 'Zu rasch, meine Herren, zu rasch!' (Too quick, gentlemen, too quick!).

Although the best-hearted of men, Brahms had a notoriously sharp tongue. On one occasion, being asked by a performer how he liked the tempo at which they had taken a movement in one of his quartets, he replied with a wicked look: 'Very much—especially yours!'

Of metronomic indications it may be said that though the clues which a composer gives by this means cannot be disregarded, tempo is a matter which depends still more on the temperament of the performer. No such clues are found in the quartets of Haydn and Beethoven, and Alberto Bachmann is to be congratulated on his boldness in coming forward (in his *Encyclopedia of the Violin*) with what he considers to be the 'approximate rational tempi' of each movement of each quartet. At the same time I find myself in sympathy with Wagner when he wrote:[1] 'Going back to S. Bach we find the tempo scarcely indicated at all, which in a truly musical sense is the most correct. Bach told himself something like this: whoever does not understand my theme and figuration, does not divine their character and expression, what will it profit him to be given an Italian sign of tempo?' Editor.

TENOR VIOLIN. *v.* art. Taneiev, S. I.

TERESTCHENKO, Nikolaus.

Sonata, pf, vc, a mi op. 31 Jurgenson, 1902.

TERNI, E., contemporary Italian composer.

Quartet, str, atonal Pizzi, *c.* 1925.

TERSCHAK, Adolf, 1832–1901, Hungarian flute virtuoso.

	op.	
Trio, pf, fl, vc, A	22	J. Schuberth & Co., 1860.
Sonata, pf, fl (or v), A	168	Schott, 1880.
Sonata, pf, fl (or v), F	175	,, 1881.
Two duets, pf, fl (or v)	85	Cranz, 1867.

and a large number of duets, 2 fl.

Terschak was a composer of considerable melodic skill, but he lacked range in his harmonies and had very pronounced mannerisms. The following concertante works deserve mention here: two sonatas, opp. 168 and 175—the latter is the better work—and two duets, op. 85, all for flute and piano; and a very 'fluty' trio, op. 22. He also wrote several sets of duets (chiefly instructive) for two flutes, opp. 69 (Kistner), 70 (Schott), 82 (Cranz), 131*a* (B. & H.), and a couple of songs with florid flute obbligatos. H. M. Fitzgibbon.

TERTIS, Lionel, b. 1876, virtuoso violist.

It is a remarkable feature in this artist's career that, being in earlier student days a pianist, he took to the viola in his eighteenth year, played much chamber music with various performing organizations, and then appeared on the concert platform as a soloist with brilliant success. He aims at establishing the viola as a solo instrument side by side with the violin, and has reinforced the scanty repertory of his instrument by arranging for it much violin music, including Bach's Chaconne, and J. B. McEwen's poetic sonata for piano and violin in F minor; also Dohnányi's in C sharp minor, which he has recorded (Columbia).

Lionel Tertis has inspired several British composers to write for his instrument, among them B. J. Dale, Arnold Bax, York Bowen, and W. H. Bell. Dale's suite is perhaps the finest original work yet written for viola. Editor.

TESSARINI, Carlo, 1690 – *c.* 1762, famous Italian violinist.

Modern republication:

Trio-sonata, pf (fig. bass), 2 v, vc (ad lib), G, (A. Moffat, Trio-Sonaten 19), Simrock, 1910.

Original publications include—

Il Maestro e Discepolo da camera, 6 duets, 2 v, op. 2. Urbino, Mainardi, 1734.

Tessarini was probably a pupil of Corelli. He was one of the Italian masters to whom the three-movement sonata is due, and also the first movement in true ternary sonata-form. Lists of his works are to be found in *Riemann* and *Fétis*. They include a quartet entitled *Récréations (h)armoniques à 4 parties avec le divertissement de la chasse* (Paris).

M. Drake-Brockman.

The duets mentioned above, which have a sub-title *Divertimenti da Camera*, contain some excellent part-writing. There are three short movements in each, the last being a canon in the unison, of which only one part is given, the entry for the second violin being indicated by rests at the beginning.

E. van der Straeten.

TETTERODE, L. Adrian van, b. 1858, Dutch composer.

Fantasiestücke, pf, v, vc op. 27 Van der Meer & van Boosmalen (Amst.), 1901.

THALBERG, Sigismund, 1812–1871, pianist of distinction.

Trio, pf, v, vc, A op. 69 Hofmeister, 1853.

A justly celebrated virtuoso, who enjoyed in his day great popularity, but an uninteresting composer.

THEATRE, Chamber Music and the.

The world blindly worships success and withholds admiration from noble experiment if it eventuates in disappointing results. Such an experiment was made by Lena Ashwell (Lady Simson), the famous actress, who, in 1920, offered to her audiences in Kingsway Theatre (in lieu of the usual listless performances of light music by an orchestra of players well aware that their efforts are regarded as a cloak for conversation between the acts) a brief selection of chamber music, of a kind unknown to many of the audience, and played by first-rate artists. When the curtain rose for the first time at the beginning of the evening, it revealed on the stage, seated before music-stands, four

[1] Transl. W. Ashton Ellis.

string players, who performed a movement from a quartet as prelude to the first act, then other movements as interludes between the acts which followed. For chamber-music lovers, this was a development exciting the hope that here was a new means of popularizing the art with a sceptical public that regards such music, known to some of us as full of sap and vitality, as dry and uninteresting. I was one of those who entertained this hope, and Stanley Hawley, Miss Ashwell's adviser and a musical philanthropist whose career of usefulness was cut short by early death, was another. The experiment had a splendid send-off, some of the best chamber-music artists then resident in London taking part in a number of the performances under the leadership of Mr. Philip Cathie. Mr. Cathie retains confidence in what may be called the educational possibilities of the scheme, as will be seen from the following extract from a letter he has written me in reply to my suggestion that the experiment was not entirely successful.

'So far from not being successful, my recollection is that we were very successful indeed. People used to stay on to listen intently to the music, and I am afraid that the encores we sometimes got made us a nuisance to the timing of the play, &c. The further objection which arose, that we spoiled the atmosphere of, and the interest in the play itself, is hardly justifiable. The reason for saying this will transpire. There is nothing wrong with the heart of the general public as to whatever is really beautiful, if one can only pierce the thick screen there is to get through to reach it.

'This is a country of traditions (many of them very bad ones), and for a long while there has been a tradition that music in the theatre fulfils the same purpose as music at a circus—viz., to enliven and warm up the atmosphere. So far so good. That would be a foundation to build on. But unfortunately sections of the audience carry it further and talk at the top of their voices, meaning no offence whatever. It is simple tradition that *that* is what the music is *for*—and habit.

'Now this could be scotched and killed stone dead in three weeks by an organized press campaign. For these very people just love the music when they do listen. It was indeed one of the reasons for our success at the Kingsway. There was quite a number of articles in the press about Miss Ashwell's experiment (daring it was called). We were starred as the Kingsway Quartet (myself, Horace Fellowes, Lionel Tertis, and Jacques Renard), whereby the public realized that something good, and "extra" was being offered them.

'We did not strain them with lengthy quartets of the severely classic order, but gave them a movement or two from one work—and similarly from another—and so on. Certain of these invariably drew encores—notably I remember the Tchaikovsky D major, the Dvořák *Nigger*, and the Glazounov *Noveletten*. And later in the evening, the first movement of the Dvořák piano quintet was always a great favourite.

'That these encores were sometimes a hindrance to the smooth working of the play I will admit; that we probably spoiled the bar business I will also admit; but that we spoiled the play I will never admit.

'As to my views, generally speaking, certain of them have revealed themselves in what I have said. But I should like to add the following:

'The whole thing in a theatre is the play. Everything else is there, not on its own account, but to help the play—music included. Music in the theatre is of enormous importance—much more important to the play itself than is often recognized. Thus, all the music should have some either direct or indirect bearing on the play and its atmosphere. In all the many plays for which I have composed music I have tried to carry out this idea, not merely in the incidental, but also in the interval music, by dint of building up the same motifs into serious pieces, and thus, whilst entertaining, also carrying on the golden thread of the play. And, whilst conducting, I have had the pleasure and satisfaction of seeing and hearing it do its work for the play, even though one-third of the audience has only heard it subconsciously.

'From this it follows that to many plays, chamber music would be utterly out of place. On the other hand, to social comedies, and such plays, it would be just the right thing in the right place; and its success would not hinder but help the play itself.

'To get it listened to would be quite simple, by (1) managers and actors encouraging it and providing nothing but the best; (2) the whole press writing on the subject for a period, hammering it into the public that they are missing a pleasure which is being provided for them; (3) three to five minutes interval after each fall of the curtain for conversation and refreshment; (4) when possible (this is not always possible, because of darkened scenes in the play, making it essential that the orchestra should be covered in) the musicians should be raised up into full view of the public—and of course be wearing evening dress, &c.

'In conclusion, I make no doubt that in the future the things I have tried to do will be carried out, so that a play and its music will be one and inseparable. And though one may not be able to turn a failure into a winner, yet music may always contribute to help many a doubtful play over the border line to success.

'And I conclude by repeating, that chamber music —raised up and featured, and of course properly chosen—would be the very thing for many plays.'

With Mr. Cathie's views I am entirely in sympathy, but years have elapsed without any signs that the scheme has made headway in the theatrical world, and I fear that this *divided allegiance* is not attainable even by the cultured few among audiences. Miss Ashwell received more than one letter from the front asking that the music should 'not be so good', as the strain of listening to the play and to the music was too great. Speaking frankly, I sometimes feel that way myself, though I also feel that homage is due to those who made what was, I repeat, a noble experiment.

At the Little Theatre, Adelphi, Strand, an inconclusive experiment of a similar kind was made with piano trios played in an ante-room of the theatre. EDITOR.

THERN, KARL, 1817–1886, Hungarian composer.

Trio, 2 v, vla, d mi op. 60 Kahnt, 1882.

Thern was a popular composer, chiefly of Lieder. This appears to be his only chamber work.

THIBAUD, Jacques, b. 1880, famous French violinist, best known as a soloist. He makes, however, occasional appearances as a Trio player, with his brothers Joseph and Frank, also with Cortot and Casals; he was heard at the London 'Pops' in the later days. In an interview with the writer of the book *Violin Mastery* (Frederick A. Stokes Co., New York), he spoke in eloquent terms of the pleasure of private playing.

'There is', he said, 'nothing that is so enjoyable for the true artist as ensemble playing with his peers. Solo playing seems quite unimportant beside it.

'I recall the most perfect and beautiful of all my musical memories, a string quartet and quintet (with piano) session in Paris, in my own home, where we played four of the loveliest chamber music works ever written in the following combination: Beethoven's 7th quartet (Ysaÿe, Vo. I, myself, Vo. II, Kreisler, viola—he plays it remarkably well—and Casals, 'cello); and the Mozart G major quartet (myself, Vo. I, Kreisler, Vo. II, Ysaÿe, viola and Casals, 'cello). Then we telephoned to Pugno, who came over and joined us and, after an excellent dinner, we played the César Franck piano quintet. It was the most enjoyable musical day of my life. A concert-manager offered us a fortune to play in this combination—just two concerts in every capital in Europe.' Editor.

THIELE, Richard (Eugen Felix R.), 1847–1903.

Three quartets in comic style	opp. 27, 39, 45	Kühling & G., 1879 (1st two), 1881.

THIERIOT, Ferdinand, 1838–1919, German composer, pupil of Brahms and Rheinberger.

	op.	
Octet, 4 v, 2 vla, 2 vc, C	78	Simrock, 1903.
Octet, 2 v, vla, vc, cb, cl, horn, fag, B flat	62	Peters, 1893.
Two quartets, str, A, C	83, 93	,, 1905, 1912.
Quartet, fl, v, vla, vc, G	84	,, 1905.
Quintet, pf, 2 v, vla, vc, D	20	Siegel, 1869 and 1894.
Quintet, pf, ob, cl, horn, fag, a mi	80	Simrock, 1903.
Quartet, pf, v, vla, vc, e mi	9	Cranz, 1863.
Quartet, pf, v, vla, vc, E flat	30	R. & E., 1875.
Trio, pf, v, vc, f mi	14	Siegel, 1868.
,, ,, ,, ,, B flat	45	Peters, 1892.
,, ,, ,, ,, E	47	Eulenburg, 1890.
,, ,, ,, ,, e mi	90	Peters, 1909.
Sonata, pf, v, e mi	24	Siegel, 1874.
,, ,, ,, A	58	Peters, 1892.
,, pf, vc, B flat	15	Siegel, 1868.

and some smaller works (*vide Altmann*).

THIESSEN, Karl, b. 1867, German composer.

Suite in old style, pf, v, D	op. 43	Zimmermann, 1922.

THIMAN, Eric H., English composer.

Folk-song suite, str. quartet	Augener, 1928.

The folk-tunes are *The Crystal Spring*, *The Cuckoo*, *I will give my love an apple*, and *The Poacher*, on which the four movements are respectively based, each being preceded by a short introduction. This suite, which contains some ingenious contrapuntal writing with humorous touches, is not difficult and should appeal to amateurs.

THIRION, Louis, b. 1879, pupil of Guy Ropartz.

Quartet, str, E	op. 10	Eschig (Demets).
Trio, pf, v, vc, a mi	,, 11	Hamelle, 1912.
Sonata, pf, v, c mi	,, 14	Durand, 1912.
Sonata, pf, vc, D	,, 16	,, 1913.

All the above works show the hand of the born musician, full of ideas, whose robust thought and sane and powerful impressions give rise to a very rich musical idiom with extremely interesting and skilful contrapuntal writing.

The string quartet, though an early work, shows exceptional maturity of technique.

The Trio has an impetuous first movement with a caressing second subject. The scherzo is a curious mixture of 4/16 and 5/16, the trio, in 7/4, with its flexible melody in canon between violin and 'cello, being most happily conceived. The slow movement is full of expressive warmth, the finale joyous and animated.

The Violin Sonata has three movements: the first, animé avec feu, full of passionate feeling, very Schumannesque (but Schumann up to date); the second, très lent, deeply emotional, with a very original 12/16 movement, serving as scherzo, and a vigorous finale.

The 'Cello Sonata opens with an introduction, assez lent, where piano and 'cello are in opposition with themes of different types; this leads into the animé, the movement ending with a return of the assez lent. The second movement, très lent, is a lament, accompanied, with poignant effect, by the tolling of a funeral knell on the piano.

The finale opens with a slow introduction which gradually quickens to gai et animé, with a bold and vigorous rhythm. It concludes on a note of profound tranquillity.

Educated in the soundest traditions, Louis Thirion possesses a strongly marked individuality, and, far removed from the warping influence of artistic cliques, he is quietly creating high-class works of art.

Adolphe Piriou.

THOMAS, Ambroise (Charles Louis Ambroise). 1811–1896, French operatic composer.

Quintet, 2 v, 2 vla, vc		Richault.
Quartet, str, G	op. 1	Hofmeister.
Trio, pf, v, vc, d mi	„ 3	Richault.

Works published by the extinct firm of Richault may sometimes be obtained from Costallat, who bought up their stock.

The above are early works, composed during Thomas's stay in Italy after winning the Prix de Rome. Schumann (*Gesammelte Schriften*) writes of his trio: 'It is not heavy, not light, not classic, not romantic, not deep, not sickly, but always euphonious and in some places rich in fine melodies; for instance, in the soft principal one of the first movement, which, however, in the major soon loses its charm and becomes common—such a difference is sometimes created by a major or minor third.' Editor.

THOMAS, David Vaughan, b. 1873, Welsh composer, poet, and critic.

Saith o Ganeuon, voice, harp, str	Snell.
Stafell Gynddylan, baritone voice, harp, v, vc	„

Saith o Ganeuon consists of seven songs on Welsh poems in the Cywydd metre, the third being a free development of penillion singing (*v. infra*). The poem of *Stafell Gynddylan* is taken from the Myfyrian Archaiology of Wales.

Other chamber works published to date include a vocal quartet on words in the Cywydd metre with harp and strings (Snell). Much of his music is Welsh in source and inspiration. His choice of medium, in his chamber music, is a modern development of medieval Welsh folk tradition. He uses the harp, not for decorative effect, but as a foundation for his musical structure in traditional bardic style.

He rarely employs traditional melodies but his melodic line and rhythms are inspired and moulded by the characteristics of Welsh speech rhythm and poetic metres, notably the metres of medieval writers. He eschews the metric forms of nineteenth- and twentieth-century verse, forms more or less derivative from English sources. In this he is an innovator in Welsh music, wrestling with problems similar to those which attracted Wolf and Debussy.

An interesting musical form is his adaptation and free development of the old Welsh art form designed originally for penillion singing with harp. In early days strict rules governed the practice of this art, which was, in essence, to supply a vocal counterpoint above a repeated melody on the harp. Dorothy Davies.

THOMAS, Kurt, b. 1904, German composer.

Quartet, str, f mi	op. 5	B. & H.
Trio, pf, v, vc, d mi	„ 3	„
Sonata, pf, v, e mi	„ 2	„
„ pf, vc, d mi	„ 7	„
„ pf, fl, a mi	„ 11	„

Thomas is, so far, not a follower of the extreme radical contemporary school, but rather strives to continue the line Brahms-Reger. He is considered one of the most talented musicians of the youngest generation in Germany. Though his choral compositions are his most remarkable and original works, yet his chamber music also deserves attention. Hugo Leichtentritt.

[Of Thomas's op. 5, the *Dresdener Anzeiger* writes that 'life and passion stream through this quartet'. The same work is analysed by Dr. Altmann in his *Handbuch*.]

THOMASSIN, Désiré, b. 1858, Austrian composer.

Trio, pf, v, vc, D	op. 62	B. & H., 1909.
Sonata, pf, v, e mi	„ 72	„ 1908.
„ pf, vc, c mi	„ 76	„ 1910.

Thomassin as a composer is by no means appreciated at his full value. His violin sonata is written in sound, musicianly style, and contains some really lovely melody. I strongly recommend it to sonata players. Editor.

THOMÉ, Francis Lucien Joseph, 1850–1909, French composer.

Trio, pf, v, vc, A	op. 121	Hamelle, 1910.
Sonata, pf, v, d mi		„ *c.* 1900.
„ „ „ E flat		„ 1900.

Thomé is a composer who is known to amateur pianists and violinists by his drawing-room pieces. But he has written a number of more ambitious works in the larger forms.

THUILLE, Ludwig, 1861–1907, Tyrolese composer, pupil of Rheinberger.

Sextet, pf, fl, ob, cl, horn, fag, B flat	op. 6	B. & H., 1889.
Quintet, pf, 2 v, vla, vc, E flat	„ 20	Kistner, 1901.
Sonata, pf, v, d mi	„ 1	R. Forberg, 1880.
„ „ „ e mi	„ 30	Süddeutsch. Musik-V., 1904.
„ pf, vc, d mi	„ 22	„ „ 1902.

Thuille is best known as a composer of dramatic music, but his chamber music also deserves recognition. It may be divided into two periods, (1) classic, and (2) romantic. In the first period he shows himself principally as a gifted master of form, who follows his models, Beethoven, Schumann, and Mendelssohn, with a technical skill much to be appreciated. In this period he reproduces reflected, rather than experienced feelings, and strives obstinately for an individual mode of expression. Invention still flows sparsely; thematic material and motifs are not very original; and the contents are materially subordinated to form.

Bordering on both periods stands his sextet, a valuable addition to the literature of wind instruments, which, after the death of Beethoven, had been much neglected. It combines beauty of sound and depth of feeling (the latter especially noticeable in the larghetto) with formal smoothness, and very fine effects are obtained by due consideration of the nature of the instruments. The scherzo is replaced by a charming gavotte in which the composer shows himself in his most amiable mood.

In the second period the voice of a master is heard, of a mature artist who has gone through the school of life, and, while wrestling with fate, has found himself and chosen his own language. Form and contents harmonize. The qualities of this period find fullest expression in the second quintet, op. 20, and in the 'cello sonata. The contrasts are here strongly worked out; gloomy moods and the remembrance of past sorrows predominate. The character of these compositions is austerely masculine, and a resemblance to Pfitzner may be observed.

In his chamber music Thuille shows himself as a constantly struggling, by no means self-satisfied musician, who gradually develops from a master of form to a master of expression. He attempted, not without success, to pave the way for formal innovations, and to broaden the possibilities of expression by harmonic differentiation, and by frequent use of non-chordal tones. Had not his development come to a sudden end by his early death, Thuille would certainly have formed a school.

Rudolf Felber.

THUNDER STICK. An instrument somewhat of the type of the 'bull-roarer' or the Australian churinga, used in initiation ceremonies by South-western American Indians. It produces a whirring noise when swung, a crescendo with rise of pitch being obtained by increase of speed. It appears in a work entitled *Ensemble* for string quintet (2 'cellos), and three thunder sticks, by Henry Cowell (Breitkopf Publications, Inc., New York).

The scoring for the thunder sticks is done by means of zigzag lines on an ordinary music stave.

They continue to play throughout the first movement, improvising their parts. The second movement, prestissimo, is for ordinary string quartet; the third, adagio, for 'cello and thunder stick soli; the finale for the string quintet alone.

Editor.

THÜRINGER, Josi, German composer.

Suite, pf, v	Leop. Schroeder, 1907.

TICCIATI, Francesco, b. 1893, Italian pianist resident in London, originally a pupil of Respighi, and composer of many chamber works of conspicuous merit as yet unpublished. He is a member of the Trio Léon Goossens (oboe), Fransella (fl.), and himself (pf), for which combination he has composed several pieces of poetic nature, and one trio (in D minor, op. 17) in full sonata form.

Editor.

TIDEBÖHL, Otto von, b. 1863, Russian violinist.

Suite, pf, v, a mi	op. 9	H. Schröders.

TIESSEN, Heinz, b. 1887, Prussian composer.

Quintet, str	op. 32	U.E.
Duo, pf, v	,, 35	,,

The massive duo for violin and piano was performed at the International Music Festival in Siena (1928). It has moments of beauty and the difficult finale carries one away by the sheer violence of its torrential runs. It seemed welcome after a long, somewhat contrasted slow movement, to which the stately close of the very short Praeludium serves as a solemn and impressive introduction.

L. Dunton Green (in the *Chesterian*).

TILLMETZ, Rudolf, 1847–1915, Bavarian flautist.

Nocturno, Alpenreigen and Rondoletto	op. 17	Merseburger, 1890.

Tillmetz was a chamber musician and composer, and gave regular performances of chamber music for wind instruments with Franz Strauss and Reichenbacher.

TINTORER Y SEGURA, Pedro, 1814–1891, Spanish composer, lived and worked in Lyons.

Three piano quartets (Richault, Paris), piano trio, string quartet (Gerard, Paris).

TKALTCHITCH, Youro, b. 1877, Croatian 'cellist, pupil of F. Hellmesberger.

Quartet, str, D	op. 1	Senart, 1922.
Little quartet, str		Hamelle, 1908.

and some smaller works, pf, vc (Senart).

Tkaltchitch settled in France, and became a member first of the Lejeune, then of the Legouix Quartet; later he took up the career of a virtuoso, and is now professor at the Belgrade School of Music. The quartet, which is in four short movements, all of which are charming, may be recommended to amateurs.

TOCH, Ernst, b. 1887, Austrian composer.

Quartet str, D flat	op. 18	Weinberger.
,, ,, C	,, 26	Tischer & Jagenberg.
Quartet (on the name B—a—s—s), str	,, 28	,, ,,
Quartet, str	,, 34	Schott.
Serenade, 2 v, vla	,, 25	Tischer & Jagenberg.
,, 3 v, G	,, 20	Weinberger.

and some duets, 2 v, op. 17 (Pabst).

Also two divertimenti, v, vc; v, vla (Schott). One of these last, op. 37, no. 1, in four movements, is a prize work.

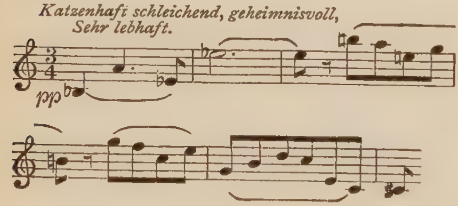
Toch is a composer who has latterly become prominent. His earlier works, up to op. 25, follow the traditional lines of the Brahms epoch, and still earlier classical models. The duos, op. 17, are cleverly written instructive pieces for beginners, the second violin playing exclusively on open strings, leaving all the melodic development to the first violin, which has a very effective part of moderate difficulty.

The serenades, opp. 20, 25, are also instructive; they contain well-written ensemble music, precise in form, with agreeable melody and clean polyphony, and are modelled on the style of Beethoven's string trios. The string quartet, op. 18, is much more ambitious. Its brilliancy, its melodic and rhythmical character, remind one of Tchaikovsky.

The String Quartet, op. 26, inaugurates a new epoch in Toch's art. The score proves intimate acquaintance with Beethoven's last quartets, a close affinity to Richard Strauss's agitated and colouristic manner, and a most remarkable virtuosity in writing for the strings. At the same time there is unusual expressive power of individual character, which becomes manifest most clearly in the fine adagio with its powerful and impressive climaxes.

The String Quartet, op. 28, makes use of the name 'Bass' much in the same manner as Schumann employs the name 'Asch' in his *Carnaval*, all four movements having themes based on the same notes—B a s s (B flat, A, E flat, E flat), or B as s (B flat, A flat, E flat). Though, in such circumstances, the intellectual side predominates, nevertheless brilliancy is not absent, and there are many strange, striking, and original sound-effects. The rapid third movement, for instance, fully realizes its superscription, which directs the music to move mysteriously, with stealthy cat-like steps.

Ex. 1.

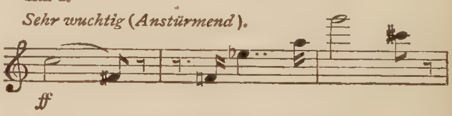


The String Quartet, op. 34, is the logical continuation of opp. 26 and 28. In the meantime, Toch has acquired mastery of the new technique of the most advanced contemporary music, in harmony, polytonality, and compound rhythms. This op. 34 is one of the most serious and valuable contributions to musical art produced in our age. Here again it is the adagio, in a passionate declamatory style, which is the crown of the whole quartet. In his recent works Toch dispenses with marks of time, and writes in free rhythms with frequently changing measures.

The two divertimenti, op. 37, are written in a style approaching Hindemith's manner. Rhythmical energy and strange combinations of rhythm are their most striking characteristics. These duos require very accomplished players. They continue Toch's earlier duos and trios on a more advanced and modern plane. Hugo Leichtentritt.

[Of the string quartet op. 34 Alfred Rosenzweig gives the following analysis: This work, performed for the first time at Donaueschingen in 1924, reveals how fully Toch's art, rooted in the classical sphere, corresponds to the fundamental purpose of our day, which many years ago Ferrucio Busoni prophetically described as that of neo-classicism. Clarity and plasticity of the movements, conciseness of the formal and melodic architecture simultaneously with the greatest freedom in development reach here an unexpected completeness. The string quartet, op. 34, must be regarded as representative not only of Toch's creative work but, beyond that, of all contemporary chamber work. The powerful, aggressive principal theme

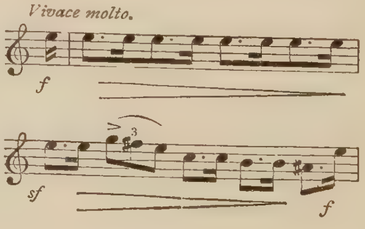
Ex. 2.



is met by two separately developed second subjects (at figures 5 and 6 of the score), and at 12 there follows a passage corresponding to the epilogue in the exposition of sonata form. To this is joined the broad-flung curve of the development section which begins with the first of the second subjects at the fifth bar after 19, and passes into a pseudo-recapitulation at 30. Then the movement passes, after a parenthetic reference to the first of the second subjects and the epilogue, into a brief coda. The apparently unsurpassable intensity of expression of the beginning is not only maintained during the continuation of the movement, but is even increased. As distinct from the very free scherzo, which is given the second place, the adagio and finale are constructed similarly to the first movement, a succession and intersection of great curves, held together and articulated by elements of sonata form. A short survey of the character and construction of the three following movements will complete the description of the work:

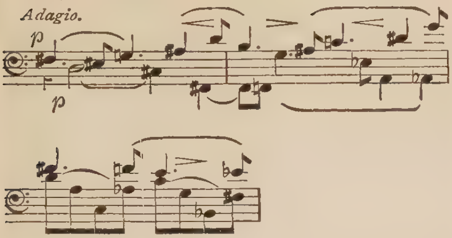
Second movement. Vivace molto in the character of a wildly impulsive scherzo. Principal theme:

Ex. 3.



Third movement, adagio. Principal theme:

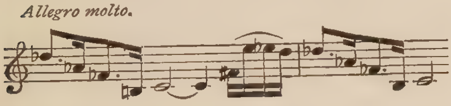
Ex. 4.



Formal construction: sonata-like articulation. Second subject at figure 5. Pseudo-recapitulation at 10. Second appearance of the subsidiary subject one bar before 16.

Fourth movement. Allegro molto resembling the first movement in its impetus and intensity. Principal theme:

Ex. 5.



Formal construction: sonata-like articulation, even more accentuated here than in the preceding movements. Second subject at figures 7 and 8. Recapitulation at 11.]

TOESCHI, Carlo Giuseppe, 1724–1788, Italian violinist, pupil of Stamitz.

Modern republications:

Quintet, fl, v, vla, vc, bass, F, op. 3, no. 6 (H. Riemann), *D.T.B.*, vol. 27, B. & H., 1914.

Quartet, fl, v, vla, vc, G, op. 1, no. 4 (H. Riemann), *D.T.B.*, vol. 27, B. & H., 1914.

Trio, pf, with str. or wind, G, no. 4 (H. Riemann), *D.T.B.*, vol. 28, B. & H., 1915.

Toeschi (real name Tosca della Castellamonte) was in the court chapel at Mannheim, and was one of the Mannheim school, but his works are not of the same artistic value as those of his teacher, Stamitz. His brother Giov. Battista (d. 1800), also a chamber composer, was with him at Mannheim. For works *vide Fétis*.

TOMASCHEK, Johann Wenzel, 1774–1850, Bohemian composer.

Quartet, pf, v, vla, vc, E flat	op. 22	B. & H.
Trio, pf, v, vc	,, 7	,, ,,

Tomaschek began life as a law-student, but his musical education was thorough. He enjoyed the friendship of Beethoven, to whose improvisations he was a frequent listener. Dr. Franz Gehring writes (in *Grove*): 'It is unfortunate, for his fame, that his works were contemporaneous with Beethoven's, but they exercised a material influence on such an artist as Robert Schumann.' Editor.

TOMASINI, Luigi (Aloysius), 1741–1808, distinguished Italian violinist.

Tomasini was a member of Prince Esterhazy's band under Haydn, and later of Prince Paul Anton's household in Eisenstadt. He was afterwards leader and director of the chamber music. His quartet playing must have been superb for Haydn to have written him: 'Nobody plays my quartets so much to my satisfaction as you do.' (*Grove.*)

Several of his violin duets have been republished (*v. Altmann*).

His son, Luigi, was also a violinist in Haydn's band. Editor.

TOMBELLE, Fernand de la, 1854–1928, French composer.

Quartet, str, E flat	op. 36	Costallat.
Suite, 3 vc, d mi	without op. no.	Senart, 1921.
Quartet, pf, v, vla, vc, e mi	op. 24	Costallat.
Trio, pf, v, vc, a mi	,, 35	,,
Sonata, pf, v, d mi	,, 40	,,
,, pf, vc, d mi	without op. no.	,,

Tombelle was a pupil of Guilmant and Dubois at the Conservatoire, winning, among other prizes, the 'Prix Chartier'. For thirteen years he was assistant organist at the Madeleine, and from 1900 onwards a professor at the Schola Cantorum, holding also the post of Officer of Public Instruction. His chamber works formed but a small part of his musical output, which was considerable and embraced almost all forms of composition, his choral scenes and songs being his most successful works both as regards content and reputation. Editor.

TOMMASINI, Vincenzo, b. 1879, Italian composer, pupil of Max Bruch.

	Composed	
Quartet, str, F	—	Hamelle, 1912.
Sonata, pf, v	1917	,,

Tommasini's work is particularly important because it sums up the whole of the movement which has given to Italy a characteristic school of instrumental music. Like his contemporaries, Respighi, Pizzetti, Malipiero, and the present writer, he had to wage war against the persistent and exclusive devotion of the Italians to operatic music, which, having accomplished the destruction of the native instrumental tradition, violently opposed every attempt to revive a non-operatic style.

While the pioneers of the revival, chief among whom were Martucci and Sgambati, did not advance beyond an imitation of the forms and fashions of German romanticism, Tommasini and his contemporaries of the new generation were bent on finding an essentially Italian mode of expression, and laboured to realize this aim. Before achieving their end, however, these young composers had to reckon with the prevalent musical thought of the time, and, in fact, the new style was born in an atmosphere of thoroughly assimilated German romanticism. This can be plainly seen in the early works of the group, which are designed in the ample forms of the period, and included the last phases of the classic and the birth of the romantic style, in which the sonata is still rather a scholastic progression along a well-trodden road than the free and natural development of an idea. This first manner produced a number of significant works, but did not endure for long.

The best of the young composers, of whom Tommasini was one, soon abandoned it for modes of expression more in keeping with modern life and thought. The creative vitality of the native school is shown by the fact that it did not succumb to the Slavonic and impressionistic influences which were rife at this time, but forthwith embarked on that process of stylistic clarification which is still in progress and has already become the distinguishing characteristic of the Italian instrumental style.

In this movement Tommasini played a considerable part. His first compositions were based on classic examples; he was next influenced to some extent by the French impressionists, but eventually freed himself from their sway, and his latest works are typically Italian in style and character. This nationalism is perceptible even in the earlier ones, and is especially manifested in certain features common to all modern Italian music, chief of which are (1) a scheme of construction so absolutely one with the fundamental idea as to appear its logical and inevitable development; (2) a harmony which arises from the free movement of parts; (3) musical ideas which tend to be contained within a melodic line. These three characteristics are almost invariably found in Tommasini's compositions, especially the more recent of them.

The Violin Sonata is very complex in character. It is in three movements, and opens moderato with a tranquil theme, the developments of which are broadly treated and alternate between the instruments. The composition grows more and more intricate, and moves restlessly through contrapuntal passages and combinations of rhythms until it reaches an interval of sudden calm, which is the signal for the entry of the second subject. This also has room for an ample working-out before it leads the music back into the atmosphere of the opening bars, where it ends in tranquillity.

In the adagio a broad melody is first heard above a triplet figure, and then glides on through a series of varying rhythms, to end at last in the pure line with which it opened. In the finale, after a dramatic introduction given to the piano, the motifs are tossed to and fro between the two instruments, the whole movement, with its lively and persistent rhythm, being conceived in the true spirit of a scherzo. After a few moments of comparative calm, the music resumes its impetuous course, but eventually closes in a serene and placid mood.

Of Tommasini's works in general, it may be said that they embody and typify in a very significant manner the spirit of modern Italian instrumental music, and, together with those of his younger Italian contemporaries, are tokens of a sure and well-established conquest which must lead in the future to further and even more important developments. A. Casella.

[Tommasini's second string quartet was performed at the International Music Festival in Siena (1928). It revealed itself as a fundamentally unoriginal work, the influence of Franck, both in its harmony and construction, being obvious throughout. It wanders smoothly along, without much apparent object, discords being introduced here and there which give the impression of having been inserted in order to cast a false air of 'modernity' over the work. A somewhat disappointing composition.]

TONE. I. Personality and Tone.

(*a*) *Stringed Instruments.*

It is, I think, peculiar to the performers upon the stringed and bowed instruments that they cannot hide their identity. There is a subtle quality which defies definition and which distinguishes every player—a particular quality of tone which seems to be inseparable from the player who produces it. There are, of course, immense differences between a Stradivari violin and a poor battered specimen of unknown origin, and between any good old Italian instrument and a crude modern factory-made example. Yet if any good violinist played upon a specimen of each of these four categories, he would produce a personal quality of tone that would be similar, however unlike each other the instruments producing that tone may be. They will not all possess the same carrying power or the same richness of colour; but the identity of the player will always be recognizable, whatever the instrument he may be using. If Kreisler were playing unseen by his audience, first on a high-class instrument and then on a poor one, that audience would be able to discern a sameness of tone in each case. Now, whence comes this peculiarity? Whence comes this power to invest the tone with its creator's personality? There are probably a number of causes which conspire to bring about the final effect. The peculiar method of attacking a note with the bow, the individual methods of drawing out the tone, the species of finger-attack used, and the kind of vibrato employed, probably all combine to produce a tone which is the player's own. There can be no doubt that hardly two players place their fingers upon the strings in exactly the same manner;

there are certainly no two players who use the identical kind of vibrato. But all these things influence the character and personality of the tone. Every performer has been told by a listener who has unexpectedly been shown into his study that the visitor 'knew who was playing'. The case is in my mind of a player who was repeatedly informed by friends that, whatever instrument he may have been using, the tone produced was easily to be recognized as his own.

Let us now look at the question from another angle. Place the same instrument in the hands of different players, and the tone will vary with each performer. The peculiarity of the tone-quality, then, does not depend so much upon the instrument as upon the player. And hence we may be perfectly justified in speaking of the 'personality of tone'.

It is a pleasing idealism to attribute the personal character of a player's tone to his own character, and to call it a reflection of his own soul. But it is much to be feared that such an explanation of the phenomenon will not bear closer investigation. Whether we like it or not, we are forced to face a physical problem and can only hope to solve it by physical means. As I have said, the peculiar method of attacking the note with the bow may be the first factor. Compare the character of lines drawn by different artists. It will differ as much as the tone produced by different violinists; yet all the lines drawn by the same artist bear a striking family likeness to each other. An expert in black and white drawing will have no difficulty in identifying the artist responsible for a sketch by the very manner in which he has drawn his lines. The simile need not be carried any farther. On all points—on those of broadening and lightening, in colouring and shading, the work of the pictorial artist is as personal as that of the violinist. But here no other means than physical ones have been employed to produce that personality in the work. Just as no two human beings are alike, and just as we are all as dissimilar in our methods of work, so does the character of the tone we produce vary. But just as we persistently, each of us, use the same methods (peculiar to ourselves), so does the peculiar tone-quality of our own performance remain constant. Tone-quality is thus personal in the same sense that our technical accomplishments are personal; that is, both are produced by mechanical means. An artist may be studying a composition, and seeking to discover the means which produce the best and most artistically pleasing results, he may find one peculiar set of movements producing a certain tonal quality which he admires. He experiments again, using the identical methods of attack, and by doing so a few more times he will have fixed in his mind and in his hands the method of performing that particular phrase. Such habits, persisted in during the years of study, eventually produce a set of methods of production which in its turn produces that personal character of tone which to the investigator from outside is so elusive and so difficult of explanation. It should be no disappointment to the idealist to come to the conclusion that the violinist's most cherished asset is brought into existence by mere habit. Psychologists tell us that our own actual character is formed out of our daily habits.

The argument that a great and heaven-sent genius owes the personality of his tone-quality to his own innate powers of artistry falls to the ground in the light of facts. Every teacher has observed that the individuality of the tone develops with the growing technical facility of the student, and still more so with the increasing control over it that ripening experience brings with it. Certainly the beauty or otherwise of the tone quality is determined by the ease with which the student is satisfied with his results. Supposing that in the course of his experimental gropings after his ideal tone, he rejects the methods that produce unsatisfactory results, and persists in his studies until he has found the tone that pleases his ear and satisfies his artistic sense, then he will achieve a peculiar quality of tone that is all his own. Far too often does the adolescent artist stumble upon a beautiful tonal timbre and dismiss its memory with a regretful sigh over the supposed fortuity of the happening. By accident it may have been produced the first time, certainly; but it could be reproduced as often as desired, once the means employed to produce it the first time have been discovered and reapplied. By constantly watching for such flashes of beauty in tone, and endeavouring to repeat them, the player can develop a tone which will be as personal as his own character, just as the constant repetition of the countless little habits that are formed daily makes up his personality. JEFFREY PULVER.

(*b*) *Pianoforte and other instruments.*

Tone in musical rendering, as apart from the timbre of any class of instruments or the special qualities of any particular instrument, is a very important personal contribution of the performer to the performance. It may, curiously enough, be exquisitely beautiful in the playing of a person who has little technique and is not really very musical. Lately a girl of fifteen, who had the gift of producing a full and very beautiful tone from a moderately good violin, was given up in despair by her teacher, because she saw no more reason for playing E flat than for playing E natural in a scale passage in B flat major.

In a percussion instrument, like the piano, it is a little difficult to see how a blow, delivered with a certain strength by a 'check action' hammer, can vary according to the personality of the player. But there can be no doubt that it does so vary.

In the case of a stringed or wind instrument it is less difficult to account for any such variation, for the player causes, regulates, and continues the vibrations of the string, or column of air, by his direct action upon it. A case in point is the extraordinary difference in tone between a pianissimo on a violin produced by a short movement of the bow under light pressure, and the same degree of pianissimo produced by a long sweep of the bow under a pressure just not light enough to produce some definite harmonic of the note played. The Hungarian gipsies produce some of their most wonderful tone in this way, and it probably depends on the fact that they do not kill so many of the harmonics as other players do.

Whatever may be the action causing it, the quality of tone emitted by a vibrating body must depend on the presence of certain enriching harmonics, and on the absence of disturbing and jarring physical movements of the particular string, reed, or column of air; or, indeed, of the whole instrument. Helmholtz analysed the sounds of various instruments, and actually isolated the various superharmonics to which the characteristic timbre of each instrument is due. It would have been an interesting experiment to try to analyse the same note, say the high B flat, as played on the same clarinet by an amateur at his first lesson, and as played by a professional expert. In all probability there would be a marked difference in the harmonics sounded. The microscope would certainly reveal a considerable difference between the tracing made in recording the two very different sounds.

On a stringed instrument it seems obvious that the purest tone will be produced by the player who, by his personal manipulation of the bow, sets up all the vibrations which produce any required note in the characteristic timbre of the instrument, and those only.

On the piano it is equally obvious that no manipulation of the key can affect the quality of the tone after the hammer has once struck and recoiled from the string. The variations in tone quality produced by different players, playing with exactly the same measurable force on the same piano, must be a question of the way in which the key is struck, and that is in all probability, to some extent, a question of the way in which the hand leaves the key previously struck. Pedalling has no doubt also something to do with the tone quality of every note struck, as the sympathetic vibrations of other open strings must make a great difference. Indeed, piano builders have tried to produce a rich tone artificially by introducing extra strings, which the hammer did not strike, but which vibrated in sympathy.

Whatever the explanation may be, it remains an indisputable fact that the touch of a pianist, like the bowing of a violinist, is a matter of the (perhaps almost instinctive or unconscious) way in which the brain controls the fingers, not only in the force of impact, but in the whole phrasing of a passage and the dwelling on important notes, and all the other subtle nuances which raise musical performance from mere dexterity into the realm of poetic interpretation.

H. V. WHITEHOUSE.

II. BROADCASTING.

It is not possible, considering the general scope of this article, to go into any detailed explanations of the physical phenomena which are responsible for the varying qualities of reproduction of the various instruments, and therefore the matter will be confined to a catalogue of actual happenings.

Everything depends on the type of player, plus the quality of the instrument used.

With regard to violin reproduction, there is a distinct difference in tone quality in most cases between an up-bow and a down-bow, the former approximating more to a rather reedy tone, and the latter being in most cases much rounder, and sometimes, in the higher register, almost flute-like in quality. There is also a difference in quality between a steel E string and a gut E string, the former giving a more clear-cut tone than the latter. Wrapped strings are, generally speaking, more resonant.

The viola, to my mind, transmits most naturally of the whole of the string family. Its own peculiar tone quality is unmistakable, but with the viola we come up against the question of microphone blasting in the bass. Excessive sforzandi on the C string will produce microphone blasting at a given distance from the microphone where the reproduction of playing on the upper strings would be quite safe.

With regard to the 'cello, one must also exercise great care to avoid microphone blasting by too violent attack on the lower string. Finally, the double-bass must be handled with still greater care from the above point of view, and, unless the studio is large enough to permit of double-basses being placed at an adequate distance from the microphone, the performer must 'play down' consistently.

In the wood-wind family the principal difficulty lies in the varying results given by the different instruments, from the point of view of sheer modulation alone. In the case of the flute, and more particularly the piccolo, the general standard of modulation in the middle and upper registers is high. Owing to the tendency of the upper register of the flute and the piccolo to produce microphone blasting, these instruments must always be placed farther away from the microphone than any other members of the wood-wind family, but, luckily, balance is not difficult because of the good results already mentioned, in actual modulation. Whilst the characteristic tone-colour of the oboe is always unmistakable in reproduction, its modulation is not particularly large as compared with the flute, so that it should, generally speaking, be placed much nearer the microphone.

The clarinet is fairly normal in reproduction throughout, excepting in the extreme upper register, where any tendency to harshness on the part of the player tends to become exaggerated.

The bassoon registers fairly normally, and quite faithfully with regard to tone-colour. Its power of modulation, however, is not particularly large, so that one should not hesitate to bring it nearer to the microphone than, for example, one would bring the flute.

All brass instruments present a similar feature in microphone work, inasmuch as they invariably produce microphone blasting on a fortissimo passage unless placed far enough away from the microphone.

Of the whole family the horn, especially in solo work, makes the least impression, but in bringing this instrument nearer to the microphone to counteract this quality, one should always take into consideration the standard of the performer, as considerable trouble is produced on control by the 'gusty' school of horn playing. L. Stanton Jefferies.

TONI, Alceo, b. 1884, Italian composer.

2nd sonata, pf, v	Ricordi.

TORELLI, Giuseppe, d. 1708, Italian violinist and composer.

Modern republication:

Symphony (from *Concerti musicali*, 1698), pf, 2 v, vla, vc, e mi, op. 6 (A. Schering) C. F. Kahnt.

Torelli, who was a simple Concertmeister in the band of the Margrave of Brandenburg, published, according to Eitner, eight concerti for two, three, or four stringed instruments, and appears to have earned the reputation of being the initiator of the concerto grosso. Other fine things have been said of him—that he was the first writer of string duets (v, vc), and that he was the first to apply sonata form to concerted music. These statements must not be taken *au pied de la lettre*. Editor.

TOURNEMIRE, Charles, b. 1870, French organist.

Quartet, pf, v, vla, vc	op. 15	Noël (Paris), 1906.
Trio, pf, v, vc	,, 22	,, ,, ,,

A pupil but not an imitator of César Franck, whom he succeeded as organist of Ste.-Clotilde, Paris.

TOVEY, Donald Francis, b. 1875, Reid Professor of Music, Edinburgh, since 1914.

	opp.		
Two quartets, str, G, D	23, 24	Schott,	1913, 1914.
Air and var^{ns}, str. quartet, B flat	11	,,	1913.
Quintet, pf, 2 v, vla, vc, C	6	,,	1912.
Quartet, pf, v, vla, vc, e mi	op. 12	Schott,	1913.
Trio, pf, v, vc, b mi	1	,,	1910.
,, ,, ,, ,, D	27	,,	1913.
Trio (*style tragique*), pf, cl (or v), horn (or vc), c mi	8	,,	1906.
Trio, pf, v, cor angl (or vla), d mi	14	,,	1913.
Sonata, pf, vc, F	4	,,	1910.
Elegiac var^{ns}, pf, vc, c mi	25	,,	1910.
Sonata, pf, cl (or v, or vla), B flat	16	,,	1912.
Var^{ns}. on a theme by Gluck, fl, str. quartet, g mi		,,	

Tovey's chamber music is, with all its varieties of mood, remarkably homogeneous in style; the general mental outlook is the same from first to last, and the technical handling in op. 1 is already so firm that even in that respect there has been little scope for modifying developments. He is well known as a scholar of exceptionally wide and deep learning, and his music naturally bears what might be called an intellectual impress; there are never any even approximately loose ends in the workmanship, and when the more normal moods give place to fire and humour there is always the same notably spacious breadth of manner. Though the personal individuality is (except perhaps in a handful of early pages) quite unmistakable, the influence of the great German classics, particularly of Brahms and the later Beethoven, has always been powerful, but as a rule more in structural methods than in any specific features of melody or harmony. Among contemporary composers he comes, perhaps, in not a few respects nearer to Reger than to any of his own countrymen, though the texture of his work is considerably less thick.

The chamber music may be grouped in three sections, according to the types of medium employed: (1) strings alone; (2) piano and strings; (3) wind instruments with various accompaniments.

Works for Strings. The Air with variations is the earliest in date. In a somewhat modified form—Tovey has always been an indefatigable reviser of his work—it was produced by the Kruse Quartet at a St. James's Hall Popular Concert in December 1903. In many respects this is one of its composer's most characteristic works; the theme is finely organized, and the expressive molto adagio (the tenth of the eleven variations) is a typical example of a very congenial mood.

The G major quartet has a pomposo e galante first movement with a rather eighteenth century touch; it is on the whole less interesting, apart from the very delicate *Pastorale*, the bulk of which is a transcription of no. 8 of the *Balliol Dances* for piano duet.

The D major quartet is one of Tovey's longest works: an allegro con moto tranquillo that has much quiet beauty; a scherzo with a slower trio; an extended larghetto (very Beethovenish in its expressiveness); a *Berceuse* of slighter type; and finally a 'grave' introduction and a varied and vigorous fugue on four subjects, the fourth of which is a very palpable quotation of the traditional plain-chant intonation to the *Credo* of the Mass—the only borrowing of this kind in Tovey's chamber music.

Works for Piano and Strings. Of these the E minor quartet is perhaps the most typical; indeed, it might be taken, all things considered, as its composer's finest chamber work. There are only two movements: a broad and passionate allegro, and an extended set of slow variations (in the major key), many of which have great expressive power.

The C major quintet is earlier (first produced in its present version at one of its composer's own St. James's Hall concerts in November 1900, though dating in unrevised form from 1896), with all its four well contrasted movements developed in much detail.

Of the two trios, that in D major is the stronger and more mature work, but the B minor ('dedicated to Sir Hubert Parry as the first work of a grateful pupil') has much charm, especially in the first two movements, and is perhaps the best introduction for the inquiring student of Tovey's chamber music.

Of the two works for piano and 'cello, the sonata (consisting of an expressive slow movement with two livelyish neighbours) is the earlier: the *Elegiac Variations*, naturally more sombre in mood, are dedicated to the memory of the composer's friend, Robert Hausmann, the famous 'cellist of the Joachim Quartet.

Works for Piano and Wind. The trio for piano, clarinet, and horn is prominent in this group; it is specifically labelled 'style tragique', and all its three movements are mainly dark in tone, but the dark shades are very expressively tinted, and in general effect the work is one of Tovey's strongest.

The D minor trio for piano, violin, and English horn—again in three movements, of which the first has in some ways a marked touch of Haydn—is a great contrast in its general directness and cheerfulness of manner. The more varied and subtle clarinet sonata stands between the two trios. The set of five variations on an 'alla siciliana' theme of Gluck for flute and string quartet stands apart from the rest of Tovey's chamber music as owing its origin entirely to alien material; it was a favourite work with the late Louis Fleury, and is notable, apart from its finely-wrought technique, for its delicately varied and unusual colour-schemes. Ernest Walker.

[To his gifts as a composer and as a musician whose wide scholarship has won him European fame, he adds that of a deeply thoughtful and highly original interpreter of the piano parts in chamber music. He has played much with Joachim (one of his most enthusiastic admirers) and with other artists of distinction at the concerts of the leading London societies associated with chamber music, and at his own recitals. Editor.]

TRANSCRIPTION OF CHAMBER WORKS.

Ever since this branch of music came into vogue, transcriptions have been more or less in use, though of late they have fallen somewhat into disrepute—so far, at least, as public performances are concerned. Yet a short time ago Karl Klingler, leader of the well-known Quartet, took upon himself to arrange Vivaldi's sonata in A major (originally for violin with figured bass) and J. S. Bach's practically obsolete sonata for two flutes with figured bass as string quartets and played them in public; and this, despite the fact that there is admittedly a very adequate supply of excellent original string quartets. It may be remembered that August Wilhelmj arranged and published as a string quartet (in 1888) Schubert's duo for piano and violin, op. 162. Some years ago, too, Robert Hahn transcribed Schubert's divertimento for piano duet as an octet for piano with stringed and wind instruments. That the transcription had some success is shown by the many performances it received. Transcriptions of chamber music will never quite disappear, as they are indispensable for music in the home. How, for instance, would amateurs have convenient access to Bach's 6th Brandenburg concerto (originally written for two violas, two gambas, two 'cellos, and figured bass), had not Ernst Naumann—undoubtedly a thoroughly sound musician—conceived the happy thought of rearranging it for piano, two violas (or violin and viola), and 'cello?

This article will not deal with the numerous arrangements for piano duet, which for the most part give a good idea of the works themselves, although they cannot replace the individual tone of the stringed instruments. Something should be said, however, of the substitution of individual instruments for others.

For a long time it was quite customary to substitute a flute for the violin in sonatas for piano and violin or trios for piano, violin, and 'cello; the substitution was indeed sanctioned in the printed copy and, as a rule, no separate part was printed, the alterations necessary being marked in a distinctive manner in the original part. In the case of the older oboe or flute sonatas it is usually possible to substitute a violin without further ado, and with much the same effect, but this would be quite impossible in newer compositions, where the special quality of the flute and its technique are more carefully considered. In Paul

Juon's sonata for flute and piano, for instance, the most experienced violinist would suffer shipwreck if he embarked on the flute part. The violin is an inadequate substitute for the clarinet, but nevertheless both Mozart, in his trio with viola (K. 498), and Beethoven, in his trios, opp. 11 and 38, offer it as an alternative, the latter with some minor modifications. It is the same with Brahms's clarinet sonatas, his piano trio with clarinet, and the clarinet quintet, all of which have an alternative part for the viola, which he probably wrote himself. In the old editions of Mozart's clarinet quintet a similar alternative part is included, but the horn part in his quintet for horn and stringed instruments is transcribed for 'cello. Most editions of Beethoven's sonata for horn and piano, op. 17, contain an alternative 'cello part, but in many cases the part is given to a violin—which is no adequate substitute as regards tone; a viola would sound better. Brahms launched his trio for piano, violin, and horn with an alternative part for the 'cello, and followed this up later with a viola part. For home musicians it is undoubtedly essential that the parts written for transposing instruments in particular (such as the clarinet and the horn) should be available also for performance by stringed instruments, since the latter are much more played by amateurs than the former. Occasionally, however, one meets string parts arranged for wind instruments; the writer has in mind the transcription for flute of Mozart's eighteen violin sonatas.

The violin cannot be considered a satisfactory substitute in sonatas for piano and 'cello, even though Beethoven sanctioned this in all his 'cello sonatas, and possibly made the transcriptions himself. The Chopin, Grieg, and Mendelssohn sonatas also offer this alternative. Far more correct, though not of course completely satisfactory, is the substitution of the viola for the 'cello in duos and trios with piano. The writer has himself published alternative parts of this kind for sonatas and trios by Beethoven, Brahms, Mendelssohn, Schubert, and Schumann. On the other hand, the 'cello fails to replace the violin, as, for instance, in all the Beethoven and Mozart sonatas and even in some of Gade's, Schubert's, and Schumann's, and in the César Franck sonata.

Arrangements of operas for string quartet or quintet once enjoyed great popularity, and other arrangements were often met with in which the flute replaced the first violin. Such arrangements often give quite a good idea of the operas in question. Some very successful ones are those of *Figaro*, *The Magic Flute*, and *Don Giovanni*; but any attempt at reproducing recitatives and big finales have proved complete failures, as, for example, in Meyerbeer's *Huguenots* (essentially unsuited for string quartet) or Marschner's *Vampire*. There was naturally no question of real chamber music style about these operatic adaptations.

Transcriptions for string quartet of Mozart's and Beethoven's piano sonatas were also popular at one time. Beethoven, indeed, did not disdain to make a quartet out of his piano sonata in E major, op. 14, no. 1, transposing the whole a semitone higher. His mode of procedure was by no means mechanical; he gave all possible consideration to the individuality of the stringed instruments, and occasionally introduced little motifs and scraps of counterpoint. It is very instructive to compare the arrangement with the original, which is easily done with the writer's copy of the score—unique up to the present, as the piano score is written underneath. Beethoven also adapted his piano trio in C minor (op. 1, no. 3) as a string quintet (numbered as opus 104), retaining the original key and making no essential alterations. He himself is responsible for the transcription of the septet for piano, violin (or clarinet), and 'cello, though not for the string quintet arrangement. An unfinished arrangement of the string trio, op. 3, as a piano trio stops short at the beginning of the second movement. (Cf. Altmann's article in the *Zeitschrift für Musikwissenschaft*, 1920–1, vol. iii.)

It was probably Beethoven's pupil, Ferdinand Ries, who arranged the second symphony as a piano trio, and the serenade for string trio, op. 8, as a nocturne for viola and piano, op. 42. The composer certainly did not do the arrangements of his quartets, op. 18, for piano trio which were published with the wrong opus number (op. 60); or the also wrongly numbered piano trios (op. 61) which are transcriptions of the string trios op. 9; or the arrangement of the string trio, op. 3, as a sonata for piano and 'cello—which appeared in 1807 as op. 64; or the arrangement for string quintet of the sextet for string quartet and two horns (printed as op. 81 *b* but probably dating from the Bonn period), of which there exists a good early arrangement for piano trio.

Beethoven did, however, re-write his quintet for piano, oboe, clarinet, horn, and bassoon, op. 16, for piano, violin, viola, and 'cello, and in making this by no means easy experiment he had the precedent of Mozart's successful effort on similar lines with his quintet for piano and wind instruments. Later, Anton Rubinstein followed the same course with his quintet for piano, flute, clarinet, horn, and bassoon (1862).

Some interest attaches to Mozart's revival of his youthful string quintet in B flat (K. 46), dating from 1768. He transformed this work, twelve years later, into the serenade for two oboes, two clarinets, two basset horns, four French horns, two bassoons, and double bassoon (K. 361), adding three movements to the original four. But, reversing the process, he turned his serenade in C minor for two oboes, two clarinets, two horns, and two bassoons (K. 388), shortly after its appearance in 1782, into a string quintet for two violins, two violas, and 'cello (K. 406). But whereas these transcriptions involve no change in the number of bars, Beethoven considerably enlarged his octet for wind instruments (a youthful work of the Bonn period, published posthumously as op. 103 in 1834) when he came to re-write it for string quintet. This quintet, op. 4 (1797), may therefore be regarded as a new creation, though hitherto it has been practically ignored. (Since the writer first drew attention to it in 1903 in the first year of the journal *Die Musik*, p. 1097, Alfred Orel has dealt with it in the *Zeitschrift für Musikwissenschaft*, 3rd year, 1920–1.)

More recently, too, there have been numerous arrangements for violin and piano of the classical string trios, quartets, and quintets; in this connexion may be recalled Haydn's 7th and 8th sonatas for piano and violin, which are no other than his two superb string quartets, op. 77, in G and F major, transcribed with the omission of the minuets. But a weak feature in such arrangements has been the simplifying of the first violin part, for they are obviously intended for a less advanced violinist and a more competent pianist. On the other hand, such transcriptions serve to familiarize works that are inaccessible in their original form. Schumann's piano quintet in an arrangement for piano and violin is, however, a freak; Beethoven's septet for the same combination is equally strange.

Less usual are arrangements for piano trio. Beethoven led the way with the above-mentioned transcription of his septet, and there are arrangements for piano trio of Schubert's string quintet and octet and of both Brahms's sextets which are at least well done. On the other hand, the transcriptions of these and other of Brahms's chamber music works for piano duet, violin, and 'cello are almost atrocities. Mendelssohn's splendid octet for stringed instruments also exists in an arrangement for piano duet with string quartet.

Ferdinand David's arrangements, for teaching purposes, of the Haydn quartets for two violins need no apology, although they obviously offer no effective substitute for the original setting. Yet, even though it seems clear that with such an abundance of original matter any transcriptions are really superfluous, it cannot be denied that there is still a brisk demand for these arrangements which, under certain conditions, serve a useful purpose. Wilhelm Altmann.

[Lionel Tertis (*q.v.*), the eminent violist, has transcribed many classical works for viola, intended to supplement the limited repertory at present existing for that instrument, but has not as yet published them.

Some twenty arrangements for string quartet of antiquarian Hungarian music have been made by Joseph Bloch and others. Some of these inspired Bartók and Kodály with ideas. They can be obtained from E. W. Organ, Acock's Green, Birmingham.

An arrangement of another kind is Woollett's transcription of César Franck's piano work *Prelude, Aria, and Final* for piano, violin, and 'cello (Hamelle, 1900). It should be of great utility to all who love the master's work. (*v.* also article Arrangements.) Editor.]

TRAPP, Max, b. 1887, German composer, pupil of Juon and Dohnányi.

Quintet, pf, 2 v, vla, vc, c mi	op. 3	Steingräber, 1912.

Riemann mentions a number of chamber compositions.

TRAUT, P.

Sonata, pf, v	Pfister (Paris), 1901.

TRÉPARD, Émile, b. 1870, French composer.

Sonata, pf, v	Enoch, 1907.
,, pf, vc	Senart.

Trépard is mainly an operatic composer, the two sonatas forming the whole of his output in chamber music. The violin sonata follows the classic models.

The 'cello sonata is in three movements: a very expressive allegro, somewhat free in form despite its general classicism of structure; a finely inspired largo, with an unexpected and piquant middle section; and a lively finale, very original in form, and full of life. It is an interesting work, which shows the evolution of a musician of classical predilections towards an ideal more in keeping with contemporary ideas.

Adolphe Piriou.

TREW, Arthur.

Triolets, pf, v, vc	O.U.P.

These consist of two books of very musical and attractive little trios; the first book very easy, the second rather more advanced. They are a most useful addition to the list of ensemble music suitable for the junior classes in Musical Competitive Festivals.

Editha Knocker (in *The Dominant*).

TRICON, J., French composer.

Suite (septet) (*Songe d'une nuit d'été*), pf, sextet	Senart.

TRIEBEL, Bernh.

Quartet (*From the Portfolio of a Travelling Musician*), str	op. 22	C. F. Schmidt, 1890.

The work is in the form of a suite of seven pieces, which are fairly easy to play. It is eclectic, but not of the advanced school.

TRILL. *v.* Shake.

TRIOS FOR PIANO AND STRINGS.

Early in the seventeenth century, the great and wealthy families began to interest themselves in 'musica da camera', and to encourage at their private entertainments the performance of trios for clavier (or harpsichord), violin, and viola da gamba (the forerunner of the 'cello). Their patronage was of great value to composers of that time, since it freed them from anxiety and enabled them to devote themselves to their art.

It was customary in these early trios for the viola da gamba to double the bass part of the harpsichord, but with the coming of the pianoforte and 'cello, with their greater richness of tone, each could perform an independent part. The advance in the technique of the 'cello is especially noticeable in Mozart's miscellaneous chamber works.

Perhaps the influence on the development of chamber music of Johann Kuhnau (1667) was felt more than that of any other composer of his day; but Carl Philipp Emanuel Bach was undoubtedly, in this branch of music, a precursor of Joseph Haydn, the father of modern instrumental music. Haydn's trios were the models of those of Mozart and Beethoven, who built largely on the foundation laid by him.

Nowadays, when free expression in music—as in everything else—is a matter of course, it is difficult to realize that the element of humour in Haydn's compositions caused much discussion and shaking of heads among the highbrows of the period. They asked, 'How can good music possibly represent a dancing bear, a clock, or a surprise, as in certain of Haydn's symphonies?' Posterity has given the answer.

A problem which composers of piano trios have to face is that of keeping the balance between the instruments so that the piano does not drown the other two. The most successful writers of trios have been those whose guiding principle was 'share and share alike', and who were careful to give to each instrument an interesting part suited to its individual tone, range, and limitations. Perhaps Beethoven's trios—though so great—occasionally give too much to the piano. This was probably due to the startling development of the instrument itself during his time.

Mozart wrote thirty-five trios, in some of which the 'cello part assumed increasing importance. He left behind him a large school of imitators and followers, the majority of whom wrote melodious trios eminently suitable for the amateur family circle.

Beethoven had reached the age of twenty-five before he published the three piano trios styled by him op. 1. In his later trios the violin and 'cello parts are very transparent in the higher positions, and require perfect technique and intonation. He further made, as every one knows, an addition to the existing sonata form, which he called a 'scherzo'. Some of Beethoven's trios are suggested by incidents in his life, notably the slow movement of the *Ghost* trio in D major (op. 90), which was inspired by the reading of Hamlet. It is said, too, that the abrupt change from grave to gay that takes place in the andante cantabile leading to allegro and presto in the trio in B flat, op. 97, expresses the composer's despondency over his threatened deafness, and a sudden resolve to banish the terrible prospect from his mind.

Franz Schubert was the last but one of the great classical writers of piano trios (the last being Brahms). Schubert left only two trios of importance, both of great length, and rich in melodic invention. His device of placing the violin and 'cello passages in the most grateful parts of the instruments, with the piano part often written above and below them, is peculiarly effective and happy. The strings are thus left unhampered, and free to sound with the utmost clarity.

After Schubert, the composers of the romantic school adopted a still freer form, and gave to each of the three instruments greater brilliance. Schumann's three trios, though very fine, are written somewhat low for the violin, and are not really well balanced with the piano and 'cello. His most popular trio is the first in D minor, the fascinating scherzo of which has been compared with the crowing of a cock. Schumann's last trio (in G minor) is the most poetic of the three, and contains a wonderful slow movement. Strange to say, his Phantasiestücke are undeservedly neglected.

Mendelssohn wrote two trios, the scherzos of which are pure gems of beauty and effective part-writing. Then there is Volkmann's dramatically conceived trio in B flat minor, which in a sense was the precursor of Tchaikovsky's famous trio in A minor. In the opinion of many, it surpasses the Russian work in conciseness of form.

The last of the great masters who have enriched trio literature are Brahms and, in a lesser degree, Dvořák. Of Brahms's three trios, the one in C minor is the most frequently played, and is superbly scored. The trio in C major, though also very fine, is somewhat unequal, the two middle movements surpassing the rest in beauty. The horn trio in E flat comes next to the C minor in perfection of form. Brahms wrote two versions of this trio, one for piano, violin, and horn, and one in which the 'cello replaces the horn. Although the latter is an arrangement, it is hard to decide which of the two is to be preferred.

Coming now to Dvořák's four trios, the *Dumky* is considered by many to be far the best. The word 'Dumky', of Little Russian origin, is the plural of 'Dumka', and signifies 'laments'. It is of frequent occurrence in Dvořák's chamber music, being applied to a passionately emotional type of movement. This trio, op. 90, consists of several short and poignantly expressive movements. Dvořák's scoring is always full of colour and life, for which reason one readily condones a certain tendency to introduce trivialities by way of padding, even in certain parts of his long and important trio in F minor.

His teacher, Smetana, left only one trio, but a very fine one (in G minor). Two other trio writers belonging to the Slav school were Tchaikovsky and Arensky. The former's trio in A minor, 'In memory of a great artist', pictures musically the chequered and unhappy career of his friend, Nicolas Rubinstein, a highly gifted musician whose life was a sequence of trouble and misfortune. This work takes forty-five minutes in performance, but the melodious and brilliant scoring for all three instruments sustains the interest to the very last note. Another Russian composer, Arensky, left two trios, in D minor and F minor, the last of which is seldom performed. It is probable that the trio in D minor has the distinction of having been more often performed than any other trio of the modern romantic school.

Among French trio writers, Saint-Saëns, Vincent d'Indy, Chausson, Fauré, and Ravel stand out. The most advanced and interesting of the modern trios is from the pen of the last named. César Franck's early trio (op. 1) is also worthy of attention and admiration, though the chief interest is found in the piano part.

Among English trio writers, Hubert Parry left but one of importance (in B minor). This is a very fine work, somewhat Brahmsian in character, the last two movements being more inspired and original than the rest. The third movement, a scherzo, is thoroughly English and healthy in style, a reflection of the composer's own nature. Another British trio writer is Villiers Stanford. His last was dedicated to the memory of five heroes who fell in the Great War:—*E.U.; A.T.; A.K.; E.J.G.; M.G.*, and bears the inscription 'Per Aspera ad Astra'. It is not one of his most externally effective compositions; perhaps with such a theme it was not intended to be. There are many living English trio writers—John Ireland, E. Goossens, Frank Bridge, Cyril Scott, Dr. Ernest Walker, Reg. Steggall, Waldo Warner, O'Connor Morris, W. Y. Hurlstone, &c.

The three phantasy trios by Frank Bridge, John Ireland, and James Friskin, which were awarded prizes by W. W. Cobbett (in the competition organized by the Worshipful Company of Musicians), are deservedly appreciated, and have given an incentive to young composers to write shorter works for the chamber in phantasy form, on classical lines.

The first performances of these trios were given in London at Aeolian Hall, by the London Trio (founded by the present writer), during the season of 1908–9. Unfortunately, Elgar has not yet written a piano trio.

Turning to the interpretative side of trio playing, the greatest burden falls on the pianist, with whom it should be a point of honour not to overpower the strings. To that end, self control and selflessness are necessary. It is hardly needful to say that a pianist who is unduly prominent discourages his partners and mars the general effect. Very careful use of the pedal is also necessary, for if it is wrongly applied in the changing of harmonies, it affects all three instruments disadvantageously. In order to obtain a perfect ensemble, each of the performers must possess a very fine sense of rhythm; this makes all the difference between a mere performance and an interpretation. In continuing a phrase after any mark of expression which implies an alteration of tempo, or on beginning a new phrase, the beat of the 'tempo primo' of the instrument leading the passage should be decisively marked; one must not continue for several bars before reverting to the original rhythm. For a similar reason, the beginning of every trio should be so defined by means of the rhythmic beat that the listener may at once be aware of the number of beats indicated in the signature. An old adage says, 'Time is the soul of music'. One might also add that 'Rhythm is the soul of time'. And each of the three players must strictly observe the phrasing marks (the commas and semicolons of music) and avoid playing *ff* when only *f* is indicated. In this connexion, one remembers how few marks of expression are to be found in the works of the early composers, even up to the time of Mozart. The reason probably is that, in their day, only the born musician learnt to play, and the composer relied upon his intuitions. A sympathetic pianist, when performing, reads not only the piano part, but also keeps an observant eye on the violin and 'cello parts, in order to ascertain the position on the finger-board of the passages for the strings. If these are placed in the high positions, it is necessary to support them with extra tone in the bass. On the other hand, if written in the middle range (which is not so penetrating), less tone will be required. And so with the *mf*'s and *f*'s, the *p*'s and *pp*'s, all must be discreetly shaded—dawn leading to day and twilight deepening into night.

When any one of the three instruments has to enter on the weak beat of a bar, which occurs frequently (especially in modern works), an extra insistent accent from the pianist in that particular bar is helpful to the others, but it must be done with extreme discretion, and the tone regulated according to the power and speed of the passage. The quicker the tempo, the more insistent should be the accent given by the piano.

The question of balance still offers considerable difficulty for composers when a piano figures in the score. This perhaps accounts in some measure for the dearth of good piano trios, as compared with the rich output of string quartets.

Still, in spite of all the difficulties of piano trio composition, it still remains for all true music-lovers one of the most popular combinations of chamber music, both in public and in the home circle. AMINA GOODWIN.

[The trios mentioned by Madame Goodwin receive treatment under the heads of their respective composers.

F. H. Martens' book on *String Mastery* (*v.* Bibliography) contains two excellent articles on the ideals of the Piano Trio from the practical angles of style, technique, and interpretation. The views of Maurice Kaufmann, violinist of a well-known American organization, the 'Trio Classique', are sound and clearly expressed. I select for brief quotation his remarks on the role of the piano in trio playing:

> 'Taken individually, the piano in general carries the harmonization of the composition and much of the polyphonic work. It gives weight to tone. As a balance to this tone quantity the two string instruments give the tone quality and often, say for instance in a melody of long sustained notes, they contribute the finer shadings of which the piano through its very nature is incapable. In this way the three instruments supplement each other, completing the general effect of volume plus beauty of tone.
>
> Since a piano is generally playing a number of notes simultaneously against individual ones of the violin and 'cello, it is necessary for the piano to subdue its volume and pedal effects excepting in passages of a climacteric character, where it can give out its full strength. Were it not for the fact that the strings can sustain their notes—after once being produced—in full force, or even add to their volume, while the piano tone fades away rapidly after being struck, the strings would probably barely be heard, and ensemble in this combination be impossible.'

Carl H. Tollefsen, of the 'Tollefsen Trio' (*v.* AMERICAN CHAMBER MUSIC ORGANIZATIONS), makes suggestions in his article for the planning of musical programmes. It is a subject, needless to say, upon which opinions are not likely to be unanimous, especially when the question of short numbers and what Mr. Tollefsen calls 'musical tid-bits' are concerned.

It is strange that, in spite of the popularity of the combination, no piano trio of outstanding merit in full sonata form by a British composer has yet been published. EDITOR.]

TROMBONE. One does not think of this instrument in connexion with chamber music. Nevertheless several works exist in which it plays a part, amongst them a quartet by Glazounov for trumpet, horn, and two trombones; the trumpet sextet of Oskar Böhme and the septet of Lecail; a sonata with piano by B. Schroen; Schubert's nonet, *eine kleine Trauermusik*; Stravinsky's wind octet; Poulenc's sonata for trumpet, horn, and trombone; Beethoven's three equali for four trombones; Karl Bamberg's trio for three trombones; Adolf Maas' two quartets for four trombones, etc. EDITOR.

TROWELL, ARNOLD, b. 1887, in New Zealand, 'cellist, pupil of Hugo Becker.

Quartet, str, G	op. 25	Novello.
Quintet, pf, 2 v, vla, vc, f mi	,, 45	,,
Trio (on ancient Irish folk-tunes), pf, v, vc, D	,, 32	,,
Sonata, pf, v, G	,, 24	,,

Arnold Trowell's chamber works are few in number, and mostly early productions, his work as a composer during recent years having been devoted to developing the literature of his instrument, the 'cello. Further, besides many original works, he has brought out new editions of numerous old-time masterpieces which might otherwise have remained in obscurity.

In his chamber music Arnold Trowell has generally kept to a classical outline, though his themes are developed with considerable freedom. He is always modern in feeling, though studiously avoiding all eccentricity.

The string quartet has had numerous performances by the Brodsky Quartet and others, and is his principal work in string writing. The short piano trio based on ancient Irish folk-songs (which won a Cobbett Competition prize) introduces many charming old folk melodies, woven together in such a way as to exemplify many well-contrasted moods in one freely developed movement. It is Arnold Trowell's intention to devote more time, later on, to the composition of chamber music, for which his activities as a solo 'cellist do not allow him sufficient time. EDITOR.

TRUMPET. Until the middle of the nineteenth century, the use of the trumpet in chamber music was rare. The old natural trumpet with its imperfect scale and inability to modulate was (in spite of Bach's trumpet parts) a non-melodic instrument, while its noble but imposing tone was too powerful for a small ensemble. Even in the orchestra it had to be 'nursed' by the composer, and therefore we find that when Hummel introduced it into a chamber work he not only used one of the larger combinations, a septet, but also excused its intrusion with the title 'Militaire'.

The application of the valve system, however, had two results both of which brought the instrument within the range of the chamber composer. Firstly, it gave the instrument a complete scale in all keys, thus enabling it to take its share in polyphonic writing; and secondly, it led indirectly to the use of a smaller trumpet with a less powerful tone. Composers, having a complete scale at their command, required greater agility from the heavy trumpets (from F downwards) than they could comfortably display. Thus the use became more and more general of the A, the B flat, and, to-day, of the little C trumpet, since it may be said that, roughly, the flexibility of the trumpet is in inverse ratio to its size.

In the orchestra this is by no means an unmixed blessing, for this diminution in size is inevitably accompanied by a parallel diminution not only in quantity but in quality of tone; but for the chamber composer this is all to the good, for he now has a polyphonic instrument with a tone which blends well with a small ensemble—for example, a trumpet played softly approximates very closely to the lower register of the flute blown loudly. It is therefore not surprising that the trumpet has been increasingly used in 'room-music', and it is not necessary to ascribe this tendency to modern iconoclasm and lack of sensitiveness, though, as a rule, the inclination is still to introduce it in the larger chamber combinations. Several works containing a trumpet part will be found in the lists in this Cyclopedia, among which may be mentioned: Bertini's nonet in D; Stravinsky's octet for flute, clarinet, two bassoons, two trumpets, and two trombones; Schoeck's *Gaselen* for piano, voice, flute, oboe, bass clarinet, trumpet, and percussion; Saint-Saëns' septet, for trumpet, str. quintet, and piano; A. Duvernoy's septet for the same combination; Vincent d'Indy's *Suite in ancient style* for trumpet, two flutes, and str. quartet; Lecail's septet for trumpets and trombones; Gabriel Pierné's *Pastorale* for flute, oboe, clarinet, trumpet, horn, and two bassoons; Oskar Böhme's *Trumpet sextet*; Glazounov's quartet for trumpet, horn, and two trombones; Ramsoe's four quartets for cornet, trumpet, tenor horn, and tuba; Poulenc's sonata for trumpet, horn, and trombone; Barbier's *Pièce Symphonique* for piano and cornet (or trumpet).

This list is not exhaustive; but it is of interest to note, in view of what has been said above, that France, where the smaller trumpets came early into general use, contributes a large proportion of the works mentioned—while the French predilection for the cornet has no doubt also had a share in this result. A. J.

TUCZEK, FELICIA.

Quartet, str, f mi	Steingräber, 1904.

TULOU, JEAN LOUIS, 1786–1865, famous French flautist and composer for his instrument, professor at the Paris Conservatoire.

Works include:

Trio, 3 fl, E flat	op. 24	Simrock.
Trio (*Les trois amis*), 3 fl, F	,, 65	Cocks.
Trio, pf, 2 fl, A	,, 83	Schott.
Phantasie, pf, fl, a mi	,, 23	B. & H.

Altmann gives a large number of duets (B. & H.; Schott; Lemoine).

Tulou was one of the finest flautists France has produced. His compositions number over a hundred, and some are still popular with players. As a rule, they are well written, displaying taste and feeling; and the accompaniments often show considerable technical knowledge. They include some pieces for flute, string quartet, and double-bass, and several trios for two flutes and piano (the best being op. 83) originally written as solos. Of his trios for three flutes, op. 24 is perhaps his best, especially the melodious opening movement and the rondo, though it cannot be praised for its originality, certain passages greatly resembling portions of some of Mozart's operas. Another good trio is No. 2 in F, entitled *Les trois amis*. He wrote also over fifty duets for two flutes, many of which have been used in the Paris Conservatoire, and have been republished by Lemoine. The best set is op. 72 (3) in D, C, and D, of which no. 2 (B. & H.) is the best. Other good sets are opp. 12, 15, 19, 31, and 34. The rest of his compositions are not within the scope of this Cyclopedia.

H. M. FITZGIBBON.

TURINA, JOAQUIN, b. 1882, Spanish composer and pianist. Founder and member of the *Quinteto de Madrid* (also known as *Quinteto Turina*), now dissolved.

Quartet, str, d mi	Eschig (Demets).
La oracion del torero, str. quartet	Uniòn Musical Española.
Scène andalouse, pf, vla, str. quartet	Mathot.
La Anunciacion, pf, str. quintet	Edition Joaquin Turina (Madrid).
Quintet, pf, 2 v, vla, vc, g mi	Edition Mutuelle (*Schola Cantorum*).
Trio, pf, v, vc	Rouart, Lerolle et Cie.
El Poema de una Sanluqueña, pf, v	Uniòn Musical Española.

Details of the above works are given below.

The string quartet is in five movements: prelude; allegro moderato; assez vif, mais dans un sentiment tranquille; andante quasi lento; finale.

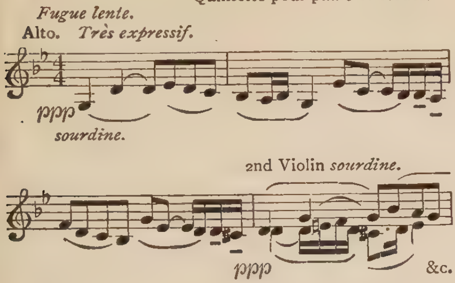
The quintet in G minor consists of:—fugue lente; animé; andante scherzo; finale.

The trio, which was awarded a prize at the National Competition in 1926, is in three sections: prelude and fugue, theme and variations, sonata.

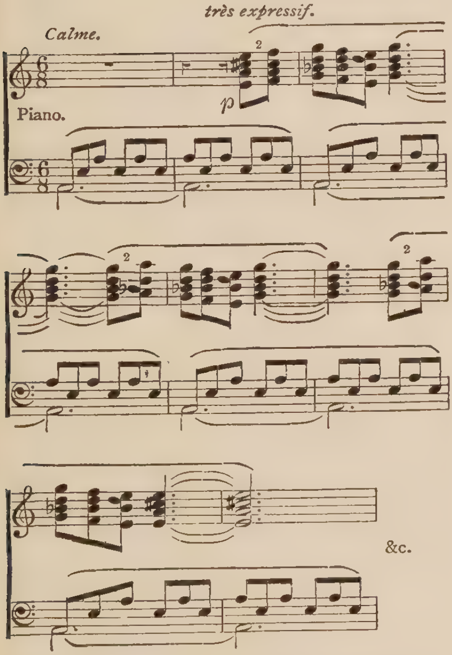
Judging by their character, Turina's works may be classified into three different groups: (1) those bearing no distinctive mark of nationalism; (2) those in which it predominates; and (3) others (pointing to artistic possibilities of no mean importance) in which the idiom is a blending of Spanish and foreign elements. The first group includes the piano quintet; the second, the quartet in D, and *Scène andalouse*; the third, the piano trio and *El Poema de una Sanluqueña*. *La oracion del torero*, originally written for four lutes, and *La Anunciacion*, incidental music for the stage work of the same title by T. Borrai, are but minor works. The latter, nevertheless, constitutes a poetical composition in which the influence of the Schola Cantorum, the *alma mater* of the author, is adequately in evidence.

The following quotations will best illustrate the above classification:

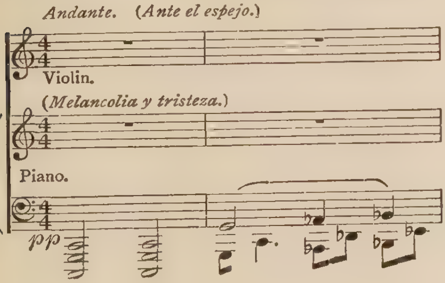
Ex. 1. Quintette pour piano et cordes.

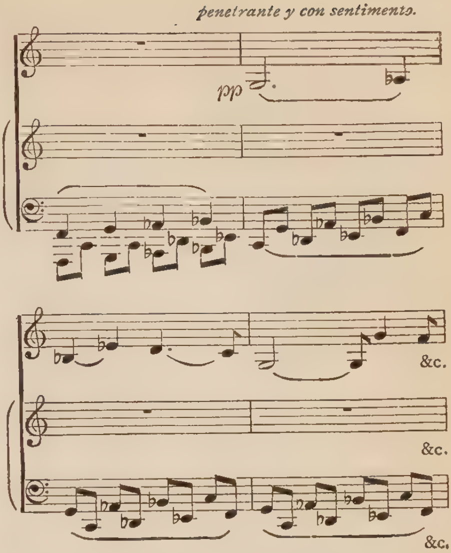

Fugue lente.
Alto. Très expressif.
ppp
sourdine.
2nd Violin sourdine.
ppp
&c.

Ex. 2. 'Scène andalouse'.


très expressif.
Calme.
Piano.
p
&c.

Ex. 3. 'El poema de una sanluqueña'.

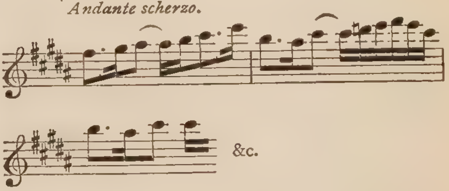

Andante. (Ante el espejo.)
Violin.
(Melancolia y tristeza.)
Piano.
pp


penetrante y con sentimento.
pp
&c.
&c.
&c.

However, a closer examination would serve to discover that, melodically or rhythmically, the native impulse is never altogether dormant in the subconsciousness of the versatile Andalusian composer.

Even in the piano quintet, apparently a thoroughly impersonal work, it is possible to detect the southern feeling in fragments such as this:

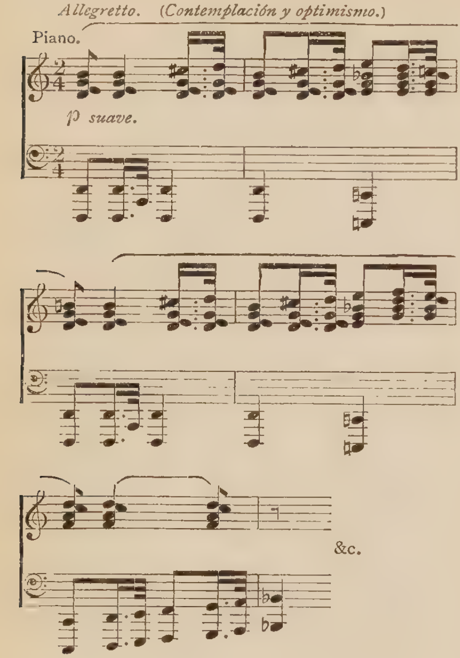
Ex. 4.


Andante scherzo.
&c.

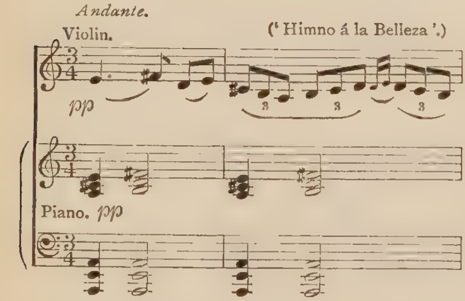
Though, from a scholastic point of view, the piano quintet remains as yet his best chamber music work, Turina did not attract attention in this particular branch of his art until the production of the quartet in D, by which the modern repertory became enriched with a new and colourful idiom. Curiously enough, it is not in this but a lesser work, *Scène andalouse*, that the most intimate aspect of his unsophisticated artistic personality finds full expression through the chamber music medium. The title and sub-title reveal well enough the picturesque type of this somewhat quaint but engaging composition. Being richer in feeling and suggestiveness than in technical complexities, its legitimacy as chamber music is often though unreasonably questioned.

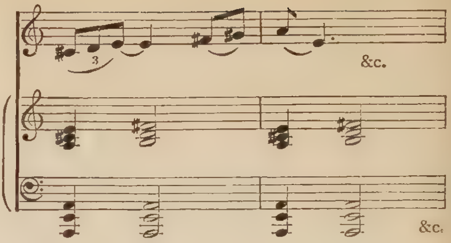
El Poema de una Sanluqueña has also a special appeal as a creation belonging to a 'genre' of its own. Yet, in relation to form it is but a clearly defined cyclical suite. The following themes (A) (B) appear repeatedly with a telling significance in the sections I, II, and IV:

Ex. 5 A.



Ex. 5 B.





The term 'fantasia' applied to it is used only in a literary sense and with reference to the sub-titles and guiding notes in which this composition unnecessarily abounds. No programme is required to understand the musical text. The poetical bases alluded to are allusions of a rather local and personal kind. They are not essential to the hearer or the performer, but are really meant for 'the girls of Sanlucar' to whom the gallant and humorous composer has dedicated this inspired work in which his artistry shines at its best.

Pedro G. Morales.

[The *Chesterian* writes of Turina's trio that it is in the nature of a fantasy, in three movements, in which 'there is an inherent unity and cohesion. The whole work has quite a unique and insinuating charm of rhythm and timbre. . . . Such features as the first variation of the siciliano-type with its supple changes from 3×2 to 2×3 (a device which is used throughout the work with peculiar felicity), the langourous syncopation of the second and the warm-coloured Spanish air of the fifth, linger in the memory. This last variation is, together with the third in zortzico form, the only real reminiscence of Spanish music in the work, and yet how Iberian it is in spirit and atmosphere.' This trio was played at the Frankfort International Festival of Chamber Music (1927).

Turina is the one Spanish composer whose works appear to me to possess the authentic chamber music flavour, and I look forward hopefully to further works of the kind from his pen. Editor.]

TURNER, A. D., American composer.

Sonata, pf, vc, F op. 34 A. P. Schmidt.

U

UCELLINI, Dom Marco, Italian seventeenth-century composer.

Modern republications:

Two trio-sonatas (nos. 16, 17), pf (fig. bass), 2 v, e mi, c mi (L. Torchi, *L'arte musicale in Italia*). Ricordi, 1907.

For original publications *vide Fétis*. The works were originally published 1639–1667.

UDBYE, Martin Andreas, 1820–1889, Norwegian composer, pupil of Hauptmann.

Quartet, str, A flat	op. 1	J. Schuberth & Co., 1852.
,, ,, G	,, 6	B. & H., 1855.

UHL, Edmund, b. 1853, Bohemian composer.

Trio, pf, v, vc, g mi	op. 1	B. & B., 1880.
Sonata, pf, vc, G	,, 5	Leuckart, 1889.

ULFRSTAD (Ulvestrad), Marius Moaritz, b. 1890, Norwegian composer and well-known musical critic, publishes a series of four concertos, in each of which a solo instrument has an accompaniment written for a chamber-music combination (Norsk. Musikförlag.).

ULRICH, Hugo, 1827–1872, German composer.

Quartet, str, E flat	op. 7	Leuckart, 1855, and 1859.
Trio, pf, v, vc, C	,, 1	Heinrichshofen, 1851.
Sonata, pf, vc, B flat	,, 5	Heinrichshofen, 1854.

Ulrich's quartet is well spoken of by Dr. Altmann. He thinks that a first-rate composer was lost to the world by the necessities of existence which kept him at work on arrangements when he should have been engaged on creative work. For a full account of op. 7 the reader is referred to Dr. Altmann's *Handbuch*, in which this quartet is pronounced 'pleasant to play and stimulating—as if made for the friends of classical quartet music.'

Editor.

URHAN, Chrétien, 1790–1845, French violist and violinist.

Two quintets, 3 vla, vc, cb, drums (ad lib)		Richault (Paris).
Two romantic quintets, 2 v, 2 vla, vc		,, ,,

Urhan took part in Fétis's 'Concerts historiques' and the 'Concerts du Conservatoire'; he was the violist in Baillot's Quartet, and a composer of music styled by himself as 'romantic'. His chief claim to remembrance is, however, his revival of the forgotten viola d'amore—the solo for this instrument in the *Huguenots* was written for him. He also reintroduced the 'violin-viola' invented by Woldemar (*q.v.*), from which he obtained charming effects. He was a very odd character, of whom a curious account is given in *Grove*.

M. Drake-Brockman.

URSPRUCH, Anton, 1850–1907, German composer, pupil of Ignaz Lachner.

Quintet, pf, 2 v, vla, vc, D	op. 21	Cranz, 1884.
Trio, pf, v, vc, B flat	,, 12	,, 1879.
Sonata, pf, v, d mi	,, 28	Germann, 1892.
,, pf, vc, D	,, 29	,, 1893.

A composer of the formal academic school.

V

VACHON, Pierre, 1731–1802, French violinist.

His works include three sets of six quartets each, opp. 6, 9, 11; six trios 2 v, vc, op. 2; and six easy duets 2 v, op. 5.

Vidal gives an account of his brilliant successes as a solo violinist at the Concerts Spirituels in Paris. In 1784 he played in Berlin before the king, who gave him the title of Court Concertmeister. He remained in Berlin till his death.

His finest quartet is the No. 6 of op. 6, which is in course of republication by S. & B. (Ed. James Brown). Op. 6 was originally published by La Chevardière (=Leduc). Editor.

VALEN, Fartein Olav, b. 1887, Norwegian composer.

Sonata, pf, v, F	op. 3	Norsk. Musförl.

Written in Reger's style, on chromatic lines with themes interwoven.

VALENTINI, Giuseppe, 1681–after 1735, Italian violinist.

Modern republications:

Trio-sonata (*la Sampogna*), pf (fig. bass), 2 v, vc (ad lib), D (A. Moffat, Trio-sonaten 27), Simrock, 1913.

Trio-sonata, pf (fig. bass), 2 v, vc (ad lib), G (A. Moffat, Trio-sonaten 20), Simrock, 1910.

Besides the above, two violin sonatas and two 'cello sonatas have been recently republished. For list of original publications *vide Riemann* and *Fétis*.

VALLE DE PAZ, Edgardo del, 1861–1920, Italian pianist.

Sonata, pf, vc	op. 10	Augener.

VANHALL (or Van Hal), Johann Baptist, 1739–1813, Bohemian composer.

Modern republications:

Quartet, str, G	op. 4, no. 1	S. & B. (in the press)
Fifteen easy trios, 2 v, vc		Augener.
Three sonatas, pf, v	op. 43	Schott.
Sonata, pf, v	,, 44	,,
Three sonatas, pf, v	without opus no.	,,

Vanhall also wrote a huge number of quartets, quintets, and trios, of which a list is given in *Vidal*, with publishers. Further works in *Fétis*, *Riemann*, and *Q.-L.*

This composer, whose dates of birth and death so nearly synchronize with Haydn's, wrote much graceful, melodious chamber music, which enjoyed considerable vogue in his time. Stainer and Bell, London, are republishing his quartet, op. 4, no. 1, in G under the editorship of James Brown. It belongs to a set, all of which are serious works—real four-part quartets. In the slow movement of each there occurs an interesting passage, which follows a pause on the chord of the dominant, and is a sort of cadenza for the four instruments leading up to the final cadence. Each quartet is in three movements.

Six quartets 'selected from the different works of C. Vanhall' (Lond. W. Napier). These, although possibly arrangements, are still real quartets. No. 1, in B flat, is as good as anything in op. 4 (above), and is somewhat less difficult.

The six quartets, op. 11, are in no way up to the standard of his earlier works. Showy 1st violin parts and dull accompaniments.

VAUCORBEIL, Auguste Emanuel, 1821–1884, French composer, pupil of Cherubini.

Three sonatas, pf, v, D, E flat, E flat	Heugel.
Grand sonata, pf, vla	,,
Sonate concertante, pf, vc	,,

Pougin mentions also two string quartets, and accords them high praise.

VAUGHAN WILLIAMS. *v.* Williams.

VEIT, Wenzel Heinrich, 1806–1864, Bohemian composer.

Veit was a magistrate at Prague and an amateur. He wrote five string quintets (4 with 2 'cellos), opp. 1, 2, 4, 20, 29, all published by Hofmeister, and four string quartets, opp, 3, 5, 7, 16, two published by Hofmeister, the others by B. & H. and Siegel.

Dr. Altmann, in his *Handbuch*, speaks of Veit's quartets as of the 'entertaining' order (*Unterhaltungsmusik*) and quotes No. 3 as being especially interesting to performers. 'The first movement', he writes, 'has a very pregnant main theme; the second, more scherzo in character than minuet, is extremely graceful, and the trio, which reappears in the coda, though written in virtuoso style, quite pleasing.' The four variations on the Russian *Emperor* hymn composed by Alexander Lvov, are exceptionally good, the third slightly reminiscent of Haydn's famous *Kaiser* variations.

Schumann (*Gesammelte Schriften*), noticing Veit's second quartet, praises its cheerful contented tone, and adds that the 'harmonic conduct of the whole is worthy of special praise. A clearer, purer, correcter fifth opus has seldom been written.' Editor.

VENDLER, Bohumil, b. 1865, Bohemian composer, pupil of Fibich.

Romantische Stimmungen, v, vla, vc	op. 15*a*	F. A. Urbánek, 1902.

Useful little pieces in national idiom.

VENDREDIS, LES, for string quartet (Belaiev). Two sets of pieces written for performance at Belaiev's musical parties (see articles Belaiev and Quatuor b–la–f) are published under this title.

First set:

I. Preludio e fuga, by A. Glazounov.

The prelude, effective enough, is very much in Bach's style, skilfully utilized. The fugue is equally well devised.

II. Serenade, by N. Artsibouchev.

III. Polka, by N. Sokolov, A. Glazounov, and A. Liadov.

IV. Minuet by J. Wihtol.

All these are pleasing. A curious feature of the polka is that, as shown by the title, its first section is by one composer, its second by another, and the trio by a third.

Nowadays, Wihtol is rightly classified among Lettish composers.

V. Canon, by N. Sokolov.

VI. Berceuse, by M. d'Osten Sacken.

This lullaby is written in the form of variations on a Russian folk-tune.

VII. Mazurka, by A. Liadov.

VIII. Sarabande, by Felix Blumenfeld. Both short, and most acceptable.

IX. Scherzo. By N. Sokolov.

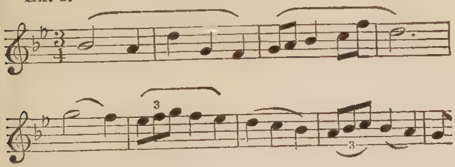
This is a fairly important and very attractive little work. The themes are taken from Bourgault-Ducoudray's *Trente Mélodies Populaires de Basse Bretagne*. Bourgault-Ducoudray's collections of folk-tunes were objects of keen interest to Russian composers—Glazounov composed two orchestral overtures on themes taken from his collection of Greek folk-tunes. Sokolov's treatment of the Breton themes is ingenious and altogether in keeping.

Second set:

I. Allegro, by N. Rimsky-Korsakov.

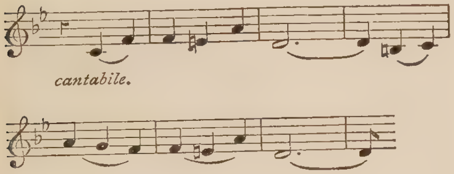
A simple, attractive example in classical sonata form. The first subject is:

Ex. 1.



The second is:

Ex. 2.

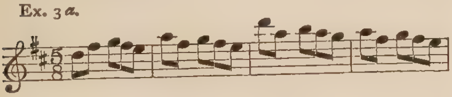


II. Sarabande, by A. Liadov.

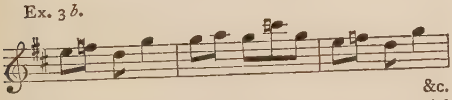
A brief, expressive adagio.

III. Scherzo, by A. Borodin. Unquestionably the gem of the whole collection, and one of the most delightful things written by Borodin. The scherzo is in 5/8 time, its two subjects being:

Ex. 3 *a.*

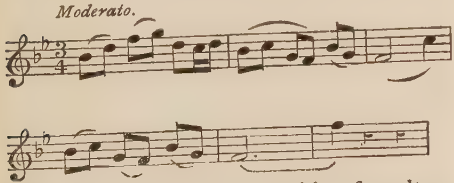


Ex. 3 *b.*



The trio is particularly lovely. It opens with the following expressive melody:

Ex. 4.



Borodin used this scherzo, with a few alterations, in his Unfinished Symphony, of which two movements exist.

IV. Fuga, by A. Liadov. A grave, quiet model movement; there is not much working-out, but the theme is used once or twice in inverted form.

The last three pieces are:

V. Mazurka, by N. Sokolov.

VI. Courante, by A. Glazounov.

VII. Polka, by A. Kopylov.

M. D. Calvocoressi.

VENTH, Karl, b. 1860, German-American composer.

Suite, pf, v, C op. 65 F. Schuberth, junr. 1902.

Venth was born in Cologne, but went to U.S.A. in 1880.

VENTURINI, P.

Sonata, pf, v, G Carisch.

VEPRIK, Alexander.

A. Veprik, still quite a young composer, belongs to the interesting group of the 'Jewish national school', which was founded almost simultaneously in Moscow and Petrograd, in the pre-revolutionary era (1915–16), with the artistic purpose of reviving and giving artistic form to the ancient Jewish national melos. The older and most prominent representatives of this school are the composers, Alexander Krein, Mikhail Gniessin, S. Rozovsky, D. Milner, Grigory Krein (to a limited extent), Achron and Saminsky (who are working in America). Veprik is of the second, younger generation of this movement. His music is permeated with the strongly expressed Jewish pathos and the recitatival style characteristic of Jewish melodies. He is a comparatively moderate adherent of the left wing of contemporary Russian music, his musical tissue being very intricate. The harmonies are extremely full, but he is fond of harsh dissonances and incisive rhythms. His music reflects the influence of Prokoviev and the new German composers of the present day. In general, its tone-colour is brilliant, emotional, and romantic, thereby differing essentially from the general tendency of the contemporary music of the left wing. Veprik shows himself to be a very fruitful and industrious composer, but he has devoted comparatively little attention to chamber music, with which he cannot be said to have much affinity, though from a musical point of view his *Song of the Dead*, for viola and piano (Jewish Mus. Co., Moscow, 1924), is a fine example of Jewish melodic inspiration. L. Sabaneiev.

VERACINI, Antonio, late seventeenth-century Italian composer, uncle and teacher of Francesco Maria Veracini.

Trio-sonata, pf. (fig. bass), 2 v, vc (ad lib), c mi, op. 1 (G. Jensen, Klass. V. Mus. 15), Augener-Schott, 1911.

This sonata a tre, which is one of three sonatas (according to *Fétis*), is a work in four short movements of some nobility, but inclined to sombreness owing to the persistence throughout of the key of C minor, relieved by an occasional modulation into the key of G minor. Editor.

VERACINI, Francesco Maria, 1685–1750, famous Italian violinist. Known as 'Il Fiorentino'. Teacher of Tartini.

Torchi, in his *Rivista musicale italiana*, calls Veracini, who was exactly contemporary with Bach, 'the Beethoven of the eighteenth century'. His republished chamber works consist mainly of violin sonatas, but a large quantity of 'concertos', 'symphonies' (these for two violins, viola, 'cello and basso) and other works remain in MS., some of them to be seen in the public libraries of Florence and Bologna. He also published a set of sonatas for violin and flute. Of his music *Grove* says: 'The pathetic element so predominant in the style of Corelli and Tartini is not entirely absent, but is less prominent than vivacity, grace and piquancy. He is much more modern than either; his forms are sometimes very extended, his modulations and harmonies not only rich and varied, but often very unusual and bold.' Burney says his compositions were 'too wild and flighty for the English at that time'. Sonatas by Veracini are to be found in the collections of Moffat, David, Schering, and others. As a classical writer for the violin he is in the first rank. Editor.

VERDI, Giuseppe, 1813–1901, illustrious Italian composer.

Quartet, str, e mi Schott, 1877.

Verdi's claim to be included in this Cyclopedia rests upon his string quartet, his only chamber work. This neglect of a species of composition which was in vogue throughout the nineteenth century was not, as is often assumed, due to a contempt for or an indifference to chamber music; ample proof to the contrary is afforded by his correspondence, advice to pupils, and so forth. The fact is that Verdi's artistic life began just at the time when opera had become the sole medium of musical expression in Italy; and in the circumstances it was inevitable that his naturally dramatic temperament should find its outlet in song and drama.

The string quartet in E minor, written in 1873, is constructed on the strict lines of a classical quartet. This is not unnatural, since Verdi's mind and inventive genius were so entirely absorbed in the special problems of opera that he had little time or energy for experiments in other directions; he was therefore content to base his treatment of this unaccustomed form on the classic examples with which he was familiar. Still, though the themes are arranged in a prescribed manner and the treatment is founded on established rules, themes, treatment and harmony alike contrive to be extremely characteristic of the composer.

The quartet is in four movements, each of which may be said to represent one of Verdi's especial tendencies. The first is built on a very dramatic theme, and has the kind of impetuous vitality characteristic of certain parts of his opera *Aïda*; indeed, it bears a curious likeness to the phrases which express the woes of *Aïda* herself. This theme, which is quick and very clearly defined, is heard above light melodies of a nature also familiar in the operas. The scheme of the movement follows the normal procedure; the first subject is developed on broad lines and the dramatic effect is heightened by the intervention of rapid and insistent cross melodies, the whole being very characteristic of Verdi's second manner. The second subject, of a tranquil, almost a contemplative character, is likewise broadly treated; it leads up to a repetition of the first subject, which is then developed with an insistence reminiscent of the quartets of Beethoven's later period.

The andantino approximates to a theme with variations. This movement is the least characteristic of the composer; it is based on melodic themes of a noble simplicity, and seems far removed from the spirit of his operas; the indirect influence of German romanticism, indeed, makes itself felt throughout in a certain harmonic restlessness and a decided tendency towards chromaticism.

The third movement, in which Verdi is once more unmistakably himself, is a presto treated on the lines of the classical scherzo. The sudden drop from high-pitched excitement into the calm of the final cadence recalls the type of agitated dramatic expression met with in *Rigoletto* and *Il Trovatore*. The theme cannot be said to have a development in the proper sense of the word; the progress of the music seems to be delayed, not for the sake of variation or amplification, but rather because, owing to the nature of the theme itself, a considerable time is required for its complete expression.

The final scherzo-fuga is the finest part of the whole quartet. This is not only because of the compactness of the design, the character of the melody, and the spontaneous vitality of the various episodes, but also because the spirit of Verdi here appears renewed and refreshed, heralding the dawn of a new era in Italian music. The evolution of Verdi's mentality can always be traced in the operatic styles of his successive periods, and this last movement already foreshadows the spirit which eventually blazed forth in *Falstaff*, hinting at the new possibilities which were to open out before Italian opera. In other words, this movement presages a return to the spirit of Italian instrumental music. The gay and dancing theme is made up of reiterated notes linked into a design by a strong and insistent rhythm. The form is that of a fugue, very freely interpreted, and when the theme peeps through, as it were, in the middle of the development, one is irresistibly reminded of the advent of a comic personage in the midst of a scene conceived in his own vein—in fact, of Falstaff's entry in the second scene of Act II of the opera.

An even more important aspect of this movement is that it definitely contradicts (and by implication condemns) the fashion of romanticism, and warns the new generation that to persist in the operatic instrumental forms of the nineteenth century is to flog a dead horse, while, at the same time, it points out the new way, and spurs the younger men on to the energetic cultivation of true instrumental forms. And it is well known that this example has already borne fruit. A. Casella.

VERETTI, Antonio, b. 1900, Italian composer, pupil of Franco Alfano.

Sonata come una fantasia, pf, vc — Ricordi.

In *Modern Music* one reads that Veretti's few published works 'reveal sound culture and musicianship'. Mention is also made in the same periodical of his most recent *Sonata per violino* and *Duo Instrumentale*. Editor.

VERHEIY, Theod. H. H., b. 1848, Dutch composer.

	op.	
Quintet, pf, ob, cl, horn, fag, E flat	20	B. & H., 1884.
Sonata, pf, v, d mi	25	Schott (Brussels), 1887.
Three *Phantasiestücke*, pf, vc	5	B. & H.
Suite, pf, fl	60	Zimmermann, 1912.

VERHULST, Johannes Josephus Herman, 1816–1891, Dutch composer and conductor.

Two quartets, str, d mi, A flat	op. 6	Hofmeister.
3rd quartet, str, E flat	,, 21	,,

Verhulst was an intimate friend of Schumann, who wrote at some length on his quartets (*Gesammelte Schriften*). Of the A flat quartet he said: 'It shows no signs of the phlegm with which his countrymen are reproached. On the contrary it is animated by impulses held back with difficulty by the form prescribed for this type of music. It was refreshing to see that the movement which tells more than any other of the inner life of a musician, the adagio, was the most successful of all.'

Dr. Altmann does not recommend Verhulst's third quartet, op. 21, for public performance, though conceding that it contains some fine work, and a successful, tonally interesting finale. The derivation of some of his ideas is of the obvious order, their source being traceable not only to Mendelssohn and Schumann, but also, in the adagio, to Beethoven (septet). Editor.

VERMEIRE, Oscar.

1st quartet, str, C		Cranz, 1911.
Symphonic quintet, pf, 2 v, vla, vc, B	op. 25	,, 1911.

VERMEULEN, Matthijs, b. 1888, Dutch composer.

Sonata, pf, vc — Senart.

VERNE-BREDT, Alice, contemporary English composer.

Trio-phantasie, pf, v, vc, c mi — Schott.

This work, which is of considerable charm, was awarded a supplementary prize in a Cobbett Competition.

VEROLI, Manlio di, b. 1888, Italian composer, resident in London.

Sonata fantasia (*Shadow Dance*), pf, vc (or vla), Ricordi, 1928.

An attractive work of light calibre. A so-called sonata-drammatica for 'cello and piano from his pen is of a more serious nature and is being considered for publication.

VIARDOT, Louise Pauline Marie Héritte. *v.* Héritte-Viardot.

VIARDOT, Paul, b. 1857, French violinist.

Quartet, str, a mi		Senart, 1922.
Trio, pf, v, vc, a mi		Heugel.
1st sonata, pf, v, G	op. 5	Kahnt, 1883.
2nd ,, ,, ,, B flat		Hamelle.

VIBRATO. The distaste of the sensitive hearer to an exaggerated vibrato is so great that he is apt to ignore what all violinists in their heart of hearts know to be the truth, that properly and sanely used, vibrato is the most exquisite, the most thrilling of all the effects possible upon string instruments. Chamber music would indeed be a dull affair without it.

The production of vibrato is associated with problems of personality rather than of technique. With all respect for the many valiant attempts of violin pedagogues to show their pupils 'how it is done', I fear they have undertaken a task akin to that of the organ-builder, who by means of the stops known as 'tremulants' produces what a humorist has called 'artificial sob stuff'. However, the following extracts from (*a*) Ševčík's *School of Intonation*, and (*b*) Achille Rivarde's chapter on vibrato in the *Violin and its Technique*, are carefully thought out and, I think, worthy of quotation:

> (*a*) Instead of the neck of the violin, place any finger of the right hand between the points of the thumb and index finger of the left hand. Then, with slight pressure, move the epidermis of the finger rapidly up and down, taking care not to disturb the position of the finger tips. The movement thus imparted to the left lower arm and hand is the same as that employed in producing vibrato.
>
> (*b*) The difference in the character of a vibrato is obviously accounted for by the different movements made in producing it. It can be made by a movement of the wrist alone, of the arm alone, or by a movement of the two combined—the wrist followed by the arm. . . . The character of a vibrato that is produced from the arm is always of more

nervous intensity and has more nerve power than any in which the arm is not used. A purely wrist vibrato has a tendency to sound flabby.

These quotations being taken from books dealing with violin technique exclusively, it is not surprising that the writers have stressed the physical aspect of the question. I am of those who submit that to teach vibrato is to teach the simulation of emotion, a true vibrato being natural, intuitive, the violinist's own response to emotional impulse.

On one point artists all agree. Its *excessive* use offends taste, kills tone, and very seriously prejudices intonation, especially in the high register of the violin, where the note-intervals are narrow. EDITOR.

VIDAL, LOUIS ANTOINE, 1820–1891, French writer on musical subjects.

Vidal was the author of an important treatise in three volumes, entitled *Bowed Instruments, their makers and players, their history on the continent of Europe, with a general catalogue of chamber music* (Paris, J. Claye, 1877–8). [The above is a translation of the title; the book is usually known as *Les Instruments à archet.*]

The book, finely and copiously illustrated, contains what was the first attempt at a full account of these instruments, as well as the first purely chamber music catalogue, so far as the writer is aware. This catalogue deals only with music for strings alone, and does not include works with piano, &c. Vidal was himself a 'cellist, pupil of Franchomme.

M. DRAKE-BROCKMAN.

VIENNA AND THE MUSICAL CLASSICS.

Whoever visits Vienna, be it for a longer or shorter time, succumbs to the peculiar charm of this unique city, and feels a strange change take place in his soul; pessimism vanishes and gives place to joy in life. This city is attractive to simple natures, and still more so to those with artistic feeling, who are so much more impressionable. Thus, in the sunny atmosphere of Vienna, Brahms's otherwise austere and reserved music becomes softer, more flexible, more graceful. Richard Strauss does homage to Vienna in his *Rosenkavalier*, Ravel in his waltzes.

What is it that in this city attracts the stranger so greatly, and holds him so strongly, that, once surrendered to her charm, he can with difficulty tear himself away? It is her laughing philosophy of life, of 'Man lebt nur einmal', her irrepressible optimism which regards, as Nietsche did, the sunny side of life as constant, imperishable, its darker side as evanescent—this optimism, so firmly rooted in the nature of the Viennese, expressed externally in an exuberant delight in living, in a naïve, sensuous enjoyment, which longs to revel in all the good things of life, material and spiritual, and would fain taste all of them to the full.

This sensuous enjoyment is the great incentive to artistic work, both creative and interpretative, which dominates the Viennese. It is deeply rooted in their blood, and is aroused in them also by the soft undulating lines and beautiful colouring of their native landscape, in which the not far distant south is already recognizable. It sparkles brightly too in the far-famed fascinating beauty of the Viennese women. To it are to be attributed the virtues and the vices of the Viennese, their innate enthusiasm for all that is beautiful, as also their inclination to take life easily, with which the world's Philistines find so much fault. Another quality of the Viennese is an unusually impressionable, almost feminine disposition, which is easily touched by every emotion, especially by compassion, that most altruistic of all feelings which, besides being a necessary condition for artistic understanding, is in truth the psychical basis of artistic production and interpretation. No wonder, then, that all the arts have ever been actively cultivated in this most fascinating city, and that, above all, Vienna and music have always been inseparable allies. No wonder, also, that Vienna became the spiritual and artistic home and the nutritive soil of the great masters of music, the so-called Viennese classics, who in their works have given supreme expression to the rhythmic impulse of the city and all that this implies.

Another of Vienna's virtues which has been immortalized in the classics, notably by Beethoven in his Symphony of Brotherhood, is her maternal feeling. While Vienna's optimism and joyous atmosphere attract the stranger, it is her motherliness which induces him to remain, and gives him that feeling of home which the artist especially needs. To this circumstance must be ascribed Haydn's refusal, after Prince Esterhazy's death, to accept the highly advantageous offer of Count Grassalkovich to enter his service as conductor, and his resolve to settle down permanently in Vienna. Mozart also rejected the munificent offer of King Frederic William II of Prussia, and remained in Vienna, which he referred to as 'a glorious place, and for my profession the best in the world'—this notwithstanding the fact that for him life in Vienna proved anything but a bed of roses. Beethoven likewise preferred his uncertain existence in Vienna to an assured position in any other place, so that when, at the height of his fame, he had tempting offers from all quarters, he refused them all. As he himself expressed it, 'he had such a predilection for living in this city, so much gratitude for the many tokens of love which he had received there, and so much patriotic feeling for his second fatherland, that he must always count himself among the Austrian artists, and could never make his home elsewhere'.

As to the musical advantages of Vienna

during the classical period there was, at that time, no place in the world where music occupied so prominent a place, probably because the Emperor and the nobility set so good an example. For instance, the Prussian Hofkapellmeister, J. F. Reichardt, during his stay at Vienna in 1783, wrote as follows: 'At court music was enthusiastically cultivated, and the aristocracy was perhaps the most musical that ever existed.' Leopold I and Joseph I of Austria were themselves composers of no mean ability; and their taste for music was inherited by their descendants; above all, by Maria Theresa and Joseph II. At that time, apart from the performances at the imperial court, in the church and in the theatre, music was almost entirely in the hands of the nobility. All the wealthy nobles of that day had private orchestras of their own, usually conducted by a famous composer. A large proportion of the instrumental works of the time, therefore, were the outcome of commissions rather than of any irresistible personal impulse. Hence Haydn is said to have replied to an inquiry why he never wrote quintets, 'Because none has ever been ordered of me'. Hence, too, Jahn says, most of the instrumental music of that time is to be appraised as music written for special occasions only, for which reason, even in the case of Haydn's and Mozart's works, a large proportion did not outlive their time, and are now forgotten. Beethoven was the first to cease composing to order and to follow his own inward promptings; he preserved his independence, despite the fact that he received much assistance from the aristocracy. He it was, too, who brought musicians, till then only servants of an aristocratic master, to consciousness of their own worth.

The private orchestras of the nobles were gradually disbanded, and the aristocracy was slowly replaced by the general public as patrons of orchestral music. For some time the aristocracy continued to set the fashion, but gradually only chamber music was cultivated in the private homes of the nobles. This particular class of musical performance became of great importance to Beethoven, for the greater part of his chamber music was first brought to hearing in the private houses of the Lichnowskys, Rasoumovskys, Countess Fries, Countess Brunswick and others, and there found an enthusiastic reception; at court, also, chamber music now gradually became more fashionable. In his castle at Luxemburg the Emperor Francis I still produced orchestral compositions during the lifetime of his spouse, Maria Theresa of Naples, with herself as vocalist therein; but after her death, in 1807, he gave the preference to quartet music, himself playing the first violin. And it is related that on fine evenings the boatmen on the Danube would stop to listen to the strains which proceeded from the windows of the Emperor's castle at Persenberg. At the beginning of the nineteenth century quartet playing was also much practised in the houses of cultivated people in general, to which fact must be attributed the great number of chamber works and arrangements dating from that time.

With the public at large, of course, chamber music stood in ill-repute as 'gloomy, cold and scholarly', as Hanslick states in his *Geschichte des Wiener Konzertwesens*. Interest in this branch of music only began to be more lively when the playing of quartets in public came into vogue. The Schuppanzigh Quartet gave the earliest of these performances in the winter of 1804–5 in Vienna, this city thus becoming the first in which quartets were publicly performed by professional musicians. Hanslick states that it was not until 1814 that Baillot instituted public performances of chamber music in Paris, and that until 1820 he and his colleagues remained the only public Quartet in that city. Schuppanzigh afterwards entered the service of Count Rasoumovsky, and together with Sina, Franz Weiss, and J. Lincke formed the famous Rasoumovsky Quartet, which played so important a part in spreading the fame and extending the knowledge of Beethoven's chamber music, since, as an ardent admirer, the count placed the Quartet entirely at the composer's disposal, a privilege of which he took advantage to the full.

After the death of Schuppanzigh, chamber music was again thrust somewhat into the background, until Leopold Jansa in 1845 and Josef Hellmesberger in 1849 took it up again all the more zealously. Hellmesberger, in particular, did excellent work in popularizing Beethoven's chamber music. Besides the regular performances of the Hellmesberger Quartet, other Quartets gave public recitals from time to time, among which were those of the Henri Vieuxtemps Quartet. In 1867 the three soirées of the Joachim Quartet were of sensational interest, although Joachim towered above his fellows; while in 1868 Vienna made the acquaintance of the Florentine Quartet, composed of four equally endowed performers, whose perfect ensemble, together with their incomparable beauty of tone and attention to the finest details, took the auditors by storm. A similar excellent organization, consisting of the four master players known as the Rosé Quartet, which was devoted chiefly to classical compositions, gained world-wide fame in more modern times. This Quartet is still in existence (1928).

Under conditions such as those above described, there was a lively development of creative activity; for whether musical works were composed to order, or whether they proceeded from personal impulse, they were always sure of being soon performed. Indeed, Vienna at that time took pride in being the first to give a hearing to the works of her distinguished composers.

Haydn, in particular, never had cause to complain of want of sympathy on the part of Vienna and the Viennese during his career, either as artist or man; and his musical work is most closely connected with this city, although he spent a great part of his life away from it. True, during his years of study there, he was often forced to feel the pangs of hunger, that painful experience of so many struggling musicians, but the many wonderful impressions which he received from the atmosphere of Vienna provided spiritual sustenance at least. When, at the age of eight, Haydn first came to Vienna as chorister of St. Stephen's, he lived in the neighbourhood of this venerable landmark of the city. From the windows of the attic chamber which he shared with five others, he had a fine view of the cathedral, and when, as C. F. Pohl writes, 'the light of the full moon shone on the multi-coloured roof of the church, a picture of such transcendent loveliness met the lad's eyes, that it was remembered ever after, and found expression in many of his instrumental compositions'. On leaving the choir-school, Haydn underwent a period of extreme poverty and privation. A friend named Spängler, a chorister of St. Michael's, gave him a garret in his house, where Haydn had an old piano and seems to have been fairly happy. The house, known as the 'Michael house', is still standing to-day. While here he earned a precarious living by teaching the piano. When, in the course of time, and owing to his industry, his fortunes improved, he was able to move into a more comfortable room. With the improvement in his way of living, he advanced socially also. He was recommended as teacher to Count Thun, in whose house he soon became a welcome guest; and at the same time he was also introduced into the house of Herr von Fürnberg, for whose chamber music evenings he wrote his first string quartet, in B flat major (1755).

In 1761 Haydn entered the service of Prince Esterhazy, whose home was the castle of Eisenstadt in Hungary. Here Haydn took up his residence as conductor of the prince's private orchestra; his winters, however, were mostly spent in Vienna, in the Esterhazy palace. In 1789–90 the so-called Tost Quartets (dedicated to the merchant Johann Tost) appeared in two series of six numbers each, of which the fifth received the sub-title of the 'Razor Quartet'. This came about as follows: The English publisher, Mr. Bland, wished to purchase some of Haydn's compositions for his house. But as Haydn had already concluded a contract with the Viennese publisher Artaria he was obliged to decline Bland's offer. The latter, however, persevered. At one of his next visits to Haydn Bland found him engaged in shaving himself, and seeing that the master had great trouble with a bad razor he offered him his own, of English make, which so touched Haydn that he let him have the fifth quartet, which accordingly bears the above-mentioned name.

After Prince Esterhazy's death in 1790 his private orchestra was disbanded. Haydn declined all other engagements, and took up his residence permanently in Vienna. Shortly afterwards he accepted an invitation to give concerts in London. When he took leave of Mozart before his departure on December 15th, 1790, the latter was anxious to dissuade him from the trip, observing that Haydn was not educated for the great world, and had few languages at command, to which Haydn replied: 'My language is understood throughout the world.' At a last hand-clasp Mozart said, as if in presentiment, 'I fear that we have said a last farewell to-day'. And Mozart proved to be right.

After his return from London Haydn lived in various parts of the city, finally purchasing a house in the suburbs, where he dwelt until his death. This house still exists (Haydngasse), and is known as the Haydn Museum, its interior remaining untouched. The museum contains numerous mementoes of the master. Most interesting of all are his five-octave piano and his letters and pictures; amongst the latter one which represents him as Apollo, with long curls.

Haydn's life, apart from the privations of his youth and his matrimonial squabbles, followed a peaceful course. His music is therefore the outcome of a cheerful, contented soul, filled with humble faith in God, rarely and unwillingly touching the darker side of life. After the early years of his trials, Vienna held only what was good and beautiful for him, and the Viennese loved and revered him until and after his death.

Very different was the case of Mozart. Early famous, petted and spoiled as a child-prodigy, received by Royalty, overwhelmed with praise, he was apparently a favourite of Fortune, predestined to walk only in the light. Yet he was to lead a miserable existence, with no settled position, tortured by privations of all kinds. His life was an incessant wearing struggle, with petty, everyday cares, which might have dragged down the soaring spirit into their sordid depths. Beset by hunger of body and soul, yet still upheld by unshaken optimism, he awaited vainly a favourable turn of Fortune. The only favour Fortune had for him was—death. And this a death fully worthy of his life—a death of the kind that high-souled men, great artists, and spiritual heroes face with courage. In a cold, inhospitable room, showing every sign of want, one of the greatest composers that ever lived closed his eyes for ever. And on a stormy December day this great musician was thrown, with no sign of love or veneration, into a common grave with nameless others. A few of his friends had meant to follow him, but were deterred by the raging of the elements, and withdrew into the shelter of their houses. A compassionate dog alone defied the inclemency of the weather and followed Mozart on his last journey. . . . Eighteen years afterwards Constanze Mozart, obeying a belated impulse, went to seek the grave of him who was the most loving of husbands, but none could show her his last resting-place; it had been lost sight of. Like a meteor this divine musician appeared, and like a meteor he disappeared, leaving only a rare radiance behind him, which, like the halo of a saint, only increases in brightness with the passage of time.

It was only after Mozart's death that Vienna began to grow conscious of the significance of this unique musician, and now tried to bestow on the dead artist the love and admiration which had been denied him in his lifetime. It was only then recognized how well Mozart had heard Vienna's heart-beat, and how well he had reproduced it in his music; how wonderfully in his sunny love songs, with their underlying note of melancholy, the soul of Vienna is mirrored. And hearts were deeply moved when the realization came that it was Mozart's great love for Vienna which was the cause of his sorrowful fate, for had he accepted the brilliant offer made him by Frederic William II of Prussia, who wished to engage him as leader of his private orchestra at an annual salary of 3,000 thalers, his life would have taken quite a different turn. Mozart, however, would not leave his 'Kaiser', though his friends urged him at least to explain the state of affairs to the Emperor. At the audience for which he petitioned, when Kaiser Joseph said: 'What! you want to forsake me?' Mozart merely stammered: 'I beg your Majesty's pardon, I shall remain.' When reproached for not having suggested an increase of salary, the unpractical Mozart answered characteristically: 'The devil only could think of such a matter at such a time.'

There was a good deal of comment at the time about a remark made by Haydn, who wept when he received in London the tidings of Mozart's death, saying: 'For a hundred years to come the world will see no such genius again.' Between Haydn and Mozart, indeed, there existed a close human and artistic affinity. The latter's statement that it was only from Haydn that he had learned to write quartets is familiar.

This melancholy episode in Vienna's golden age of music was succeeded by one more heroic: Beethoven appears on the scene. In his case Vienna made up for her sins of omission towards Mozart, and received him with open and loving arms, so that he speedily felt at home in her pleasant atmosphere. Beethoven first came to the city in 1787 at the age of sixteen, but went home soon after, returning finally to Vienna in 1792. At that time chamber music was already greatly cultivated among the aristocracy, a circumstance which induced Beethoven to devote his attention at first to this kind of composition. At the beginning of his stay in Vienna he entered into relations with Prince Lichnowsky and took up his residence in the prince's house, where the Schuppanzigh Quartet played every week. Beethoven's three trios, op. 1, dedicated to the prince, were first performed in his drawing-room. It was the prince, also, who introduced Beethoven into various other aristocratic houses, and even granted him an annual salary of 1200 marks. Not till long after did three other noblemen, Prince Kinsky, Prince Lobkowitz, and Archduke Rodolph, follow his example, and, in order to keep Beethoven in Vienna, granted him between them a considerable annuity.

As already said, Beethoven had a great love for Vienna. This did not prevent him, however, from expressing a contrary opinion at times. In such a mood he is said to have spoken to a visitor as follows: 'All the Viennese taken together, from Kaiser to boot-black, are worth nothing!' Indeed, Beethoven could often be very sarcastic, a quality which was shared by Brahms. On one occasion, when the understanding of the English for music was being disputed, and Beethoven was asked his opinion of the matter, he said: 'The English have ordered several compositions of me for their concerts, and offered me a handsome fee. The Germans, the Viennese excepted, are only beginning to perform me, and the French find my music impossible to play. Consequently it is obvious that the English have no understanding of music.' And he ended with a hearty laugh.

In the last years of his life Beethoven's harshness of disposition mellowed somewhat, and from such a change of mood there sprang the finale of his last quartet (in F major) in the autumn of 1826. As Friedrich Kerst recounts in his *Beethoven-Erinnerungen*, the master had given his newly completed quartet in B flat to Schuppanzigh, who expected it to bring in great gain. A wealthy amateur, however, Ignatz Dumbscher, who did not attend the performance, is reported to have said that he would have the quartet, which he could easily procure from Beethoven, performed much better at his own home. Upon sending a friend to Beethoven the latter wrote him his consent, but added the condition that Schuppanzigh must have a fee of 50 florins. Rather disagreeably surprised, Dumbscher said to the bearer of Beethoven's note: 'Well, yes, if it must be!' When Beethoven heard this he laughed, and immediately wrote the canon, 'It must be', from which the finale of the F major quartet originated.

As Beethoven withdrew more and more from the outer world and saw only a few of his best friends about him, he became gradually estranged from the Viennese, whose interest in the great master's fate slowly decreased. His illness increased rapidly, and on the 27th of March, 1827, his great spirit fled. The news of Beethoven's death roused the Viennese from their indifference, and a concourse of people, representing all classes of society, attended the imposing obsequies.

Of this 'Eroica Symphony of Vienna and the Musical Classics' Beethoven formed the brilliant finale. He, like the two masters of instrumental music who preceded him, was inspired by the rhythm of this city, and, like them, drew ever new sustenance for his artistic work from her magic elixir of life. In some branches of the work of these men, that of Haydn and Mozart especially, Viennese characteristics seem to have found a measure of artistic expression; the foundations of the classical master's work, however, remained untouched thereby, and always maintained a cosmopolitan character. To none of the classic masters did Vienna give birth, but she early received them into her maternal fold, reared them, and kept them in her arms until their death, so that she may justly claim them as her sons. It was Vienna's mission to kindle ever anew their inspiration with her physical and spiritual charms, and ever to strengthen their pinions for new flights. It is by means of this important influence on the life and work of the masters of instrumental music that Vienna became the spiritual centre of the classical period, the most important period of music. It was this influence which directed to Vienna the attention and admiration of the whole world at that time. In the succeeding romantic period, Vienna, indeed, remained true to the traditions, which were created by the classical masters, and continued to maintain her position as a centre of music; but henceforth her leading position in the world was lost. Prominent composers continue to live within her walls, but only those of a specifically native way of feeling and composing; such masters as Schubert, who emphasizes the Viennese note, or Bruckner, who became the proclaimer of catholic Austria. Vienna which, for the classical masters, formed only the scenic background, was for Schubert the centre of the picture. Her merits and defects appear in his music, the outlines clear and sharp—a musical photograph, so to speak.

In Schubert Vienna, which up to then had fostered only foreign artists, for the first time produced a great native genius. But, true to her tradition of chiefly regarding imported brilliance, and failing to honour the prophet in her own country, Vienna allowed her own child to suffer want, and to grow faint in the struggle for artistic recognition. Schubert, however, like Mozart, rose superior to all difficulties, and the creative impulse within him urged him to pour forth work after work from the volcano of his soul. And just as Mozart, despite the indifference of those about him, became in music the classic of love, so Schubert in similar circumstances became the classic of the Vienna landscape. This landscape, which in the works of the classics is only of episodic importance, with Schubert becomes again and again the scene of musical events; the country folk are faithfully portrayed in musical speech, their thoughts and desires symbolized in imperishable melodies. The occasional Viennese colouring to be met with in the works of the classics is to be ascribed principally to the influence of local folk music, most strongly so, perhaps, in Haydn. This, which is merely a suggestion in the classics, blossomed richly in Schubert owing to his genuine Viennese disposition and temperament, and what in them is only unconsciously conceived or foreshadowed was brought by Schubert's divine genius to artistic fruition. Regarded in the light of historic evolution, Franz Schubert the romanticist appears as a logical consequence of the Viennese classical school, the resultant of two components; one of them formed of the traces found in Haydn and Mozart, of a music of specifically Viennese colouring; the other derived from Beethoven's efforts in the direction of colour differentiation, which represents the germs of the later romantic music. The former component in Schubert's work is the cause of his special place, the latter of his significance in the history of music. If Haydn's importance in chamber music is to be found in his treatment of the quartet and Mozart's in that of the quintet, then Schubert is to be regarded as the discoverer of colour and romantic harmony. This consciousness of a special musical mission—not a general one, such as was that of the classical predecessors—was already characteristic of Schubert in his youth, as witnessed by his remark to his friend Spaun: 'Secretly I hope still to make something of myself; but who is able to do anything after Beethoven?' What Schubert's music loses, therefore, in cosmopolitan character it gains in national spirit; it is able to endear the spirit of Vienna to foreign hearts, though its appeal, in contrast to that of the classics, is limited. This applies to the Austrian masters, Bruckner, Hugo Wolf, and Mahler.

Now that the soul of the Viennese landscape had found expression in Schubert's music, and that its manifold rhythms were revealed in the dance music of Lanner and the Strausses, the artistic attraction of this city of music constantly grew stronger. Like Beethoven, the defiant Rhinelander, the reserved North-German Brahms now directed his steps to Vienna. He immediately yielded to the charm of the city as did his great predecessor before him. On 16 November 1862, Brahms for the first time appeared before a Vienna audience at a concert of the Hellmesberger Quartet as piano interpreter of his first piano quartet. The programme was as follows:

(1) F. Mendelssohn: Quartett Es dur.

(2) J. Brahms: Piano Quartett G-moll, Neu!
Piano: Herr Johannes Brahms.
(3) Beethoven: Quartett Cis-moll, op. 131.

Brahms's success was great, and at his own concert on 29 November, at which the second piano quartet and other works of his were performed, it was still greater. Some weeks later, in January 1863, Brahms came to Vienna a second time, intending to remain there permanently. Then, scarcely a year later, this impassive composer surprised the musical world with 'two volumes of little, innocent waltzes in Schubert's manner'. In these waltzes, and still more in later chamber music, there is evidence that Vienna and Franz Schubert have had a powerful influence upon the austere master, though this influence could not, of course, effect an entire transformation in the character of the composer, who is not unjustly called the musical apostle of Schopenhauer's pessimism. In the first two string quartets, op. 51, which are in minor keys, the Viennese sun rarely breaks through the heavy clouds of melancholy; but in the third (in B flat major) the hitherto gloomy landscape brightens more and more, the austere character of Brahms's melody and harmony assumes softer aspects in the mild Vienna atmosphere, and a dreamy, feminine touch is not infrequently to be found in the hitherto thoroughly masculine Brahms. It is well known that Brahms took a lively interest in Viennese dance music, and was one of the warmest admirers of the waltz-writer, Johann Strauss. On the other hand, his love for the folk music also is shown by numerous traits of harmony and melody in many of his chamber works, especially in the second theme of the first allegro of the G major quintet.

Brahms was so fortunate as to find recognition and fame during his lifetime in a city so sceptical and difficult to convert as Vienna, and was free from sordid cares.

A like good fortune has fallen to the lot of his compatriot, Richard Strauss, who has for several years been permanently settled in Vienna; and there are also some Austrian composers, such as Joseph Marx, Franz Schmidt and E. W. Korngold, who enjoy considerable artistic renown. But masters of the intervening period, like Hugo Wolf, Bruckner and, to some extent, Mahler, suffered more or less the traditional fate of Viennese composers. They somehow managed to live, composed work after work, strove in vain for full recognition, and finally died resigned, having failed to find during their lives the fame which was afterwards theirs. But although there is no dearth of deterrent examples in the biographies of the Viennese masters of music, and in spite of the fact that those who fail are always more numerous than those who succeed, still the siren city on the Danube continues to attract creative musicians. On a chosen few the capricious fair bestows her favour; others like Franz Schreker and Arnold Schönberg reluctantly follow a call from abroad, with a secret hope, perhaps, of a recall some day to their beloved city. These two composers felt that they were not fully appreciated in Vienna. To the former time may bring full recognition, but the naïve and sensuous Vienna public is hardly likely to favour Schönberg's later works, which rest on a purely intellectual basis. The majority of creative musicians, however, are so greatly under the spell of the enchanting Viennese landscape, that, like Mozart and Schubert, they are ready to struggle and starve there, asking only as reward to live and breathe in the music-laden air of this favoured city. Deplorable as such facts may be for the reputation of the Viennese, yet they do bear witness to the latent musical energy stored up in the city and its surroundings, an energy which fertilizes the imagination of composers who dwell there, producing ever and again some great creative personality. This perennial musical energy gives cause to hope that the Viennese soil will always bring forth new treasures to enrich the musical world, and that, as in the days of the classics, Vienna will retain the unique position which has been hers in the past. RUDOLF FELBER.

['The serious, silent Brahms, Schumann's disciple, and, like him, North German, protestant and unworldly, writes waltzes! One word solves the riddle: Vienna.' Thus wrote the critic Hanslick. EDITOR.]

VIERLING, GEORG, 1820–1901, German organist.

Two quartets, str, G, A	opp. 56, 76	Challier, 1879 and 1892.
Trio, pf, v, vc, d mi	op. 51	Schott, 1877.

Vierling was a composer of solid attainments who wrote much vocal music. Albert Tottmann speaks of his second quartet as 'finely formed, clear in outline, tonally pure and attractively written, even when, as in the fourth movement, a fugato is included in the scheme'.

VIERNE, LOUIS VICTOR JULES, b. 1870, French organist, pupil of César Franck and Widor.

Quartet, str, d mi	op. 12	Pérégally & Parry, 1907.
Quintet, pf, 2 v, vla, vc, G		Senart.
Sonata, pf, v	,, 23	Durand, 1908.
,, pf, vc	,, 27	,, 1912.

Vierne's piano quintet is an ex-voto offering to the memory of his brother Jacques, who died for France at the age of seventeen years. The funereal majesty of the work is modified by the joyous scherzo. In the adagio the generating theme is played to an accompaniment of tremolando strings. The finale is in heroic vein, displaying much technical mastery.

His violin sonata is his best-known work. It has been played by Ysaÿe. EDITOR.

VIEUXTEMPS, Henri, 1820–1881, famous Belgian violinist, pupil of Reicha and de Bériot.

Quartet, str, e mi	op. 44	Peters, 1871.
Two quartets, str, C, B flat	opp. 51, 52	Joubert, 1885.
Sonata, pf, v, D	op. 12	Schott, 1844 and 1863.
Suite, pf, v, b mi	,, 43	Peters, 1871 and 1891.
Sonata, pf, vla, B flat	,, 36	Peters, 1863.
Unfinished sonata (Allegro and scherzo), pf, vla, B flat		Joubert, 1884.

Vieuxtemps's fame mainly rests on his violin concertos. As a composer for his instrument he has enjoyed a wider popularity than almost any one since Spohr, and, though his work is unequal, it is by no means mere virtuoso music. As a quartet player Vieuxtemps was successful, even in Germany, where his compositions were little appreciated. With regard to the style of his writing, it may be noted that, after studying for a short time with Reicha, he decided that he did not require a thorough course of counterpoint, of which he would have little need in his compositions. The decision was an unfortunate one. More contrapuntal knowledge might conceivably have influenced for the better his rather theatrical style. His chamber music has not been recognized by concert-givers, exception being made of his viola sonata, which was useful at a time when compositions for the instrument were scarcer than now.

Editor.

VIGNEAU, Hans von, b. 1869, German composer, pupil of G. Jensen and E. E. Taubert.

Quartet, str, d mi	op. 1	Leuckart, 1896.

VILLA, Ricardo, b. 1873, Spanish composer. Conductor at the Royal Opera House, and of the Municipal Band, Madrid. His string quartet in D minor was performed by Cuarteto Francés.

VILLAIN, Georg.

Sonate romantique, pf, v	Lemoine, 1909.

VILLA-LOBOS, Heitor, b. 1890, Brazilian composer.

Chôros no. 7, fl, ob, cl, saxoph, fag, v, vc
2nd quartet, str
3rd ,, ,,
Chôros no. 4, 3 horns, trombone
Poema da Criança e sua mama, voice, fl, cl, vc
Trio, ob, cl, fag
Chôros no. 2, fl, cl
2nd trio, pf, v, vc
3rd ,, ,, ,, ,,
2nd sonata, pf, vc

also a nonet (pf, wind, percuss. and mixed chorus) and a quartet (fl, saxoph, harp and celesta with female chorus). All these works are published by Eschig.

Villa-Lobos has made an exhaustive study of Brazilian folk-songs, including those of the outlying native population, among whom he lived for two years. He spent four years in collecting folk-songs all over the country, and has written an important book on the subject, entitled *Alma do Brasil* (The Soul of Brazil), shortly to be published.

The influence of this study is apparent in his works, which are strongly nationalistic in idiom. The *Chôros* may be described as a new form of serenade, in which the different modes employed in Brazilian folk-song are utilized. The most characteristic features are the rhythm and various melodies of popular type which appear from time to time, always, however, coloured by the personality of the composer.

M. Drake-Brockman.

VINÉE, Anselme, contemporary French composer.

Trio-serenade, pf (or harp), fl, cor angl (or ob)	Durdilly.
Sonata, pf, v	Rouart.

The trio and a sextet for piano and wind were awarded prizes. Vinée has written a number of other chamber works.

VINK, Franz.

Suite, pf, v (or vc), A	op. 30	B. & H. (Brussels), 1912.

VINK, Heinrich.

Quintet, pf, 2 v, vla, vc, d mi		Lichtenauer, 1914.
Trio, pf, v, vc, F	op. 2	Schott, 1881.

VIOLA. The viola (once commonly but now seldom known as the 'tenor') takes a place in chamber music corresponding approximately to that held by the tenor voice in vocal music, though its compass is, of course, much larger, ranging from the octave below middle C to about C in alt, or as much higher as the taste and daring of the composer may dictate.

Its career has been an interesting and a singularly chequered one: originally the oldest and most important of the string family, its prestige gradually diminished until it became a mere drudge, necessary for the balance of the part-writing, but hardly considered worthy of much notice in itself. This may have been partly due to the growing disuse of the large and powerful viola tenore, at about the end of the seventeenth century, and the more general adoption of the viola of the present day, a smaller and more manageable but far less brilliant instrument, owing to the discrepancy between its size and pitch.

It can be easily understood that as no great demands were made upon the technique of the viola, it had few adequate exponents; and, conversely, little of interest could be written for it, owing to the very limited powers of viola-players—a vicious circle which has lasted almost up to the present generation. Of late years, however, its position has changed considerably. A growing preoccupation with musical colour has been quick to discover the peculiar and often most effective possibilities of the viola. Its dark and somewhat nasal timbre—often akin to that of the wood-wind family—can be made to contrast most tellingly with the more open tone of the other stringed instruments, thus making a virtue of its very defects; and where in former days the occasional solos entrusted to it in concerted music were chiefly for the sake of contrapuntal contrast, it is now eagerly seized upon by the modern composer for its own particular qualities. This has had the natural result of bringing into being a new standard of viola playing, which, though as yet somewhat lower than that of the violin or 'cello, is immeasurably higher than before.

Possibly because of its very neglect in the past, the viola has been the instrument most often played by composers who wished themselves to take part in chamber music, and this in itself must have contributed greatly to its present importance. Perhaps the first of these was Mozart, whose writing for the viola is far more interesting than that of Haydn. His treatment of it in his beautiful string quintets is striking in the extreme, the first viola part often having almost equal importance with that of the first violin. He also combined it with clarinet and piano in his trio in E flat, one of the most charming things that has ever fallen to its lot, and one in which it is given considerable scope. In fact, wherever the viola appears in Mozart's chamber music, from the string quintets and quartets to the duos with violin, it is treated with affection and confidence.

Beethoven, who also at one time played the viola, did not write for it with quite the suave brilliance of Mozart, though he well understood its refractory temperament, which in its gruff sincerity and sombre passion seems almost akin to his own, and often expressed his ideas in a way impossible to render on any other instrument. His string quartets show many instances of this; in his string trios, too, the viola has interesting things to do, though, as in most works for this combination, it has to bear the brunt of the double-stopping when four-part harmony is called for; here also, as well as in string quartets, it has to supply an occasional bass to a 'cello passage. Mendelssohn and Schubert were among the great composers who played the viola, but it has no unusual prominence in the chamber music of the first two. Schubert seems chiefly to have appreciated its admirable blending quality, which welds the violin and 'cello tones into a compact and closely-knit whole. Mendelssohn, on the other hand, looked upon it more as a Bottom-like instrument affording comic relief to his Puckish measures, though he also occasionally gave it a broad and expressive melody.

Schumann, far more than either Schubert or Mendelssohn, grasped the emotional possibilities that lie in the viola. It has many beautiful passages in his chamber works, and he sometimes employed it in a higher register than had been usual up to that time, appearing to be the first to use the treble in addition to the alto clef in this branch of music. Both in his piano quartet and quintet the viola has important solos, though these often sound less striking than they should, owing to this composer's too frequent habit of doubling the string parts in the piano. Schumann's interest in the viola is further shown in his *Märchenbilder* for viola and piano, a suite of melodious though not entirely effective movements, as well as in some pieces for clarinet, viola, and piano, called *Märchenerzählungen*.

The chamber music of Brahms still further developed the field of the viola, and began to make it imperative for viola-players to improve their hitherto most inadequate technique. Only players of real attainment should attempt passages such as those in the third movement of the string quartet in B flat, in which the viola—unmuted against the mutes of the other strings—is the most important instrument throughout, or those in the magnificent string quintets and sextets. This is no music for the half-hearted attempts of disappointed violinists who have sought the precarious shelter of the viola desk:[1] it demands a genuine viola technique fully equal to that expected from the violin or 'cello. In the hands of a fine player nothing could be more beautiful than the viola parts designed by Brahms, and in every work of his in which it is included he gives the viola material of much more than average interest. In addition to this, several of his works for wind instruments are arranged for viola; he himself has made it an alternative to the clarinet in his two sonatas for clarinet and piano; it can replace the clarinet in the trio for piano, clarinet, and 'cello, and—less successfully—in the great quintet for clarinet and strings; and it is sometimes called upon to play the horn part in the trio for piano, violin, and horn. Brahms has also written what may be looked upon as chamber music for piano, voice, and viola in his two lovely songs, *Gestillte Sehnsucht* and *Geistliches Wiegenlied*.

Dvořák—himself a player of the viola—had a particular fondness for it. His master in composition, Smetana, gave it unusual prominence in the string quartet entitled, *Aus meinem Leben*, of which the opening is almost a small viola concerto. Dvořák, however, used it with more discretion, though he, too, often reflected with it the folk tradition of his country, particularly in movements of the 'Dumka' nature, such as that in his quintet for piano and strings. It is also given a large part in his F major quartet, as well as in his string quintet, which latter, incidentally, provides a second viola part of quite exceptional interest and difficulty. In Dvořák's terzetto for two violins and viola, the viola has the unaccustomed experience of acting as bass, which gives it an unwonted resonance.

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[1] Edouard Colonne wittily called them 'the refugees of the G clef'.

Among quartets of more modern times, that by Dohnányi stands out as pre-eminently interesting to viola players, on account of the extreme effectiveness with which the part is written. The instrument is also very kindly treated by Reger and Schönberg, as indeed by most German, Austrian, and Hungarian writers. The composers of the French school approach it from an entirely different angle; they do not, as do the Germans, use its tone so much as a vehicle for the emotions, but rather as a distinct and subtle colour, taking almost the same place in their chamber music as that of the wood-wind in their orchestral works. This is very noticeable in Debussy's string quartet, where the viola tone often displays a decided affinity with that of the oboe, the clarinet, or even the bassoon. Ravel treats it in much the same manner, making in addition great use of effects such as harmonics, pizzicato and ponticello, all of which sound especially well on the viola.

The chamber music of Ernest Bloch, though conceived with greater ruggedness and depth of feeling than that of the French school, also employs to the full the technical possibilities of the viola, sometimes producing from it strange sounds with which it is not generally associated—such as that at the end of the last movement of the string quartet, where it has a left-hand pizzicato open G simultaneously with the unison G played arco on the C string. Bloch also finds the passionate and wailing tone of the viola particularly well adapted for the expression of the consciously Hebraic, almost Oriental, atmosphere of his work.

The Russian composers, whose leanings are also towards the oriental, make great use of the viola for the same reason. Their writing is always singularly open and effective, and, though perhaps occasionally lacking in depth or sensitiveness, they well know how to produce from each instrument the maximum of possible effect. Other countries, too, such as Belgium, Italy, and Spain, accord due recognition to the viola, each viewing its possibilities from a slightly different angle, but all giving it an honourable place in their chamber music.

In England its present position has been greatly influenced by a very fine player, Lionel Tertis, whose mastery of this awkward and difficult instrument is without parallel, and whose enthusiasm has inspired many composers to write works ranging from viola solos to a sextet for six violas by Benjamin Dale. Several English composers, including Frank Bridge and Waldo Warner are themselves viola players, and their interest is fully reflected in their work. Others who, like Vaughan Williams, are more or less adherents of the folk-music style in their composition, find the pleasantly rustic aspect of the viola tone a good medium for the expression of their ideas.

Sonatas for viola and piano are few in number, that by Rubinstein having stood almost alone up to the present generation. This is probably due to the fact that not many viola players have ventured to leave the comparative obscurity of the string quartet for the more searching demands of solos and sonatas. The tone of the viola is apt to become slightly monotonous in an entire recital, as it has not as large or brilliant a range of tone-colour as the violin or 'cello; nevertheless, it can sound very effective in a sonata, and of late years its repertory has greatly increased. Ernest Bloch and Arnold Bax have both composed magnificent sonatas for viola and piano, and there are other works for this combination by Radnai, Honegger, York Bowen, Benjamin Dale, Rebecca Clarke, and others.

The present (1928) attitude towards the viola is very different from that of a few decades ago, and after its long neglect it is in many ways the spoiled child of modern chamber music. The future may still further bring out its possibilities, and, as long as it is content not to outstep its sphere, it may look forward to a career of continued dignity and importance.

REBECCA CLARKE.

[Many composers of eminence have been viola players and moved in consequence to write sympathetically for the instrument. It is also worthy of mention that the Russian composers who wrote under the ægis of M. P. Belaiev, remembering that the publisher-philanthropist was an amateur violist, wrote attractive passages for his instrument.

It is a moot point whether it has a favourable or an unfavourable effect on a violinist's technique to take up the viola occasionally. For my part I have found that it helps to extend the hand, and is therefore good if only as finger gymnastics; but it is much more than that. It gives to the player an insight into the inner parts of an ensemble work which no mere listening can accomplish. One realizes when taking, for instance, the viola part in Brahms's chamber music, how much the tonal richness which is a feature of that composer's works is due to his intensification of the inner voices by means of the viola (or violas).

The passages in the B flat quartet, to which Miss Clarke alludes, are perhaps the most romantically conceived of any written for the instrument.

The impression obtains that viola passages placed higher than the third position are tonally ineffective. Lionel Tertis, in his remarkable solo performances, has proved this to be erroneous. His tone in the higher positions rivals the violin in beauty and sonority.

The increased prominence of the viola which began with Mozart is likely to be still more marked in the chamber music of the future. The reader is referred to F. H. Martens' book on *String Mastery* (*v.* Bibliography), in which four violists of note have written on the rôle of the viola in the string quartet.

EDITOR.]

VIOL DA GAMBA. It has been asked, how was it that the viol da gamba was neglected in favour of the 'cello when first string quartets came into being? The reply is simple. Its delicate beauty could not compete in power either with the violin or the discant viola, and so the more robust 'cello came into its own. The refinement and subtlety of viol da gamba tone is realized by those who frequent the concerts given by Arnold Dolmetsch. EDITOR.

VIOLIN. In a Cyclopedia of the universal kind the reader would naturally look for an exhaustive article upon a subject so generally interesting as the violin, but this book being limited in scope, the following informal notes may be deemed sufficient.

THE VIOLIN QUÂ INSTRUMENT.

When and by whom was the first violin made? To this often posed query no definite reply is possible, for the simple reason that the violin, as we know it, bears the imprint of the soul[1] and brains not of one only, but of innumerable craftsmen past and gone, each of whom added his mite to the sum of knowledge which culminated in the glorious output of the Brescian and Cremonese schools of the sixteenth century. It was then that there appeared upon the scene the violins of Andrea Amati and Maggini and the violas[2] of Gaspar da Salo, instruments which, historically regarded, were no less remarkable than the later productions of great Stradivari himself.

The origin of string instruments has been traced by romantically minded writers to prehistoric and mythical times, the traditional inventor of the first *bowed* instrument being Râvana, King of Ceylon, who is said to have flourished some 5,000 years ago, and to have given his name to the Rāvanastron, an instrument of a kind still used by the natives of India. Readers interested in the Indian bowed instruments are referred to Lavignac's *Encyclopédie de la musique* (1ère partie, pp. 348-51), which specifies them all, including the Sāringa and Sārinda, forms of the modern Indian fiddle (with sympathetic strings—used for dancing). The Rāvanastron (or Rāvanastra) appears to be confined to Ceylon and to the lower classes. It corresponds, probably, almost exactly with the ancient one, the Indians being a very conservative race (they have not altered the Vīnā from the earliest descriptions of it B.C.). Like the flute (mûrali) it has lost caste, and that means that it is very old. In early days despised, but predestined to nobler ends, the bowed instrument made its leisurely way along the corridors of time, wearing successively the rough guise of the Greek lyra, the Arabian rebec, the Welsh crwth, the early German viol of rude workmanship, and the no longer rough but artistically conceived Italian viol, in which the structure of the violin of to-day is foreshadowed. Then at last mutation ceased, instruments of the violin family reached full maturity, and the golden age of Italian lutherie began. It lasted a couple of centuries and then devolution set in, no one knows exactly why, but every one knows that by the end of the eighteenth century the royal race of artist-craftsmen had completely died out, the last to survive being G. B. Guadagnini, whose latest work was far from being his best.

It follows that interest now centres upon the doings of modern violin makers, since the old master-violins are disappearing one by one. Like Omar's chequers they are 'back in the closet laid', lost, injured by accident, worn out by the attrition of constant use, or hidden in museums or collections; whilst those which remain (they are fortunately still numerous) have attained an additional curio value apart from their merit as instruments. This compels players with slender means to look to modern makers for good, moderately priced violins, and they are not looking in vain. Already several Quartet organizations on the Continent play on complete sets of new instruments with excellent tonal results, and our own British makers are providing native players with violins excelling in volume and clarity of tone. The timbre of a new instrument of the first class is of a brightness which rivals, to the ear of an inexperienced *listener*, that of a Cremonese violin, but the latter is invincible by virtue of its appeal to the *player*. The tone is produced with less effort, and the timbre is of a subtle translucency which fills players with intense delight. Every great violinist (Sivoris alone excepted) was, and every violinist of the present day who can afford it is, the possessor of a Cremonese instrument. No further proof need be sought of their intrinsic worth, and yet it must not be overlooked that Italian violins, even those attributed to the most famous makers, vary considerably in power and tonal beauty. I have myself been the owner at various times of twelve Stradivaris, some of which proved at times hard in quality, but not unrelentingly hard. In every case I have been conscious (or sub-conscious) of strangely thrilling moments of Stradivarian beauty. It would seem as if the voice of the master craftsman, long after death, had survived during the lifetime of the products of his genius.[1]

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[1] Not with the skill of an hour nor of a life, nor of a century, but with the help of numerous souls a beautiful thing must be done (Ruskin).

[2] At that period violas were more plentiful than violins. Da Salo of course made violins, but I have it on the authority of Mr. Alfred Hill, the well-known expert, that the instrument upon which Ole Bull performed, commonly attributed to Da Salo, was not a genuine specimen of the maker. The solo instrument of Lionel Tertis at present is a Gaspar da Salo viola.

[3] The absurd assertion was made by friends of Sivori (I had this from his own lips) that his violin by Vuillaume had a Guarneri belly, re-varnished.

Many competitions and demonstrations have been held on the Continent and in England in the course of which it has been possible to compare the tone of new and old violins and 'cellos. The so-called Cobbett Competitions, held in London in 1918–19 and 1922–3, presented one feature which links them with the subject-matter of this book. The prizes offered were for complete sets of instruments of a tonal quality suited for Quartet players. I organized two concerts, at the first of which the London String Quartet, at the second Albert Sammons, myself, Alfred Hobday, and Cedric Sharpe, played quartets upon prize instruments, made by Alfred Vincent and William Robinson. Interest was further awakened by a performance behind a screen given by Albert Sammons, who played alternately upon a new violin and upon one of my Strads, the audience being invited to vote upon their respective tonal merits. A small majority was in favour of the new instruments, and a similar result was recorded on the occasion of similar demonstrations made in Paris and Brussels, but these happenings have not in the slightest degree affected the market for old violins, which still continues on the upgrade. All that one can say is that though it is of good augury for the future that modern makers have been able to produce instruments which compete, if only from the lay listener's point of view, with the old, the peculiar quality of timbre known as Cremonese has not yet been recaptured. The modelling, the thicknesses, and the structure are imitated with Chinese fidelity, very old wood is employed, and experiments made by the thousand in mixing varnishes, but the magical something which lurks in the timbre of the violins of Stradivari, Guarneri, Amati, and the rest still defies the efforts of the modern luthier to reproduce it. Nor will he succeed until he has discovered what was the composition of that healing liquid (the priming) with which the old makers, in the initial stages, soaked their wood through and through, and of the varnish with which they afterwards encased it, providing the violin not only with protection against centuries of wear but also with a glossy surface, as beautiful in its way as the glaze on the ancient porcelain; there results a mystical union of colour and tone in which artists like Joachim never ceased to revel. He told me that he delighted especially in varnish of a ruddy tinge, though he did not pretend that the tone of a red was finer than that of a yellow Strad. It simply gratified his aesthetic sensibilities to a greater extent.

I am diffident of giving my own personal opinion on a point of craftsmanship, but I may say that it coincides with that of Mr. Alfred Hill, who considers the varnish in violin construction to be the 'coping stone of the edifice'.

PERSONALITY OF TONE.

Passing from craftsman to executant, it may be asserted that the charm and popularity of the modern violin virtuoso is based largely upon his tone production, technique being taken as a matter of course in these days of intensive pedagogic culture. However beautiful the timbre of an instrument, it is overridden by the personality of the player. In illustration of this truth, familiar to every experienced violinist, but not realized by every layman, I give a few examples culled from a review I wrote in 1918 on a book dealing with violin tone. I have been for many years in the habit of using for my home playing alternately a Strad and a Guarneri, the tones of which, to my ear as a player, differ as much as the voices of two singers with timbre as unlike as, say, Tetrazzini and Emmy Destinn. The quality of tone of each violin appears to me, nay it *is*, utterly distinctive, yet if I appeal to friends listening, or even to my colleagues in the Quartet, seated quite close to my instrument, the reply is invariably that they 'had not noticed the difference'. The gulf between player and listener is still wider in large halls, more of the essential quality of the violin being lost in space. Sarasate told me that at band rehearsals he often used for concertos a copy of his Strad made by Vuillaume, and that the 'gentlemen of the orchestra' never remarked the difference. Ysaÿe, again, showed me a fine Chanot violin, and said that when he played on it in public it was not seldom mistaken for his 'Joseph'. Maurice Sons, for the incidental solos so often allotted to him at the Queen's Hall Symphony Concerts, employs sometimes his fine Guarneri and sometimes a violin by Szepessy Bela. Do audiences notice the difference? I have reason to think not. Nor have they noticed the very frequent changes of instrument made by Fritz Kreisler during his public career. On one occasion he used an English violin by Daniel Parker,[2] playing at the same concert on a Guarneri of the best period. A violinist of my acquaintance heard them and distinguished in both the Kreisler tone. The English violin sounded as well as the Italian, and yet Kreisler had only acquired it the day before the concert.

But beware of the inference that the artists in question were *themselves* equally pleased with the modern violins used, that the tone was as easily produced, as flexible, as responsive in the upper register, or even within measurable distance of being as beautiful as that drawn from their favourite Italian instrument. We have a long way to travel before it comes to that. Set it down if you will as a victory of the modern violin as far as audiences are concerned, but what it really signifies is that in violin playing the predominant factor is personality of tone, about which I propose to say a word or two. It is a subject which, like all that concerns personality, is of psychological, even of metaphysical interest. Every violinist who is a thinker must have meditated on it, and at some time or other made some conscious effort to sound a mystery which concerns him so nearly. He may compare it with other equally subtle expressions of an artist's individuality, with style in literature, the sense of colour in painting, &c., with which it has partial but not complete affinity, and set it down to some extent as the outcome of an artist's quest of the beautiful in sound, of his desire to incorporate into his own playing some of the charm of tone which has delighted him when listening to a violinist ardently admired. But search as he may it remains a mystery to the end, the mystery of the violin player ranging itself by the side of the violin maker, the eternal mystery of personality.

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[1] The 'touch of a vanished hand'.

[2] Worked *c.* 1700–30.

A pupil of Joachim has spoken well on tone ideals. 'The most an artist can do', he says, 'is to study the tone of his violin with painstaking care, and by constant practice fit such tone ideals as he may possess to those of the instrument. This must be done with such thoroughness that the two ideals become one, otherwise he will be continually at conflict with his violin, and unable to devote undivided attention to the expression of tone and technic in a manner which experience will teach him is most impressive to the hearer. This "manner" of expression becomes in time, and in its turn, second nature, and only when the final point is reached is the artist entirely unconscious of possessing either a violin or method, and the expression of tone becomes untrammelled in the expression of thought—to which indeed it may be likened. This is the only "secret of tone", and until it is accomplished no player can truthfully say he understands, or is able to express, the true tone of the violin—or even such ideals as he may possess.'

The above attractively expresses the idea of a marriage of ideals, that of the player and that of the luthier. There is personality in both, but the examples I have given show that the personality of the player is infinitely stronger, a fact of which the layman seems to be unaware. He almost invariably makes the blunder of attributing the merit which belongs to an artist who has the tone gift entirely to the instrument he plays on. I remember hearing a lady at one of Alma Tadema's famous musical gatherings say gushingly to Émile Sauret just after he had played a solo, 'What a beautiful tone your violin produces'. He turned very red and said 'Madame, I would have you know that it is *nous autres artistes* who produce the tone, not the violin,' and he bowed. His *amour propre* was wounded, but the lady only expressed what the average man thinks about violin playing. He is told he is listening to a Strad, and it acts upon him like hypnotic suggestion. 'What a beautiful tone this Strad is producing.' Substitute another violin, a good one of course, and he is none the wiser, nor can he be expected to be the wiser when experts are so easily deceived, but one cannot help deploring that the greatest of all gifts a violinist can possess, the gift of tone, receives so little acknowledgement. I have heard of experienced listeners who are able to distinguish unerringly the tone of a violin quite apart from the tone of the player—but I have not yet met one.

There is of course a technique of tone (chiefly a right arm technique), and teachers are able to help the student with wise counsels, but only the fortunate few, those who are naturally gifted, can hope to succeed in producing tone of the kind that sings its way into the hearts of an audience (*v.* also article TONE).

ADDITIONS TO THE STRING FAMILY.

Many attempts have been made to enrich the instrumental setting of chamber music. It was the idea of DR. STELZNER that the string quartet should be the analogue of the vocal quartet and consist of four instruments of different compass, using the viola for the alto and constructing a new tenor in the shape of the violotta (G, D, A, E) as well as a new bass, the cellone (G, D, A, E), intended to blend better with the other instruments than the double-bass in chamber music. Sextets for these instruments were written by A. Kaletsch, a chamber musician of Darmstadt (a really fine work, in the opinion of my friend Van der Straeten), by Arnold Krug and by Julius Major; also a few quartets by other composers, including Felix Draeseke, the music produced being a little too much on the sombre side.

The viola d'amore has been used in combination with 'cello and piano. Rust wrote a duet for viola d'amore and 'cello, and Van Waefelghem used it instead of the violin when playing the *Pièces en Concert* by Rameau with Louis Dièmer and Jules Delsart (gamba).

Of a so-called tenor violin particulars are to be seen in *Grove*. A Jersey professor Herbert Newbould, at one with Stelzner in visualizing the analogy of the string to the vocal quartet, has constructed what he styles a contra or contralto violin, intended to occupy the position in the score of the second violin. Of this instrument reports are favourable, but in the absence of public demonstration we who reside in London are obviously unable to sit in judgement upon an innovation which, in the unlikely event of its adoption, would revolutionize the music as well as the instruments of the string quartet. Of the viola alta invented by Herman Ritter I have had personal experience. Michael Balling, sometime conductor of the Bayreuth Festival Orchestra, was deeply interested in this instrument, upon which he frequently performed himself. He brought it to my house on one occasion, and took the viola part in a string quartet. I then realized its nobler qualities, but also its one serious drawback. It is of inordinate length (nearly 19 inches), and only suitable for players with abnormally long arms and fingers.

Instruments of the freak order do not claim attention here. Those interested in such matters may gratify their curiosity by paying a visit to the Museum of the Paris Conservatoire, which contains many specimens of the kind.

Violin Strings.

Chamber music players who are not careful to secure strings sounding perfect fifths and of the right gauge court disaster. Opinions differ as to the desirability of using metal strings instead of gut. The former are almost universally adopted by solo violinists for obvious utilitarian reasons, but those of us who are not public performers mostly prefer the latter. A sympathetic French author, comparing the violin voice to that of a human being, writes: 'La voix des cordes ne vient pas des lèvres humaines, mais des mains humaines les pressent—elle vibre contre notre cœur—la matière dont elles sont formées fut animée et vivante,' expressing happily a point of view which is at once poetical and practical. Being of organic texture, gut is more sensitive, more yielding to the touch than metal, but more brittle and less uniformly true. Metal wears out the hair of the bow quicker, and is unsatisfactory in pizzicato passages. (*v.* also article Intonation.)

The Violin in Relation to Chamber Music.

The following lines have strayed from the column dedicated to Humour (*q.v.*). If they are not of the gravity which befits a Cyclopedia, I must shelter myself behind the Horatian aphorism, *Dulce est desipere in loco*, and plead that they are at least apposite.

Once, when 'talking fiddles' with a vivacious young student who persisted in regarding the violin as a solo instrument, I drew from its case my Guarneri, which has been my constant companion for half a century, and chattered to it somewhat in this strain: 'Giuseppe,' I said, 'you are a fine fellow and you come of a fine family. If your halo shines less brightly than Stradivari's, the reason may be that there are so few of you—not a solitary viola or 'cello stands to your credit. But you were more original than Antonio, by experts esteemed as highly, and thought by Paganini to be the best of all. As to that scandalous story about "Prison Josephs", I refuse to believe a word of it. How satisfied you must be with yourself an your apostolic title "del Gesu". You and you like have held me in thrall during the best par of a lifetime. To those of your bond slave who are able to take advantage of them yo offer facilities for the production of sustaine tone, vibrato, portamento, and pure intonatio which turn your brethren of the percussio green with envy. Splendid qualities these, bu you must not be puffed up with pride Remember that no violin can charm by its ow unaided powers. You are only half an instru ment. If perfect music is to be made, you harmonic complement must be found, an your master must seek the companionship o pianist, violist, or 'cellist, without whose co-operation you are powerless to hold him captive for long. Let me whisper it into those F holes of yours which serve you for ears— when played alone you are just a *little* tiresome but when well played in good company you are of all instruments the most enchanting.'

My youthful friend laughed at my roundabout way of singing the praises of chamber music, and thought me rather mad, but was nevertheless impressed. The truth is tha the pleasures of unaccompanied violin musi are limited to Bach and a few especially beloved studies, whereas the Pianist, lucky man, has a whole orchestra at command, and an inexhaustible repertory awaiting the touch o his unaided fingers. Were I in his place I might conceivably have fallen to the attractions of an instrument so self-contained, and, closeting myself with the master works of Beethoven, Chopin, and the rest, become in a musical sense a recluse. As it is, I hug to my heart an instrument whose incompleteness is that of the human voice, an incompleteness to which I owe my gravitation towards ensemble music. It has made of me a gregarious musician, finding satisfaction in the company of my fellows, than which no better fate can befall any man, who is not a born cynic, during the brief term of his terrestrial existence.

Editor.

VIOLONCELLO. Without its chamber music repertory the violoncello would hold a very poor position in the musical world. Its possibilities as a solo instrument have been but little developed, and the world is still awaiting the advent of a 'cellistic Chopin who will produce beautiful works written with an intimate knowledge of its possibilities as a musical medium.

Apart from the six suites of Bach (which should perhaps be regarded as chamber music), concertos which can be numbered on the fingers of one hand, a few sonatas written by the early virtuosi, and one or two more recent compositions, the instrument has practically no solo literature which can be compared with that which it possesses in chamber music.

In discussing first the works with piano, either for piano and 'cello alone—such as the duet-sonatas—or for the piano in combination with 'cello and other instruments, such as piano trios, quartets, &c., it will be well to recall the relative state of evolution of the instruments concerned at the period which gave birth to the compositions.

The 'cello and all other stringed instruments have remained practically unaltered during the last two to three hundred years. The piano had not then been evolved; even in Mozart's and Beethoven's time it was very different from what it is to-day; steel frames were unknown, and it certainly had not the warmth or volume of tone of the modern piano. This is a very important consideration in the interpretation of chamber music for piano and strings.

Until the time of Haydn and Mozart, the business of the 'cello was usually to double the bass in choirs or choral works, and even in the trios of Haydn it did very little but duplicate the bass of the piano. Mozart gave it far more importance in his piano works, using it not only for strengthening the bass but also for thematic material. With Beethoven came the first sonatas of true musical importance for piano and 'cello, and it is interesting to see with what speed and freedom he developed the possibilities of the string instrument, using it in all registers even in the first sonata. In the A major sonata he has written in three parts almost throughout, as Bach had already done in the three sonatas now assigned to piano and 'cello, though not originally written for that medium.

Both of the first two sonatas of Beethoven suffer in modern times from the present-day difference in strength of tone between the two instruments. If they were studied and performed with a view to finding, so far as is possible, the relative balance of the two instruments in existence during Beethoven's lifetime, these two beautiful works would have a new lease of life; in fact, all the Beethoven sonatas for piano and 'cello would live again in performance, as they will for all time as works of art. Two passages from the sonata in A major will serve to illustrate this need. In the first movement an episode in E major occurs after the second subject, and is given to the piano with pizzicato bass on the 'cello, and then to the 'cello in its lowest register on the C-string, with a brilliant broken chord passage on the piano. The subject must have been clearly heard in Beethoven's time—to-day it is barely audible. The second passage occurs in the development of the same movement; the piano is working out a new theme—announced after the double bar—with simple octaves in each hand, while the 'cello supplies the harmonies with rapidly played broken chords. As a general rule, nowadays, the piano is heard almost as strongly as in a concerto, while the 'cellist is seen to be working strenuously with very little result.

This was not the effect intended—nor could it possibly have been the effect in Beethoven's day. It is not that pianists should play more softly—it is merely a question of touch. The brilliance and grandeur must still be there, but they must be relative, and must match the texture of the work. Any number of such cases occur in the works of the composers of Beethoven's period and shortly after, but for reasons of space it is impossible to draw attention to each one individually.

Beethoven's treatment of the 'cello throughout the whole of his chamber music varied according to the mood of each work. His writing in the piano trios was clearly for three instruments, not merely making the strings add notes to the piano part, which was the case, so far as the 'cello is concerned, with Haydn, and, to a great extent, with both Mendelssohn and Schumann. The sonatas and trios of Mendelssohn, quite apart from their musical value, are not good examples of 'cello writing in chamber music. Unless he is writing a melody for the instrument, he seems to be at a loss as to what is really effective, and consequently apportions to the 'cello either odd bass notes, which make hardly any difference, or fussy tremolandos and arpeggios. The fault lies, perhaps, in the florid nature of the piano writing, which is not really suitable to chamber music. The charming scherzos of the two trios and the second movement of the D major 'cello sonata are exceptions.

A similar weakness is found in Schumann's chamber works for piano and strings; though, needless to say, in almost every work there are moments in which the 'cello is used with fine effect, especially in the D minor trio, the piano quartet, and the piano quintet. He makes curious use of ponticello in the development of the first movement of the D minor trio, and, at the end of the slow movement of the piano quartet, gives instructions for the 'cello to tune down to B flat. But this is not a safe experiment, as the C string, if tuned exactly to the B flat required, will begin to rise towards the note it is accustomed to sound; and it is almost impossible to make it retain the exact pitch of any note other than the usual one—unless it can be tuned to the note required for a considerable time before it is to be sounded. The plan usually adopted is to begin by tuning it a little flat, the string then being fairly well in tune at the required moment.

Schubert understood the art of distributing his parts in chamber music no less than Beethoven and Mozart. In the piano trios, especially the one in B flat, he was merciless to the 'cello, assigning to it some extremely beautiful but at the same time most difficult tunes and counterpoints. His treatment of the 'cello in the *Trout* quintet at moments shows humour, now emphasizing a point with the help of the double-bass, as in the scherzo, now alternating the two instruments, as in the last movement. Brahms, too, understood the use of the piano and strings, and 'cellists are very grateful to him for the extraordinary beauty of his writing.

There is actually in existence a most illuminating example of Brahms’s capacity of self-criticism in a published work which he later revised—the trio in B major, op. 8. He was dissatisfied with it in its original form, and, had it remained thus, it might well have been forgotten. But he re-wrote it, and the difference lies not only in the musical value of the trio, but also in the manner in which he has written for all the instruments. He used the ’cello in the original very much as Mendelssohn did; it announced a tune, then disappeared, filling in with completely ineffective and useless sounds; but in the revised edition the ’cello is treated with more warmth and understanding than in almost any other chamber work with piano.

The best works of Dvořák for piano and strings, and those which show true understanding in the writing, are the F minor trio, the E flat piano quartet, and the piano quintet. In all of these the ’cello is used as a genuine chamber music instrument; and there are some especially beautiful effects in the piano quartet when the ’cello is playing above the other instruments, though this, of course, was not invented by Dvořák, having been used even by Haydn and Mozart in their string quartets.

The Tchaikovsky trio is not chamber music; it is in the nature of a concerto for three solo instruments, and in its most strenuous moments is simply orchestral.

Of more recent works for piano and strings, Gabriel Fauré’s chamber works show very sensitive writing for the ’cello, while the Debussy ’cello sonata contains much experimental but extraordinarily humorous writing; the Ravel trio, also, has much that is new and experimental in the string writing, while Strauss in his early sonata has written well for the ’cello. Of English composers, Hurlstone, John Ireland, Arnold Bax, James Friskin, and Frank Bridge especially have used the ’cello very successfully. As remarked earlier, the ’cello, even more than the violin, is at a great disadvantage in works for piano combined with strings, chiefly owing to its depth of register; but, in the case of the great composers, the more florid cantabile passages are generally written in the most telling registers for the strings, so that they are able even to sustain sounds in support of the piano. But even in a work such as the Brahms sonata in F, which is so frequently turned into a kind of conflict between piano and ’cello (with the piano an easy winner), the work is absolutely successful from the point of view of balance of tone provided Brahms’s markings are strictly observed—especially those indicating the use of the pedal. And this same rule applies to nearly all the great composers’ works for piano and strings.

Perhaps the reason why the chamber work with piano of Mendelssohn and Schumann ar not quite satisfactory is that they wrote too man notes. Beethoven and Mozart never seemed t write a superfluous note; in fact, the actua theme is frequently omitted, its presence bein suggested by a rhythmic figure or a harmony The same can be said of all the great composers Brahms, again, often suggested the return of subject without actually stating it. Schuber never seemed to have enough of his tunes, and if there is any fault in that respect, it is in th matter of length; but whether or not the lengt is excessive must always remain a matter o opinion. He never wrote too many notes no was he ever at a loss as to the distribution o parts.

The ’cello is at its very best in ensembl music for strings alone—string trios, quartets quintets, &c. In its early days it was used fo accompanying recitatives and violin solos, an this art, though now obsolete, survived unti the beginning of the nineteenth century.

Haydn treats the ’cello in many of his quartets, especially in his early ones, almost solel as a means of supplying the bass, his first violi being used practically as a solo instrument the others providing the accompaniment; i many other of his works, however, short sol phrases were given to the ’cello, though rarel in the polyphonic manner developed b Mozart and Beethoven.

Boccherini, who was appointed chambe composer to the court of Frederick William o Prussia, must have influenced contemporar composers by showing them the possibilitie of the ’cello, as he wrote over a hundred strin quintets for two violins, viola, and two ’cellos generally treating the first ’cello more or les as a solo instrument. Whatever their musica value, they are little played to-day, but in thei time must have served a very good purpose i displaying the possibilities of the ’cello.

Mozart’s finest quartets and quintets contain contrapuntal writing which brings th ’cello into greater prominence, and puts i more on an equality with the other instruments thus foreshadowing the wonderful warmth o instrumentation employed by Beethoven.

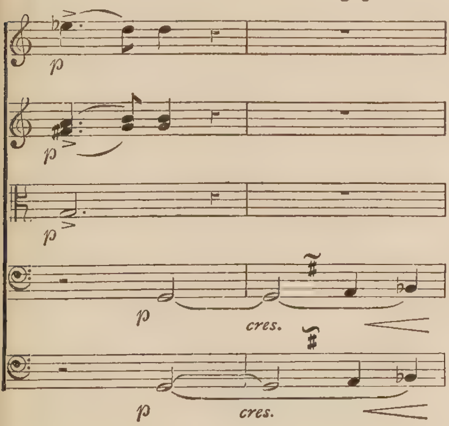
’Cellists will be for ever grateful to Frederic William of Prussia, who commissioned Mozar to write the three famous string quartets whic were dedicated to him, and which are sometimes known as the ‘’cello quartets’. In thes the subjects are continually given to the ’cello the bass being supplied by the viola an occasionally even by the second violin. In th string quintet in C major the ’cello is treate with extraordinary freedom, the bass havin far more than merely harmonic value; th writing in the ‘divertimento’ trio for violin viola, and ’cello is also wonderfully independent, fluent, and full of warmth, thoug exceedingly difficult to perform.

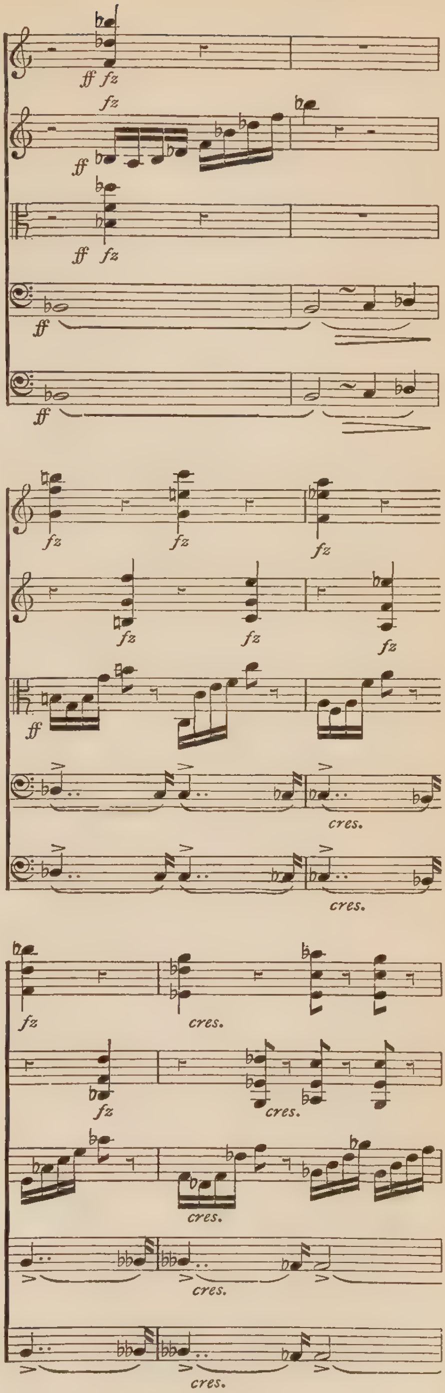
Whole volumes might of course be writte

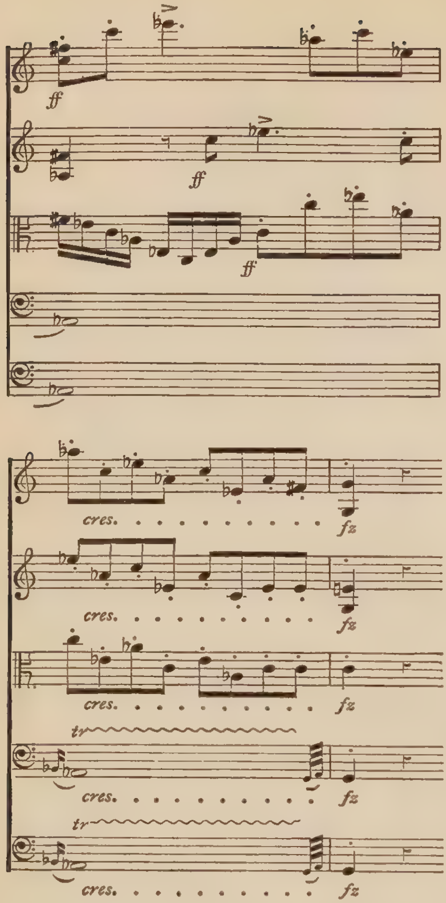
on Beethoven's quartets, on his power of invention, of tone-colour, and of changing moods. In each the 'cello is treated in a totally different manner, and the same may be said of the string trios. It is surprising to hear the amount of tone he is able to produce from the 'cello by the manner in which he writes rapid, broken chord accompaniments, as in the last movement of the string trio in G major; or the passion which he is able to express, as in the finale of the A minor quartet, when the subject of the movement is given to the 'cello in its highest register—the very difficulty of the passage adding to the intensity of the moment. Never, before or since, has the 'cello been used in so telling a manner as in the second movement of the C major string quintet, in which it plays pizzicato almost throughout. He also obtained the warmest bass sounds from the 'cello by the particular manner in which he distributed the notes to the different instruments.

Schubert also understood the capabilities of the 'cello, and in the string quartet in G major gave it important subjects and counterpoints, always written in the most telling register, while his treatment of the two 'cellos in the string quintet in C major is very wonderful, the exquisitely beautiful duet in the first movement and again in the last movement being quite unsurpassed for loveliness. He also produces grand effects in the more strenuous moments by giving the 'cellos passages in unison (Ex. 1), and also again by using them with complete independence, as in the slow movement when the second 'cello plays very free obbligato passages at the return of the subject, and previously in the F minor section (Exx. 2 and 3). It is instructive to study the score of this quintet, and to realize by what extraordinarily simple means Schubert has produced one of the most beautiful works of art in the whole repertory of chamber music.

Ex. 1. SCHUBERT. 'String Quintet'.

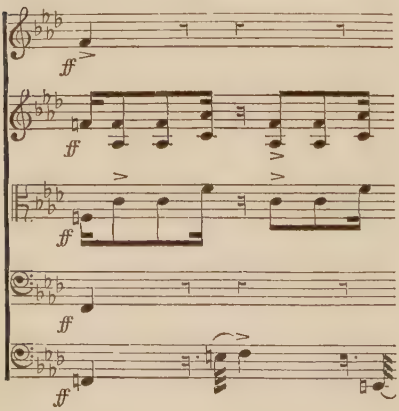


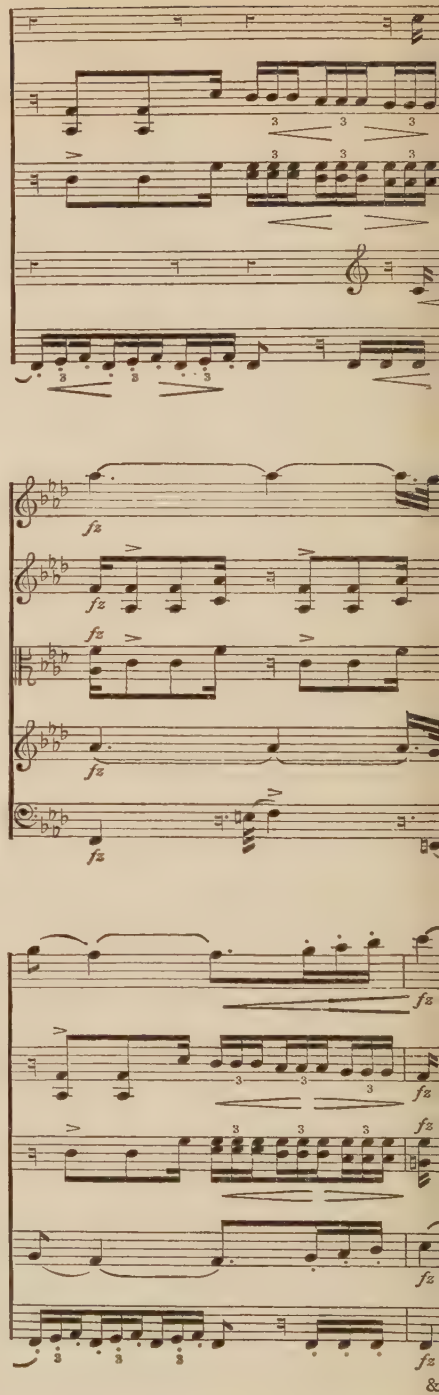



ff
ff
ff
cres.
fz
cres.
fz
cres.
fz
tr
cres.
fz
tr
cres.
fz

Ex. 2.

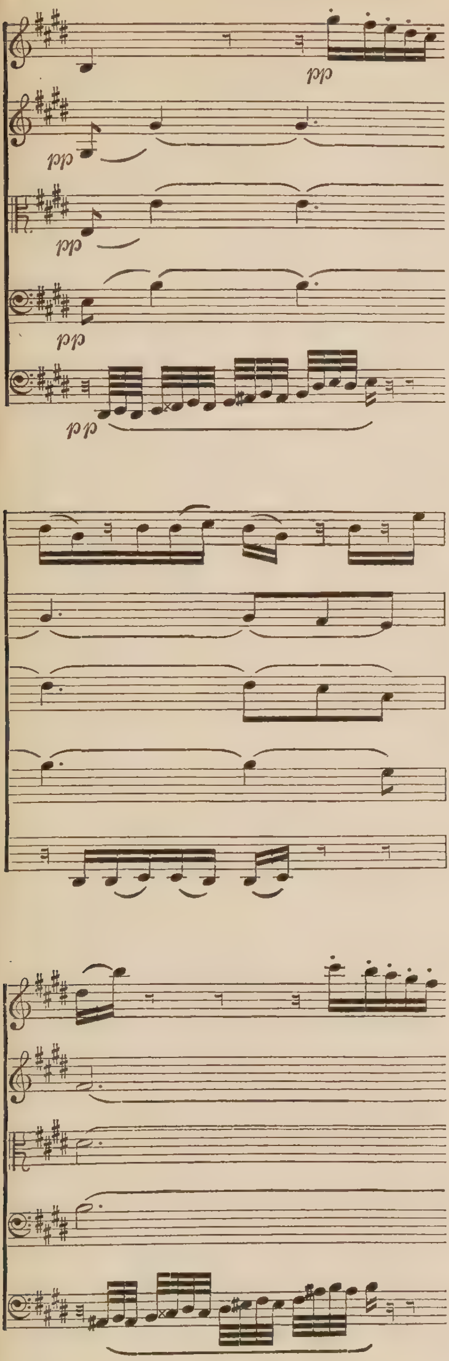
SCHUBERT. 'String Quintet'.
Slow movement.

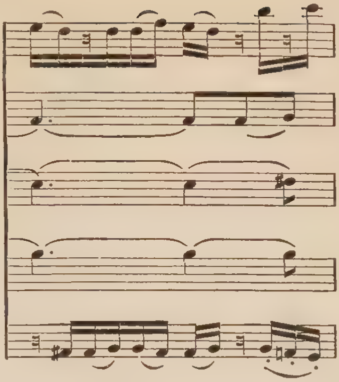

ff
ff
ff
ff
ff


fz
fz
fz
fz
fz
fz
fz
fz
fz
fz

Ex. 3.

SCHUBERT. 'String Quintet'.
Slow movement.

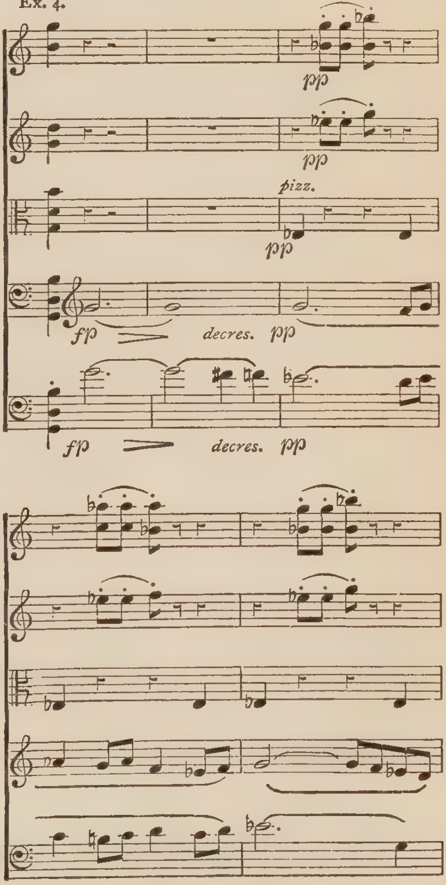

pp
pp
pp
pp
pp

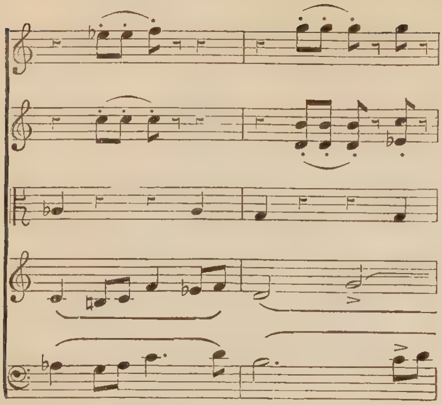


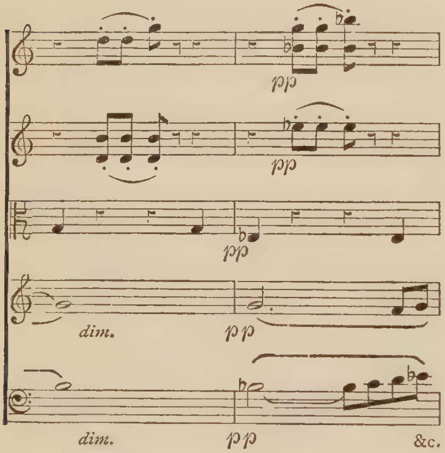
At the moment when the two 'cellos together announce the second subject in the first movement—

SCHUBERT. 'String Quintet'.
1st Movement.

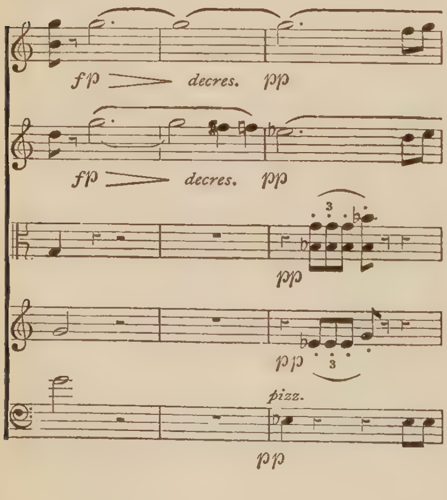
Ex. 4.

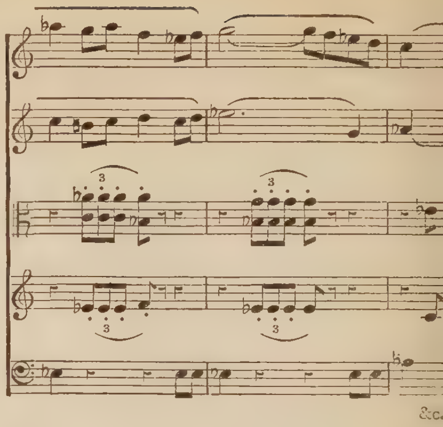

pp
pp
pizz.
pp
fp
decres.
pp
fp
decres.
pp





later:





the viola, playing pizzicato, has the bass, while the violins play the most delicate and economical accompaniment above; then the subject is handed on to the two violins, while the second 'cello takes the bass, the viola and first 'cello playing the same simple accompaniment very slightly varied.

Mendelssohn's 'cello writing, in his chamber music for strings, was as a rule on the verge of being orchestral, except in his scherzos, while Schumann, in the first two of his three string quartets, seemed to find a difficulty in forgetting the piano; but the A major was a great advance in actual scoring, and this work has many very fine instrumental effects in true chamber music style, especially for the 'cello.

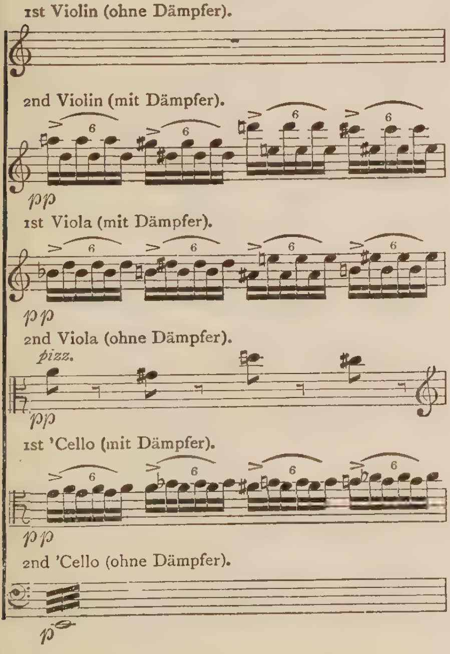
Brahms wrote superbly for the 'cello, and, in the C minor string quartet, made new use of the C and G strings by writing passages in double notes, the moving part being played on the G string, while the open C string is sounded afresh with each change of bow. Again, in the minuet of the A minor quartet, he makes use of double notes in a low register, and, though difficult to play with true intonation, they are very effective. His treatment of the 'cello at the opening of the string quintet in G major is full of grandeur, though it is always in danger of being overpowered if the semiquaver figures of the four upper instruments are too strongly played. It is very interesting to note the difference in his treatment of the two 'cellos in the two sextets. In the B flat sextet the 'cellos are used together almost throughout, and a very wonderful effect is produced by the scale passages in unison and octaves in the second variation of the slow movement. Later in the same movement he has made exquisite use of the 'cellos by giving them alternating passages in pizzicato, which he also does, in combination with the other instruments, in the second movement of the G major sextet, while in the slow movement of the latter work the two 'cellos are used with a good deal of independence.

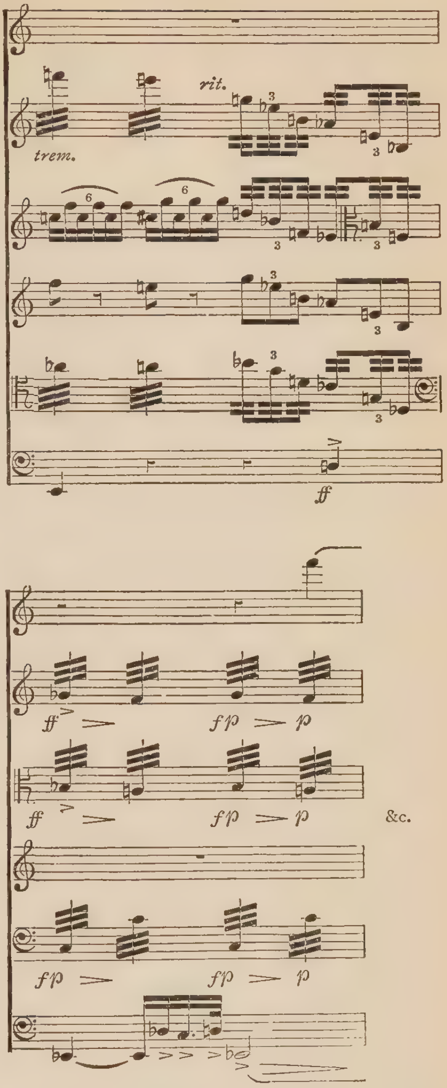
Dvořák understood the 'cello, and wrote very finely for the instrument, introducing pizzicato with excellent results. Tchaikovsky's technique was, of course, always masterly. His writing was done with a sure hand, though he invented no new effects, so far as the 'cello was concerned.

César Franck, in his string quartet, used the 'cello throughout as the bass instrument, and gave it very few subjects, while Debussy's writing for the 'cello in the string quartet was merely the natural outcome of what had gone before; but Ravel, in the slow movement of the quartet in F, has a very fine passage for muted 'cello, to be played while the upper instruments alternate in comments with and without mute, and he finishes the slow movement in an unusually high register.

Of the most recent chamber music, that by Frank Bridge undoubtedly shows the greatest knowledge of the possibilities of the 'cello, and of the most telling part of the instrument to be chosen for any particular purpose. In addition to the writing in his string quartets, the freedom with which he has treated the two 'cellos in the string sextet is wonderful. Schönberg has also made very free and successful use of the 'cellos in his sextet, and produces an almost raw and wild effect from the second 'cello, when the second violin, first viola, and first 'cello play with mutes while the other three are senza sordini.

Ex. 5. SCHÖNBERG. 'Sextet', Op. 4.

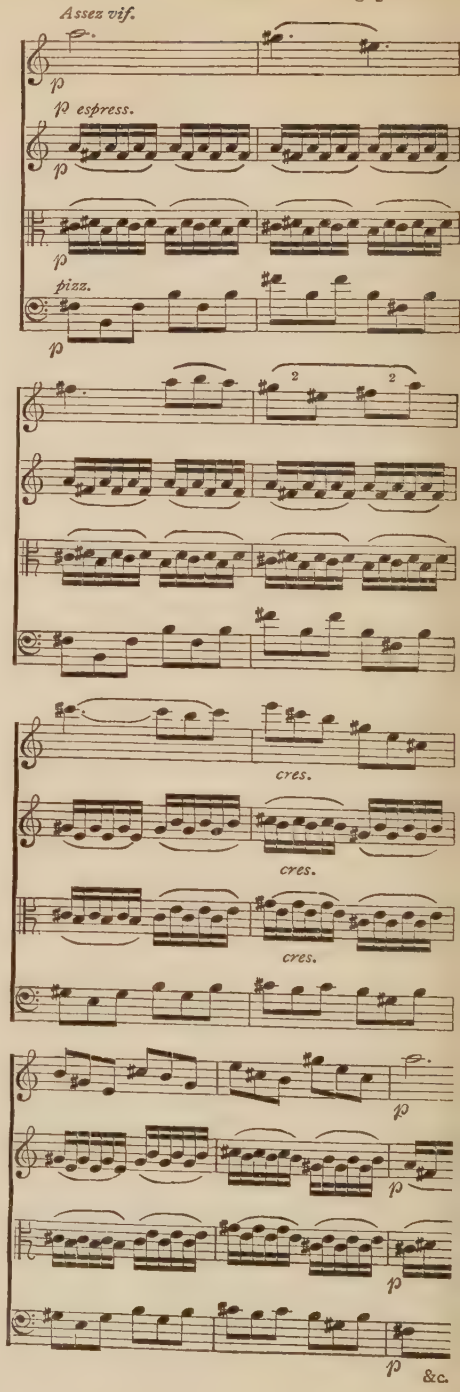

1st Violin (ohne Dämpfer).
2nd Violin (mit Dämpfer).
6
pp
1st Viola (mit Dämpfer).
pp
2nd Viola (ohne Dämpfer).
pizz.
pp
1st 'Cello (mit Dämpfer).
pp
2nd 'Cello (ohne Dämpfer).
p



This article would not be complete without some discussion of the effectiveness of pizzicato, which was realized by most of the great composers, and used to great advantage. Owing to its length, the resonance of a plucked 'cello string, more especially in chords, is very telling, much more so than on either the violin or viola, whose strings are so much thinner and shorter. Beethoven and Brahms both appreciated this. In the F major string quartet, op. 59, Beethoven has made a very beautiful use of pizzicato in the slow movement, and one quite different from that in the second movement of the C major quartet already quoted. It was quite a new way of using the 'cello in chamber music, and is found again in the first movement of the B flat trio, op. 97. This latter instance is barely successful, but it does actually come off if played exactly as Beethoven has written it, that is, by adhering strictly to his marks, and not attempting to increase the tone until the word 'crescendo' is reached; there is then sufficient tone in reserve to make a continuous increase of sound, and the lashing effect so frequently heard is avoided. An example of its weak use occurs at the beginning of the slow movement of Brahms's F major sonata for piano and 'cello. The piano is given a slow melody to sustain, while the 'cello has to play separate pizzicato notes with increasing tone—it is practically impossible to make the passage sound at all musical, as the notes have to be played just too slowly to be comfortably sustained, and the necessity of playing almost wholly on one string causes the vibration of each note to hit that of the next, whilst, if the performer endeavours to avoid this by lifting the left-hand finger, a different noise is caused by the string hitting the finger-board. He has made far more successful use of it in the last movement of the same work in an experimental pizzicato passage. It is curious that Brahms should have in this instance used the pizzicato in such an unsatisfactory manner, for elsewhere he has always written it in the most effective way possible. Of the two sextets I have already spoken; in the A minor string quartet, the second subject of the first movement floats about on a pizzicato bass, which is excellently written, for though it is in single notes, they are to be played quietly, and very rarely are two consecutive notes played on the same string. This is an example of the very finest use of this effect. A moving pizzicato passage in single notes (especially when formed by the notes of a broken chord) sounds always well if played softly, but not if it has to be played *forte*. Another good example is afforded by Dvořák in the second subject of the string quartet in E flat, where the notes are to be played quietly and are parts of broken chords. He also uses it with real beauty in the *Dumka* of the same work, where he has written pizzicato chords, which are always effective, whether played *forte* or *piano*. Another famous pizzicato passage is heard in the last variation of the finale of the Brahms clarinet quintet, where the notes to be played almost always form a chord, and, though they have to be played rapidly, do not demand too much tone.

Debussy, in the scherzo of his quartet, has a rapid pizzicato passage to be played *pp*, and the notes are almost throughout those of broken chords, the result being very successful (Ex. 6). Ravel, in one or two places in his scherzo, has written arpeggio figures in pizzicato, which come off well, but elsewhere in the

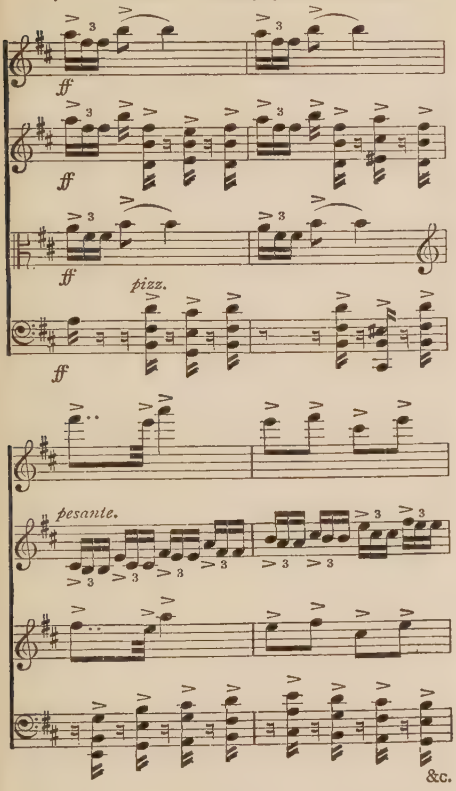
Ex. 6. DEBUSSY. 'String Quartet'.



same movement the writing is not so satisfactory as that of Debussy.

An excellent example of pizzicato writing is a chord passage in the second movement of Frank Bridge's string quartet in G minor:

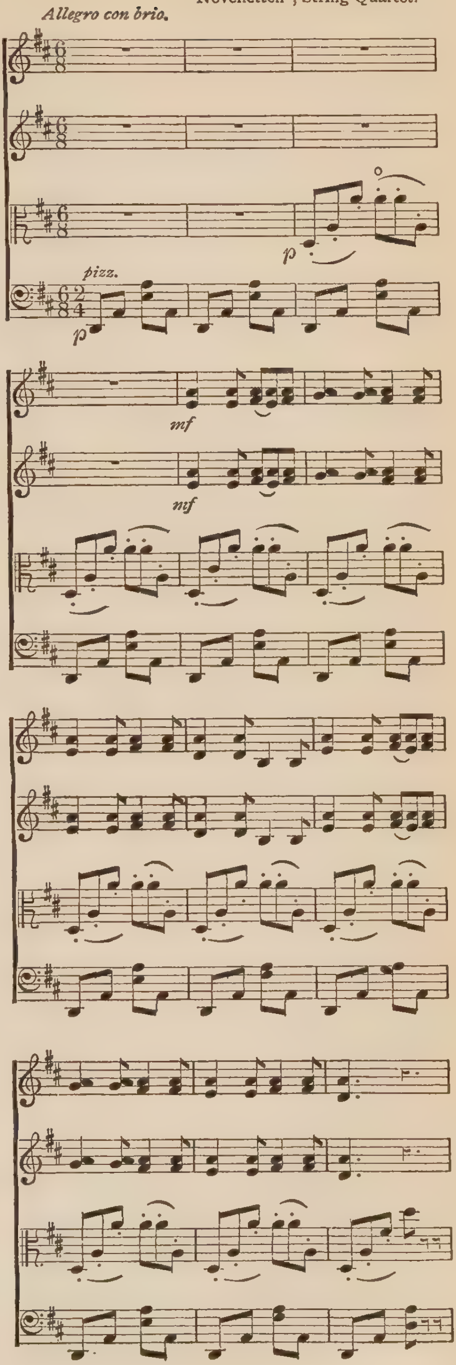
Ex. 7. F. Bridge. 'String Quartet in G minor'.



Chords can always be played with very great strength, as considerable resistance is offered to a stroke of the right hand. Two more instances must suffice, both from Glazounov's *Noveletten.* In the first movement, where he writes an opening pizzicato figure on open G and D strings of the 'cello, and in the second movement, where he keeps the 'cello very busy with somewhat rapid arpeggio passages, finishing the movement with robust chords, the result is completely successful (Exx. 8 and 9).

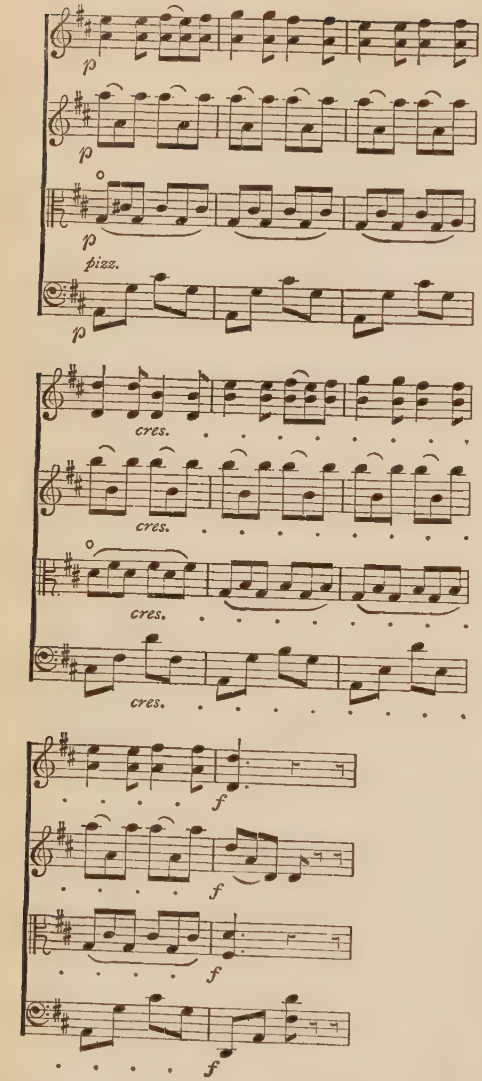
The chief function of the 'cello in chamber music is to provide the bass, though sometimes of course it actually plays above the other instruments, the bass being taken by each of the others in turn, even by the first violin. A true chamber music 'cellist will learn the necessity for continually changing the quality of his bass according to the context of the work to be performed. A Mozart work,

Ex. 8. Glazounov. 'Novelletten', String Quartet.



Ex. 9.

and later:



for instance, requires a very different quality from that needed by Beethoven, and with Brahms the difference is even greater. The same note written by these three composers, and for that matter by others, almost always has to be played with different qualities of tone, and the born chamber music player will at once divine the exact weight of tone required.

It is of importance to note that many composers, when writing for the 'cello in the treble clef, wrote an octave higher than the actual sounds intended. This was the case with Mozart, Beethoven, Schumann, and Dvořák, and editions thus printed are used even at the present time. It is curious that Dvořák should have written in this way whilst Brahms did not, and Schubert only occasionally. In the trio of the minuet in his A minor string quartet, the 'cello passage written in the treble must, of course, be played at the actual pitch written, but throughout the trio in B flat major everything written in this clef is to be played an octave lower. It is generally a safe rule that when bass, tenor, and treble clefs are used by a composer in the same work, the part written in the treble clef must be played at the pitch indicated; but when the treble is used in place of the tenor clef, it is usually written an octave above the sounds intended, though even this rule is not absolutely without exception.

One or two names should be mentioned in connexion with the 'cello in chamber music. Duport the elder was appointed chamber musician to Frederick the Great, uncle of Frederick William II, to whom Mozart dedicated the three string quartets and Beethoven his first two 'cello sonatas. Frederick William was a 'cellist, and pupil of Duport. There seems to be little record of the younger and more famous Duport having been a chamber music player, apart from his having played the two Beethoven sonatas at the court of Frederick William, probably with Beethoven himself.

Romberg was a very famous quartet player and was Spohr's 'cellist; and together they read many of Beethoven's works for the first time, while in manuscript.

Kummer, Müller, Cossmann, Franchomme—the friend of Mendelssohn and Chopin—were all chamber music players; Piatti, probably the greatest of all chamber music 'cellists, played quartets as a young man with Spohr, and later with Joachim. The 'cello in the Joachim Quartet was later taken by Robert Hausmann. Popper occasionally played quartets at the St. James's Hall 'Pops', but was chiefly known as a soloist; Julius Klengel was the 'cellist of the Gewandhaus Quartet, but was also really a soloist, while in England, Whitehouse and Herbert Walenn made considerable reputations as chamber music players. Arthur Williams, Percy Such, May Mukle, Warwick-Evans, Felix Salmond, Cedric Sharpe, and others have made names in this branch of the art.

There is an ever-increasing number of contemporary 'cellists devoting themselves to the study of chamber music in all countries, and the general standard of performance is rapidly advancing.

Ivor James.

[The name of Pablo Casals, by acclamation the greatest living 'cellist, has not found a place in the above article owing to the fact that he has elected to be heard chiefly as a soloist. Nevertheless his occasional appearances as a sonata and trio player give assurance that he is an ideal interpreter of chamber music, and he has himself stated to an interviewer that he wishes 'to avoid laying the main stress in 'cello playing on the virtuoso side, to avoid stressing the importance of the 'cello as an *instrument* for producing music, and instead make it a more perfect *musical instrument*'.[1] In short, Casals represents the nobler side of 'cello playing, and has as performer technical methods of his own to which it is not within our province to allude.

Some pregnant words on the subject of the rôle of the 'cello in the string quartet are found in Martens's *String Mastery* from the pen of Iwan d'Archambeau, the 'cellist of the Flonzaley Quartet. Many readers will be surprised to hear that, in his opinion, the 'cello 'can be learned sufficiently well in six months for one to be able to play in a family quartet'. More comprehensible is his opinion that to play perfectly in the artistic ensemble requires 'to say the least ten years hard practising, four or five hours a day'. No better illustration could be given of the price to be paid for consummate artistry, a price which circumstances do not allow every one to pay. I have had the pleasure of meeting Monsieur Archambeau, and playing in ensemble with him, and it is evident that he, at least, has been willing to pay this price. A greater enthusiast for his art I have never met.

Another enthusiast is our own Felix Salmond—or shall I say *once* our own, for he is now associated with American musical life. In his opinion 'most 'cellists, when they begin to play, do not devote nearly enough time to chamber music. And yet, if he wishes to be a first-class musician, no 'cellist should omit hearing and playing chamber music'.[2]

One word on the subject of misplaced 'cello writing in chamber music. Arensky wrote a string quartet in which the viola part was replaced by a second 'cello. He ultimately, and very wisely, re-wrote this attractive work for the recognized string quartet combination.

Emanuel Moór has written a quartet for four 'cellos, and is reported to have said that he prefers the combination to the usual one, but he will scarcely find a single musician in a thousand to agree with him.

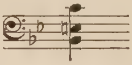
Nor is it desirable to introduce César Franck's violin sonata arranged for 'cello. It is necessary to disturb, in certain spots, the sequence of the passages in order to suit the bass instrument, and I believe it to be the general opinion that such transcriptions are not suited for public performance. What one hopes for is that composers in the future will sedulously apply themselves to adding to the legitimate repertory of this lovely instrument a series of original works acceptable both to artists and audiences.

It is worth noting that Boccherini was the only composer of real distinction who was himself a 'cellist of eminence. Onslow was, of course, an amateur, and though such excellent musicians as Bernard Romberg, Popper, Davidov, and Klengel wrote chamber music of a sort, their compositions cannot be said to have reached a very high standard of excellence, whilst Goltermann, Grützmacher, and Servais were writers of light music of the kind which appeals to the lay public.

Mozart's experiment in the three 'cello quartets, of giving upper voice parts to the bass instrument, was hazardous in view of the hiatus which exists in the string family, i.e. the jump of an octave between the viola and 'cello, but though some consider the repeated use of the A string a little monotonous, it may be said to have been in the main successful, and it is to be hoped that his royal patron was satisfied with compositions so innately noble.

With regard to modern pianos as accompanying instruments, it is only fair to point out that owing to improvements in the mechanism they are susceptible of a very excellent pianissimo. Furthermore (pianists please note), the lid *can always be shut down*.

Brahms's excellent writing for the 'cello is partly attributable to his relations with Hausmann, to whom he habitually sent the 'cello parts of his sonatas for revision. But sometimes Homer nods. In the B flat sextet, a work in which the 'cellos are heard at their best, the following chord appears:



which is not convenient writing for the instrument.

T. F. Dunhill, in his valuable treatise for students, *Chamber Music* (Macmillan), writes interestingly upon the 'cello in ensemble music, *v.* p. 174 *et seq.* EDITOR.]

VIOTTI, GIOVANNI BATTISTA, 1753–1824, famous violinist and composer.

The full list of Viotti's chamber works includes:
27 quartets, of which B. & H. publish:
3 quartets (concertants), str, F, B flat, G.
3 quartets, str, f mi, C, E.
3 quartets, fl, v, vla, vc, B flat, c mi, E flat, op. 22.
34 trios, 2 v, vc (27 according to *Grove*), of which B. & H. publish:
3 trios, E flat, g mi, D op. 16,
„ A, E, G „ 17,
„ B flat, a mi, E „ 19,
„ „ 20,
and op. 18 has been repeatedly republished as follows:
3 trios, b mi, B flat, D op. 18 André, 1867; Schott, 1874; Litolff, 1891.
51 duets, 2 v. Many of these are republished, for list *vide Altmann.*

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[1] *String Mastery*, p. 226.
[2] *Ibid.*, p. 268.

18 sonatas, v, fig. bass. Many of these are republished, for list *vide Altmann.*

For fuller list see *Vidal.*

Viotti's reputation to-day as a composer of chamber music reposes upon his excellent violin duets. These have been of very considerable value to teachers during the century which followed his death, and are still played by those who are lovers of a form of composition which most violinists leave behind when they become acquainted with chamber music of a more attractive nature. The duets, op. 5, are dedicated to his London friends with these words: *Quelques morceaux ont été dictés par la peine, d'autres par l'espoir.*

Strangely enough his quartets, one of which was played during the first season of the Philharmonic Concerts in 1813, are little known in England, where he lived, much and deservedly beloved, for 25 years, and (still more strangely) followed for a time the business of wine merchant. He was an enthusiastic quartet player, preferring the music of his compatriot Boccherini to any other. Next in his estimation came Haydn and Mozart, but of Beethoven he knew little more than the name.

A remarkable tribute was paid to Viotti's music by Joachim. Speaking to Moser of the A minor concerto (No. 22) he said: 'Its fullness of beautiful melody and its originality of form, to a pattern entirely his own, place it in the very first rank of violin concertos.' And he proceeded to tell of Brahms's enthusiasm for the same work. It seems that Joachim frequently played it in private with Brahms at the piano, and had always to repeat it two or three times. Brahms revelled in it and expressed his happiness that 'such beautiful music was to be found in the world'. The *ipsissima verba* of this interview are to be found in Moser's *Geschichte der Violine*, p. 391. The twenty-second concerto, the subject of Brahms's admiration, is still frequently played by virtuoso violinists, the twenty-fourth (B minor) seldom, but the rest of Viotti's music (the duets excepted) is completely ignored. I have tried through a few of his miscellaneous pieces for various combinations and must confess that they are heavy going. Some of his quartets and trios were republished as violin sonatas. This may explain the six sonatas for violin and figured bass, marked op. 4, an opus number attached by *Fétis* to trios.

Of Viotti's playing, Baillot wrote enthusiastically (*Notice sur Viotti*). He was also heard in public as a viola player. In Dec. 1794 he played one of his own concertante duets with Dragonetti, the incomparable double-bass player, who played upon his own instrument the second violin part. EDITOR.

VIRTUOSO STRING QUARTET. Formed in 1924 by 'His Master's Voice' Gramophone Co. The personnel consists of Marjorie Hayward, E. Virgo, R. Jeremy, and Cedric Sharpe. This Quartet has recorded in their entirety the following quartets: Tchaikovsky (D major), Franck, Debussy, Bridge (*Three Idylls*), and the Beethoven in E minor, C major, and E flat. The Quartet also makes frequent public appearances, with unvarying success.

In 1926 they played at the B.B.C. Spring Series of Chamber Music Concerts at the Chenil Galleries, introducing several interesting new works.

In 1927 they gave notable performances of three new MS. quartets by J. B. McEwen, and of Arnold Bax's second quartet. Such fine quartet leading by a woman violinist has not been heard in London since the days of Neruda (Lady Hallé). Miss Hayward, who is a pupil of Ševčík, receives admirable support from her experienced colleagues. In 1926 the Virtuoso Quartet was engaged to play at the Bradford (Yorks) Chamber Music Festival, where in two days they played no less than seventeen different chamber works. A similar festival was held in 1927, in which the Virtuoso Quartet also took part. EDITOR.

VISCONTI, G. C.

Suite romantica, pf, v, vc Bongiovanni (Florence), 1921.

VITALI (1), GIOVANNI BATTISTA, birth date uncertain; d. 1692, Italian composer of great distinction.

Vitali was a prolific writer, and is not without importance in the history of chamber music. In an extremely interesting article in *Grove* it is suggested that his sonatas 'show the first hesitating steps that led to the present perfection of form', and that Purcell may have modelled his sonatas 'in imitation of the Italian masters' on those of Vitali. His works include sonatas for all combinations from six instruments downwards. A list is given in *Fétis*, with dates of publication. Three violin sonatas are in L. Torchi's *Arte Musicale in Italia* (Ricordi).

(2) TOMMASO ANTONIO, son of the above, was composer of the magnificent chaconne for violin played by Ysaÿe, Heifetz, and others with organ accompaniment. EDITOR.

VIVALDI, ANTONIO, c. 1680–1743, famous Italian violinist.

Two trio-sonatas, pf (fig. bass), 2 v, vc (ad lib), d mi, e mi (A. Moffat, *Trio-Sonaten* 4, 14), Simrock.

Four trio-sonatas, pf (fig. bass), 2 v, vc (ad lib), g mi, e mi, C, e mi, Senart.

Besides the above, a number of solo sonatas with figured bass have been republished, some of them repeatedly. Three of them were played recently at a violin recital in Paris. Vivaldi's importance as a composer lies in his mastery of form. That this is so is shown by the careful study which J. S. Bach gave to his concertos; he arranged sixteen of them for clavier, one of these sixteen and three others for the organ, and developed one into a concerto for four claviers and a quartet of strings. Vivaldi is among the early writers whose compositions, especially his violin works, may be said to 'have a future'. Editor.

VOCKNER, Josef, 1842–1906, Austrian composer, pupil of Bruckner.

Quintet, pf, 2 v, vla, vc, B flat	op. 70	Doblinger, 1914.
Quartet, pf, v, vla, vc, C	„ 6	„ 1884.
Sonata, pf, v, d mi	„ 4	„ 1882.
„ pf, vc, G	„ 8	H. Protze, 1891.

VOGEL, Adolphe (Charles Louis Adolphe), 1808–1892, Belgian composer.

Quintet, 2 v, 2 vla, vc, G	op. 10	Richault (Paris).

Vogel wrote several quartets and quintets for strings, for which he was awarded the Prix Trémont.

VOGLER, Georg Joseph, 1749–1814, German composer, known as 'The Abbé Vogler'.

Modern republication:

Quartet, fl, v, vla, vc (H. Riemann) *D.T.B.*, vol. 27, B. & H., 1914.

Vogler was a man of extraordinary versatility, though as a composer he was not in the first rank. He was well aware of his deficiencies, and on one occasion remarked to Sterkel, 'Had I your flow of melody, and you my science, we should both be great men.' The typical qualities of his work are the excellence of his developments and the insignificance of his themes. A word is due to him as a great teacher, the esteemed master of C. M. von Weber and Meyerbeer. Vogler had a remarkable gift of improvisation; an account of an evening when both he and Beethoven improvised is given in *Grove's* fine article, which includes a list of his chamber works. Browning's poem 'Abt Vogler' represents the thoughts of the musician after extemporizing on an organ of which he was the inventor. Editor.

VOGT, Jean, 1823–1888, German pianist.

Quintet, 2 v, 2 vla, vc, a mi	op. 56	Peters, 1863.
Trio, pf, v, vc, c mi	„ 25	Kistner, 1861.

VOICE AND THE CHAMBER ENSEMBLE, The. The treatment of the human voice in its relation to a scheme of sound made up of the communal effort of several instruments in combination is new only in so far as the possibilities of such treatment have only recently been recognized, and its use been pressed into the service of modern composers seeking a development of their medium, and making use of any and every tool for that purpose. The composer of to-day is nothing if not ruthless and irreverent, and he will, without fear, snap his fingers in the face of any tradition that impedes him. Amongst the dogmas which his heretical mind has questioned are those surrounding the use, service, and purpose of the voice. For so long as there are records the singing voice has reigned in a splendid isolation compelling the complete subservience of all other instruments of sound in a slavery which has been dignified by the name of accompaniment. This sovereignty has never, till now, suffered suspicion or attack, and has hardened to tradition almost invulnerable and undisputed—that of song.

And yet the voice has now been proved to be itself in service, a slave to its own unique possession, the power of speech, and this has so obsessed and clouded the vision of composers, that, having played as they pleased with all the expressive resources of all other instruments, they have been blind to the qualities of the voice, and have hitherto denied full expression in the one medium it possesses above all others, that of timbre; or, to borrow from another art, that of colour. The voice has always, as it were, occupied a canvas by itself, and for contrast, has been framed, sometimes simply and sympathetically, sometimes with astonishing irrelevance, and often, in recent years, so lavishly and portentously as almost totally to obscure the picture.

But whatever the frame, or, actually, the accompaniment, whether harmonic, contrapuntal, expressive, pedestrian or insignificant, never has the voice consciously been allowed to merge into or mix with the texture of sounds with which it is thus environed, nor has the accompaniment dared, for a moment, openly to usurp the 'divine right' of the voice to dominate. The exceptions—and there are not a few—are the accidents, for not until to-day, or late yesterday, have there existed the *idea* of co-operation, the *recognition* of the social, democratic, and communal sympathies of the voice in the realm of sound.

In effect, the conception of song equally with all aspects of music is in the process of drastic revision, and the sequence of circumstances, practical and theoretical, that has led to the need for overhauling is worthy of examination.

Vocal music is neither wholly lyric nor wholly epic. It is both; one merges into the other at some point in a circular route that, when completed, bounds within its circumference its whole relation to drama in its musical manifestation. At one point in the circle there is the 'song', as it has been paraded for generations, which is merely the voice driven into a domestic pen, for the better control of it. Here, it has been so tamed, petted, and nourished upon adulation and the minor lyric that the suave accommodating piano is the only instrument which can live with it. At the opposite pole is the voice let loose in the opera-house, where its hauteur and domination demand an atmosphere of such extravagance, and a worship so intense, that music is present only by toleration and all other arts are forced to leave the house.

Round and round this circle the voice moves monotonously. The modern composer has watched this movement with distaste, and, having given it much thought, has made remarkable discoveries. He has learnt that, for the proper health of both, good literature was inseparable from good music. This, of course, is nothing new, though in its application the neglect of such an obvious truth has been deplorable. Therefore the composer probed further, and concluded that it was not enough to select a good text, and set it perfectly to music, but that the sole weight of his effort should be directed to the full interpretation of the whole idea embodied in the fusion of the arts. He decided that, for this purpose, he would call upon the fullest range of instrumental timbres at his command, that he would use them with the utmost discretion and economy, and that, for the complete fulfilment of his design, he would break the domination of the voice, bend it strictly to his service, and enlist it in the ranks of his instrumental timbres. He gladly admitted that, in his colour-scheme (for so it can be called), the voice is the most valuable of his colours, both for its lovely qualities and for its unique power of speech. For interpretation it is the most needed of all, yet remains a single colour, neither more nor less important than any of the others. Thus he found the whole range of lyric and epic interpretation was within his resources, and that he could achieve his end with the minimum of material, working in any dimensions he pleased. He was encouraged by the practical circumstances of a necessity for post-war economy, which forced composers to seek smaller and smaller combinations through which to express themselves.

He studied and experimented with single instrumental timbres in combination, and it would have been surprising had the voice escaped the general conscription. And now the happy inclusion of the voice in these colour-schemes can almost be said to have raised a new phase of vocal art, without, or almost without, a history. It is a fuller conception than ever occurred to Tudor musicians or any later classical group—the madrigal and all part-writing can be set aside as designed in black and white rather than in colour—fuller perhaps than with Wagner, to whom the voice sometimes appeared as an encumbrance, and, if no fuller, at least a development of much of what Debussy had in mind. It is, in fact, too early to define the complete rôle which the voice will play in its new environment. That it will retain all its former importance is certain. Its beautiful colour can never suffer eclipse, its sole power of uttering words ensures its undisputed right to hold the key to interpretation, but it will no longer be permitted to dominate, save where its domination is essential to the colour-scheme which will ever be the composer's first consideration. One thing it will not be, and in this the existing label is altogether wrong, it will not be 'voice with chamber accompaniment'. In a 'Consort of Music' there is no accompanying feature, no instrument being beyond another in importance where each represents a single and essential timbre. Therefore the voice will be found with the other instruments from which the composer will devise his colour-blending, and will be used only in such manner as is needed to fulfil the design. And, in another sense, the label is at fault. The word 'chamber' suggests some small and intimate combination that can be accommodated and best heard in narrow surroundings. This is often but not necessarily true. Colour, proportion, and balance have no relation to the size of the canvas. The breast of a humming-bird displays as complete a colour-scheme as a Brangwyn panel, and Debussy's *Pelléas et Mélisande* is no less 'chamber' music than is Bliss's *Rhapsody*; Holst's *Savitri* than Vaughan Williams's *Merciless Beauty*, in the sense that the secret of the design is in the blending, not in the dimensions. None the less, the world is conservative and works slowly in a new medium. Therefore the majority of the works of this genre are actually for small combinations and for performance in small spaces. They form at present the germ of an idea which ultimately must extend beyond its present limits, and make its influence felt in every future function of the voice. Already the experiments in colour-blending, so widespread in modern music, have had results far more influential than have the new harmonies, the polytonalities, and the mathematical complexities which have temporarily invaded the art; and, of all the results, the most important is that which affects the voice. The bondage of the voice to words ceases to be a bondage where all share in the burden; and the gift of speech becomes more an asset than an encumbrance. Colour is proved to be the most intelligent of interpreters, more sure than harmony, more subtle than song. The voice is coming into its own kingdom, a king indeed, but even more, a unit in the democracy of sound.

There is the rôle of the artist to be considered in relation to the movement. It would seem improbable that singers chained to the old routine will be content, except in very few cases, to change their outlook and agree to share in triumphs which they have hitherto entirely usurped to themselves. The team spirit, the sense of contribution in communal effort, will call for a new heart in singers, a new pride, and, indeed, a new, a more welcome triumph. This spirit exists; it is to be found and already marks a distinguished phase in the changes that are cleansing modern music.

As for the works themselves, it is impossible here to attempt a detailed analysis of the principal works in the repertory, but a list of some already published is given below.

Much of it is experimental, some of it, doubtless, will prove to have been of no great value, but nearly all of it is effort in a true direction. There are dangers to be detected, false conclusions to be rectified, and of these, the one most evident is a tendency to maltreat the voice, to use it a little roughly, without due care for the tenderness of its structure and the delicacy of its craft. It would be a poor return for the new service the voice is asked to render, if it were warped and bent to involuntary protest against awkwardness of vocal line, ugliness of utterance, and painful efforts beyond its power. The composer will have defeated his own ends, he will have smeared to worthlessness the very colour he has been at such pains to acquire. (See also article MEDTNER.)

URSULA GREVILLE.

The following list does not pretend to be an exhaustive compilation, but is only a selection of published compositions for the combination of voice and chamber instruments. EDITOR.

Composer.	*Title of Composition.*	*Instrumentation.*
Bantock, Granville	*Salve Regina*	String quintet.
Bedford, Herbert	*The Heart has Chambers Twain*	String quartet.
	Homecoming	,, ,,
	Night Piece, *The Dancer*	,, ,, and bass triangle.
	Night Piece, *The Shepherd*	Flute, oboe, and piano.
	To a Water-lily at Evening	String quartet and harp.
Benjamin, Arthur	Three Impressions	String quartet.
Bliss, Arthur	*The Fallow Deer at the Lonely House.*	String quartet.
	Madame Noy	Flute, clarinet, bassoon, viola, c'bass and harp.
	Rhapsody (soprano and tenor)	Flute, cor anglais, string quartet and c'bass.
	Rout	String quintet, flute, clarinet, harp, glockenspiel and side drum.
	Women of Yueh	String quintet, flute, oboe, clarinet, bassoon, glockenspiel, triangle and side drum.
Bonner, Eugène	*Flûtes*	Flute, clarinet, bassoon, and harp.
Boughton, Rutland	Five Symbol Songs	String quartet.
Clough-Leighter, H.	*Day of Beauty* (3 songs)	String quartet and piano.
Davies, H. Walford	Six Pastorals (four solo voices).	String quartet and piano.
Dieren, Bernard van	Sonetto VII of Edmund Spenser's *Amoretti*	String quartet, c'bass, flute, clarinet, corno di bassetto, bassoon, horn.
de Falla, Manuel	*Psyche*	Flute, harp, violin, viola, and 'cello.
Davidson, Malcolm	*Stay, O Sweet*	String quintet.
	Conjuration	,, ,,
	In Fountain Court	,, ,,
	Beauty	,, ,,
Durey, Louis	op. 11 *Images à Crusoe* (Seven songs)	String quartet, flute, clarinet, celesta (or harp).
Eisler, H.	op. 5 *Palmström* (*Morgenstern*)	Flute, piccolo, clarinet, violin, viola and 'cello.
Finzi, Gerald	*By Footpath and Stile* (Six songs)	String quartet.
Gibbs, C. Armstrong	*Five Eyes*	String quartet.
	Nod	,, ,,
Goossens, Eugene	op. 26 Three songs (*The Appeal, Melancholy, Philomel*)	,, ,,
Grainger, Percy	*The Twa Corbies*	String septet.
Gruenberg, Louis	op. 21 *The Daniel Jazz*	Eight instruments.
	op. 23 *The Creation*	,, ,,
Gurney, Ivor	*Ludlow and Teme* (Seven songs)	String quartet and piano.
Hindemith, Paul	*Die Junge Magd*	Flute, clarinet, string quartet, and harp.
Holst, Gustav	*Savitri* (chamber opera)	Double string quartet, c'bass, 2 flutes, English horn, and hidden chorus.
Honegger, Arthur	*Trois Fragments extraits de 'Les Pâques de New York'*	String quartet and piano.
Jongen, Joseph	op. 54 *Calmes aux quais déserts*	String quartet.
Kaminski, Heinrich	*Three Sacred Songs*	Violin and clarinet.
Marx, Joseph	*Valse de Chopin*	String quartet and piano.
Milhaud, Darius	*Catalogue de Fleurs*	7 instruments.
	Machines Agricoles	,, ,,
Nielsen, Ludolf	op. 23 *Schlummert sanft in heil'ger Ruh*	Strings and harp.
Petyrek, Felix	*Wind*	Piano, violin, viola, and clarinet.
Poulenc, Francis	*Bestiaire*	String quartet, flute, clarinet, and bassoon.
Respighi, Ottorino	*Il Tramonto*	String quartet.
Sauveplane, Henry	*Sur la Mer*	Piano and string quartet.
Schönberg, Arnold	op. 10 quartet for strings with voice	String quartet.
	op. 20 *Herzgewächse*	Celesta, harmonium and harp.

Composer.	*Title of Composition.*	*Instrumentation.*
Schönberg, Arnold	*Lied der Waldtaube (Gurrelieder).*	Chamber orch.
	Pierrot Lunaire	Piano, flute and piccolo, clarinet and bass clarinet, violin, viola and 'cello.
Shaw, Martin	*Land of Heart's Desire*	Oboe and string quartet.
Smyth, Ethel M.	Four songs 1. *Odelette* 2. *The Dance* 3. *Chrysilla* 4. *Anacreontic Ode*	Flute, violin, viola, 'cello, c'bass and percussion.
Soyer, André	Four songs 1. *L'Amour Pauvre* 2. *Feuille Morte* 3. *Désespoir* 4. *L'Infidèle*	String quartet.
Warlock, Peter	*The Curlew*	String quartet, flute, and English horn.
Webern, Anton von	op. 8 Two songs	Violin, viola, 'cello, horn, trumpet, celesta and harp.
	op. 14 Six songs	Clarinet, bass clarinet, violin and 'cello.
	op. 15 Five sacred songs	Violin, flute, clarinet, trumpet and harp.
Weill, Kurt	op. 10 *Frauentanz*	Viola, flute, clarinet, horn, and bassoon.
Wellesz, Egon	Sacred song	Violin, viola, and piano.
	Aurora	String quartet, flute, clarinet, bassoon, horn, and harp.
White, Felix	*Cradle Song*	String quartet.
Williams, R. Vaughan	*Merciless Beauty*	Two violins and 'cello.
	On Wenlock Edge	Piano and string quartet.
	Four Hymns	Piano and string quartet.

VOLBACH, Fritz, b. 1861, German composer, and writer on musical subjects.

Quintet, pf, 2 v, vla, vc, d mi	op. 36	Hug, 1912.
Quintet, pf, ob, cl, horn, fag, E flat	„ 24	B. & H., 1902.

VOLKMANN, Friedrich Robert, 1815–1883, Saxon composer.

1st quartet, str, a mi	op. 9	B. & H., 1854.
2nd quartet, str, g mi	„ 14	Cranz, 1854.
3rd, 4th, and 5th quartets, str, G, e mi, f mi	opp. 34, 35, 37	Schott, 1859.
6th quartet, str, E flat	op. 43	„ 1863.
1st trio, pf, v, vc, F	„ 3	Schott, 1917, &c.
2nd trio, pf, v, vc, b flat mi	„ 5	Peters, 1914, &c.
Rhapsody, pf, v	„ 31	Schott.

The two trios were published also by Rozsavölgyi, 1854, U.E., 1908, and B. & H., 1912. Smaller works include *Schlummerlied*, harp, cl, horn (or pf, v, vc), op. 76 (Schott), and two sonatinas, pf, v (Schott).

While still a boy, Volkmann was already a proficient violinist and quartet player; thus he learned in his youth to understand the nature of stringed instruments and their combination in chamber music. He accordingly soon became conversant with the literature of chamber music, and without any particular exertion early gained command of its technique.

The Trio, in B flat minor, one of his first chamber compositions, already bears witness to his early proficiency—in fact, it is his best work of the kind—and it quickly found its way into all concert halls. The trio has three movements, but gives the impression of having only two, the last two being connected. The opening, full of virile power and passion, is followed by a pleasing second movement with a ritornello by way of introduction; this has a dramatic crescendo, and leads into a wild, tempestuous finale, which ends, however, on a softer, less defiant note. Depth of feeling is here combined with uncommonly plastic form, and this, coupled with its bold ideas, produced a sensation on its appearance, and soon made its composer well known.

The Quartets are the most important of his remaining chamber works. The quartet in G minor fascinates at once by the vigour of the opening movement, with its heroic first and its lovely second subject. The finale, the middle section of which (in B major) is written in a passionate strain, is under the influence of Mendelssohn.

In the G major quartet the most attractive movements are the expressive adagio, in which, however, the type of melody is not perhaps very lofty, and the exuberant scherzo. The first subject of the opening movement, which recalls a familiar German folk-song—Zilcher's *Lorelei*—has numerous interesting details, and is well carried out, but is less effective than the other movements.

The first movement of the quartet in E minor has a first subject which marches comfortably along, its many good qualities being revealed only in the skilful development. A lively, dancing scherzo, an expressive andantino con sordino section, and a splendid finale, which, however, has a touch of melancholy towards the end, complete this fine work. These last two are strongly influenced by Mozart; they were written in Vienna, and reflect the cheerful atmosphere of that city.

The quartet in F minor, op. 37, which has only three movements, constitutes a parallel to the trio in outward arrangement, in force of conception, and in passionate feeling.

The E flat quartet, op. 43, surprises by its rhythmic peculiarities, notably the syncopations in the first movement, probably intended as a reference to his adopted country, Hungary, whilst the third movement is in 5/4, an unusual measure at that time.

Volkmann's chamber music, like his other instrumental works, is based on the Viennese classics, especially upon Beethoven, whose clearness of form and strict musical logic he assimilated and brought to expression. His attempts at innovation in form met with only partial success. With complete command of technique, daring harmony (for his period), and a richly differentiated rhythmic scheme, as well as exuberantly flowing melodies (mostly of folk-song character, and full of strong and genuine feeling), Volkmann was under the influence of the romanticists, Mendelssohn at first, and afterwards Schumann. Like Brahms, who, of course, possessed greater originality and force of personality, Volkmann forms an important link between classical and romantic music. RUDOLF FELBER.

[Volkmann's first trio in F is light in character, and being of moderate difficulty has achieved some popularity, but is eclipsed by the far nobler and more serious trio in B flat minor, dedicated to Franz Liszt, with whom it was a great favourite.[1] The elegiac nature of the work is enhanced by the sombreness of the key employed.

It is one of the difficulties with which writers in this book have to contend that they are disposed to praise certain works highly, though conscious that they belong to the second class. Words do not in such cases sufficiently differentiate shades of merit. Volkmann's quartets are in this category, and to be recommended to performers in private who seek for works melodious in nature, and displaying technical mastery, but not tinged with modern influence—unless Volkmann's early use in quartet music of 5/4 time (scherzo of op. 43, no. 6) is to be considered a modern trait. This quartet is to my mind his best, the finale, a sort of moto perpetuo in triplets for the leading viola, being a very brilliant movement, but the quartet chosen for the 'Pops' and played three times at St. James's Hall was the G minor No. 2. This work was really the first in order of composition, but the A minor found a publisher sooner and therefore appears as No. 1.

The quartet, op. 34, like the trio in F, is obviously written for amateurs, and begins with Silcher's well-known Lorelei tune, which may now be said to have taken its place as folk-song.

Dr. Altmann (*Handbuch*) speaks of the quartet, op. 37 in F minor, as a work of more serious interest. EDITOR.]

VOLLWEILER, CARL, 1813–1848, German composer.

	opp.	
Quartet, pf, v, vla, vc, E flat	43	Schlesinger, 1871.
Trio, pf, v, vc, F	20	B. & H., 1847.
Trio on Hungarian national airs, pf, v, vc, d mi	34	Schlesinger, 1870.
Trio, pf, v, vc, a mi	49	,, 1873.
Trio on Italian themes, pf, cl (or v), vc	15	J. Schuberth & Co., 1846.
Fantaisie on Russian airs, pf, cl (or v), vc, d mi	35	Schlesinger, 1870.
Sonata, pf, vc, F	52	,, 1873.

Vollweiler would appear to have been a composer of some note, judging from the fact that no less than five of his works were published over twenty years after his death.

VOMÁČKA, BOLESLAV, b. 1886, Czechoslovak composer.

Sonata, pf, v	op. 3	Hudební Matice, 1922.

A pupil of Novák, Vomáčka from the first showed himself to be influenced rather by the more radical type of contemporary ideas than by those of his master. His early works represent the high-water mark of daring harmony and melodic novelty. As time went on he became simpler, reducing his musical medium almost to the level of folk-music, while expressing himself with more fervour and gentleness. During the period to which the sonata belongs his writing was distinguished by a deep and fine sensibility, and particularly by a masculine firmness, not to say doggedness, which reveals itself both in the themes and in their treatment. His predilection for chaconne form, used for the first, and part of the third movement of the sonata, is an illustration of this. Vomáčka is among the best representatives of modern Czech music.
VÁCLAV ŠTĚPÁN.

VOORMOLEN, ALEX, b. 1895, Dutch composer, pupil of Maurice Ravel.

Quartet, str	Alsbach, 1919.
Trio, pf, v, vc, C	Rouart, Lerolle, 1918.
Sonata, pf, v	,, ,, 1917.
Suite, pf, vc	,, ,, 1917.
Divertimento, pf, vc	,, ,, 1923.

Of the younger generation at the Hague who follow contemporary tendencies in music, Alex Voormolen has from preference chosen to devote himself to chamber music, for which he has much talent. Studying originally at Utrecht, he afterwards went to Paris and placed himself under Roussel and Ravel. From this it followed naturally that he should attach himself to the modern Latin schools, an attachment evident in many beautiful works.

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[1] During his stay in Weimar Bülow is reported by Moser as saying: 'When Liszt had a stranger visiting him, for whom he wished to provide a superlative enjoyment, he played Volkmann's trio with his compatriot Joachim and Cossmann the 'cellist.'

He is strongly influenced by the chamber works of Ravel and of the later Debussy, to which influence he has sometimes sacrificed rather too much. The highest point he has reached is in the trio, which is a masterpiece. Equally full of spirit and skill, picturesque, finely tinted and aristocratic, with harmonic vitality and refinement, is also the string quartet in three movements.

Antoon de Wal.

[Voormolen's trio has been broadcast from Savoy Hill.]

VRETBLAD, Viktor Patrik, b. 1876, Swedish organist.

Vretblad, though a composer, has written no compositions of the type included in this book, but he has published old or forgotten works by great composers of the past, including two sonatas, pf, v (Nord. Musikförlaget) by Johan Helmich Roman, the 'Father of Swedish music', and a previously unpublished adagio for the same instruments by Beethoven.

VREULS, Victor, b. 1876, Walloon composer, pupil of d'Indy, director of the Luxembourg Conservatorium.

		Composed	
Quartet, str, f mi	—	1918	Éd. de l'art belge.
1st trio, pf, v, vc, d mi	op. 1	—	Rouart, 1905.
Sonata, pf, v, B	—	—	Rouart, 1901.
„ „ „ G	—	1919	Éd. de l'art belge.
„ pf, vc, D	—	1921	Senart.

There is also, in MS., a prize quartet, pf, v, vla, vc, in A flat.

Victor Vreuls's musical education was begun at Verviers, his native town, continued at the Liége Conservatoire, and completed at Paris. He was then for seven years (1899–1906) professor of viola and harmony at the Schola Cantorum.

As a composer, Victor Vreuls has been mainly concerned with the theatre and the orchestra. At the outset of his career, however, he also showed leanings towards chamber music; an unpublished quartet for piano and strings won the prize of the Académie Royale de Belgique in 1894. This quartet is in the cyclic form of César Franck, a form to which Vreuls has remained faithful.

Two years later came the trio, op. 1, soon followed by the B major violin sonata. This work, which is dedicated to Eugène Ysaÿe, first drew attention to Victor Vreuls as a chamber composer. Without escaping the influence of César Franck and Lekeu, who at this period dominated Walloon music, the personality o Vreuls is already evident in the martial character of the opening themes, which are forcibly and simply stated; evident, too, in the strictness and restraint of form and development in the ornate lyricism of the harmony, whose richness frequently betrays the orchestral composer; in the vivid contrasts between the cheerful vitality of rhythm and the profundity and gravity of his meditative periods. The composer draws happy inspiration at times from the folk music of the province of Liége; the finale of the B major sonata (which is in the style of a popular dance) is a typical example, whilst the second movement (lent) of the same work is an example of his sense of dreamy and pensive melody.

An interval of nineteen years separates the sonata from the string quartet. The writing has become closer, the counterpoint richer and more rigorous; the quartet is remarkable for its thematic unity and for the inspiration which animates the whole. The frequency of the indications of tempo and manner of performance in this work show how deeply Vreuls is concerned with dramatic intensity of expression, for example, 'fiévreux, agité et agressif', 'un peu plaintif et comme à regret', 'avec fierté, avec une joie triomphale, passionnée, énergique'. The score is profusely annotated with these terms in order to obtain a performance full of life and colour. The quartet is in four movements, constructed on a brief phrase as theme, which is announced at the outset. The movements are:—1. Modérément animé; 2. Très lent; 3. Scherzo (très animé) with the rhythm of a folk dance in which, as in the finale of the first trio, Vreuls delights to combine 5/4 and 7/4 rhythms; 4. Finale (animé), a movement full of overwhelming joy.

Immediately after the quartet Vreuls set to work on the two sonatas, namely, the second violin sonata, in three movements (with the exception of the trio, op. 1, of 1896, he has numbered none of his works), and the 'cello sonata, in two movements.

At present Vreuls is at work on a second trio for piano, violin, and 'cello.

Georges Systermans.

[I shall not easily forget the impression made upon me by Victor Vreuls's violin sonata, the first time I played it. This work was written in youthful days at a moment when he was bubbling over with the joy of life, and the two outer movements struck me as being among the most exhilarating I had ever played. The very serious middle movement is perhaps over-long for a general audience. When Geloso, the French virtuoso violinist, introduced it to a London audience at Aeolian Hall he played an abbreviated version, but the sonata was given in its entirety at South Place by Desiré Defauw and Joseph Jongen.

The 'cello sonata is less remarkable but well written for the instrument. Editor.]

VYCPÁLEK, Ladislav, b. 1882, Czechoslovak composer, pupil of V. Novák.

Quartet, str, C	op. 3	Hudební Matice, 1909.

Vycpálek is one of the leading spirits in contemporary Czech music. He devotes himself almost exclusively to choral works and obtains his effects chiefly by elaborate polyphonic treatment of short themes. His spiritual outlook leading him to avoid all appeal to the passions, there is a certain dryness in his music. The quartet, though an early work, has the same characteristics as his later and more mature compositions. Vaclav Štěpán.

[The quartet, which is of moderate difficulty, was performed and won approval at the Prague Chamber Music Festival.]

W

WACHTMEISTER, Axel Raoul, Count, b. 1865, Swedish composer, pupil of Schola Cantorum at Paris.

Sonata, pf, v	Novello.
„ pf, vc	John Church Co.

WAEFELGHEM, Louis von, 1840–1908, Belgian viola and viola d'amore player.

His career included frequent chamber music playing (at Ella's Musical Union, and in various quartet organizations). On these occasions he took the viola part, but he was chiefly distinguished by his fine solo performances on the seldom heard viola d'amore. He was one of the founders (with Gillet, Diémer, and Delsart) of the Société des Instruments Anciens, heard in London in 1897. Editor.

WAGENAAR, Bernard, b. 1894, naturalized American citizen of Dutch descent. Assistant professor at the Juillard foundation.

Sonata, pf, v, D	S.P.A.M., 1928.

Wagenaar has written several other chamber works, apparently unpublished (*v. Dent*).

WAGENSEIL, Georg Cristoph, 1715–1777, Viennese clavier player.

Modern republication:
Trio-sonata (1 movt), pf (fig. bass), 2 v, vc (ad lib), (K. Horwitz and K. Riedel), *D.T.Ö.*, vol. xv, 2, B. & H.

Wagenseil is cited by Niecks as one of the initiators of the modern sonata.

WAGHALTER, Ignaz, b. 1882, German composer, pupil of Gernsheim.

Quartet, str, D	op. 3	Simrock, 1913.
Sonata, pf, v, f mi	„ 5	Rahter, 1907.

Waghalter was originally an orchestral drummer who rose to the position of operatic conductor. Although published in his 31st year, the quartet, op. 3, is a youthful work, containing an intermezzo-scherzo which Dr. Altmann describes as a kind of serenade, appealing to the ear in very attractive manner, and to be recommended to the dilettante performer. Editor.

WAGNER, Wilhelm Richard, 1813–1883.

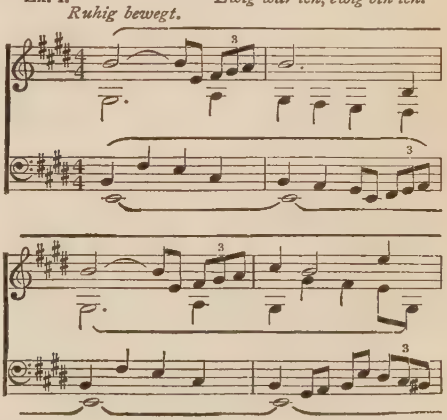
Siegfried Idyll, ob, 2 cl (in A), 2 horns, trpt, 2 v, vla, vc, cb	B. & H.
Adagio, cl, str. quintet	B. & H.

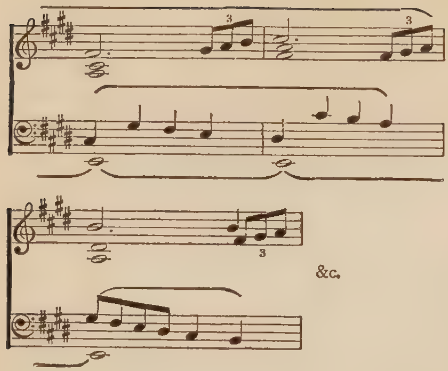
The *Siegfried Idyll*, though often played by full orchestra, is really a chamber work. It was written in 1870 for the birthday of Cosima Wagner, the composer's wife, as a thank-offering for their son Siegfried, and first performed as an aubade in front of Wagner's villa on the Lake of Lucerne, under the direction of the composer, Hans Richter taking the trumpet part.

The *Idyll* was written shortly after the completion of the music to *Siegfried*, and the themes on which the work is built are mainly derived from this drama. These themes, three in number, with an accompaniment figure from Siegfried's love-song which appears once only, are interwoven with an old German cradle-song, *Schlaf, Kindchen, schlaf*.

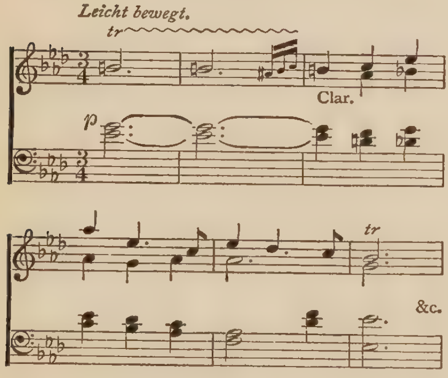
The following extracts give the main themes employed in the work. The writing is very complex, the themes being interwoven in a way which recalls the *Meistersinger* overture.

Ex. 1. The 'Friedensmelodie', *Ewig war ich, ewig bin ich.*

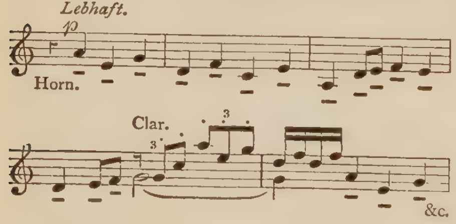




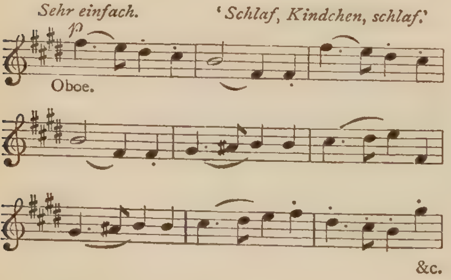
Ex. 2. The Weltenhort motif, *'O Siegfried, herrlicher Hort der Welt.'*



Ex. 3. Theme of the Liebesentschluss, *'Du bist mir ewig, bist mir immer Erb und Eigen, Ein und All.'*



Ex. 4. *'Schlaf, Kindchen, schlaf.'*



The following analysis is taken from th programme notes of the first Richter conce in the old St. James's Hall, October 1894, an signed C. A. B. (C. A. Barry). It is slightl abbreviated here:

> '. . . The work consists of the exposition of th four motives, each being given singly and afte wards in combination with each other. The open ing portion, which may be regarded as introductor is clearly derived from, or suggested by Ex. When this has received its exposition and develop ment, it is at once followed by Ex. IV in its simple form. Both are then heard in combination. A independent modulatory passage then leads t Ex. II; this is developed at length, then combine with Ex. I, then gives way to Ex. III. This is quickl followed by the accompaniment figure, mentione before but not quoted here, leading to a combina tion of Exx. I, II; the latter now in common tim In the course of recapitulation all four motives ar reintroduced, if not in actual company, at least i close juxtaposition. Though the form is . . . abso lutely original, . . . there can be no denying that is perfectly consistent and logically defensible.'

The adagio for clarinet and string quintet i a youthful work, published for the first time i the complete edition of Wagner's works. It i also published in various arrangements, viz. piano solo; piano and B clarinet, flute, oboe o 'cello; chamber orchestra; full orchestra. It i the master's only work for an ordinary chambe combination, though his influence is felt i chamber music, as in every branch of the art There are many arrangements of his music e.g. the introduction to Act III and brida march from *Lohengrin*, four pieces from th same opera arranged for piano quartet, &c.

M. Drake-Brockman

Wagner's Attitude towards Chamber Musi

A striking feature in the life-history o Wagner was the slow growth of his musica genius during the period of adolescence. A an age when Mendelssohn was engaged on brilliant octet which to this day is the stand-b of every concert-giver who wishes to include work for eight strings in his programme, th future composer of the *Meistersinger* wa writing chamber music which, as he himsel more than hinted, was poor stuff indeed There was a piano sonata touched wit Mozartian influence, composed in 1831 an published by Breitkopf in 1832, also the littl clarinet work mentioned in the above article and a MS. quartet to which he casually allude in his autobiography. Then, for the rest of hi life, silence as far as the composition of chamber music is concerned.

That he was warmly sympathetic toward the art in its domestic aspect is shown by th passage I have quoted in my article on th Chamber Music Life (*q.v.*). This is furthe confirmed by the following lines (prose works vol. vii):

> 'The German cannot impart his musical trans ports to the mass, only to the familiar circle of hi friends. In that circle, however, he gives himsel

free rein. There he lets flow the tears of joy or grief unhindered, and therefore it is here that he becomes an artist in the fullest sense of the word. If this circle is scant, it is a piano and a pair of stringed instruments that are relied on; one artist gives a sonata, a trio or a quartet, another sings the German four-part song. . . . This justifies us in assuming that instrumental music has its source in the heart of German family life; that it is an art which can neither be understood nor estimated by crowds of listeners in the concert-room, but solely by the few which compose the home circle. A pure and noble *Schwārmerei* is needed, if the ecstasy which it sheds on none but the initiate is to be found, and this can only be by the true musician, not by the mass of an entertainment-craving public of the salon.'

One would imagine that the logical outcome of sentiments such as these would be an effort on the part of the composer to produce music suitable for performances in the home circle, but No,——Wagner's environment, the life he led, the atmosphere of the theatre which he so constantly breathed, all conspired to deflect his musical aspirations into other channels. He acquired no real knowledge of chamber music. His ignorance of the 83 quartets of Haydn and of the chamber works of Brahms must have been abysmal. Being as he was a musician of Olympian rank, one can account in no other way for his patronizing, semi-depreciatory comments upon the music of these great masters. The truth probably is that during his strenuous life he found no time for the study of any chamber music but that of his idol, Beethoven, upon whose later quartets he concentrated all his attention. One at least of these—the C sharp minor quartet—haunted him to the end of his days. The agonized sforzando in the first bars of the opening fugue is heard in *Tristan* and *Parsifal*, and other moments in the same movement are reflected in the *Meistersinger*. By such slender links are generations united and great works of art enchained one to another.

Wagner was perhaps the first to point out the incessant melodic inspiration in Beethoven's last quartets, a feature obscured, he thought, by the faulty interpretations heard in pre-Joachim days in Germany. The capital sin, he thought, was lack of clarity, Lipinsky, the quartet leader, being the greatest sinner in this respect. On the other hand he held up as exemplary the interpretations of the Parisian quartet players of the period, whose lyrical traditions led them to full appreciation of the melodic beauty contained in these wonderful works. This was praise indeed from one who before all was an upholder of the supremacy of German Art.

Wagner rarely alluded to Beethoven's early works. He is reported to have once 'conducted' what was probably an orchestral arrangement of the septet, and the same work figures in his amusing story 'A Pilgrimage to Beethoven', written in 1840, in which the narrator meets a Bohemian troupe of strolling musicians from whom he inquires whether they played any other music than dances. 'To be sure,' they answered, 'but only for ourselves, not for gentlefolk.'

The story-teller continues:

'They unpacked their sheets and I caught sight of the grand septuor of Beethoven; astonished I asked if they played that too?—"Why not," replied the eldest—"Joseph has hurt his hand and can't play the second violin to-day, or we'd be delighted to give it at once." Beside myself, I snatched up Joseph's violin, promised to do my best to replace him, and we began the septuor.

Oh rapture! Here on the slope of a Bohemian highway, in open air, Beethoven's septuor played by dance-musicians with a purity, a precision, and a depth of feeling too seldom found among the highest virtuosi! Great Beethoven, we brought thee a worthy offering!'

It will perhaps occur to the instructed reader that there is no part for the second violin in Beethoven's septet.

Wagner disapproved of the combination piano and violin. Once more lack of personal experience told its tale. He was not a performer himself. We who play sonatas do not trouble much about the 'immiscibility of timbre' of the two instruments nor (provided the enharmonic changes are not of the most pronounced order) about the imperfections of the tempered scale. In short, we do not expect perfection. Meantime the sonatas of Mozart, Beethoven, César Franck and many another are at hand, and to play them is an ever recurring delight to most of us. EDITOR.

[Richter related to a friend that in 1866, when living with Cosima in Triebschen, Wagner sent to Bâle for artists to play to him Beethoven's posthumous quartets on Sunday mornings, and during the séances gave them many interpretative suggestions of the greatest value.]

WAILLY, PAUL DE, b. 1856, French composer.

Octet, fl, ob, 2 cl, 2 fag, horn, trpt		Rouart. (2nd movt only.)
Poème, str. quartet		Rouart.
Serenade, fl, v, vla, vc		„
Introduction à la musique de chambre, 2 v, vc		Senart.
Quintet, pf, 2 v, vla, vc, f mi		Rouart.
1st sonata, pf, v, C	op. 26	„
2nd sonata, pf, v, G	„ 27	„
Suite, pf, vc, d mi		Hamelle.

Paul de Wailly, whose talent was displayed during his tenderest years, is a faithful and worthy disciple of César Franck. Nearly all his chamber works have had their first performances at the Société Nationale.

THE FIRST VIOLIN SONATA, in classical form, opens with an introduction, in which the principal theme, to be developed in the allegro, is announced. The melodic second theme reappears in a new guise in the adagio, in a very expressive transformation, the same theme being employed in the middle section of the finale, which is full of life.

THE SECOND SONATA is more independent in form; and the manner in which the theme of the third movement is transformed is both curious and interesting. This sonata has a fire and a profundity which are characteristic of its composer.

The *Poème* is a true string quartet in three movements, rich in individuality, and full of interest. The second theme of the first movement reappears in the *danses* of the second movement, and in the finale which gives the impression of a picturesque wedding march.

THE SERENADE for flute and strings is in the form of a fantasia in four movements; the harmony is piquant and the work full of verve and poetry.

THE QUINTET is an example of Franck's cyclic methods. The theme of the introduction gives rise by means of various transformations to the principal subjects of the three movements which constitute the work. The finale has an imposing solidity of construction, recalling in its well-sustained interest certain remarkable structural features of Beethoven's last quartets. It is powerfully inspired, and the peaceful ending reflects serenity and happiness.

Wailly has produced much chamber music, part of which is still in MS.

ADOLPHE PIRIOU.

WALCKIERS, EUGÈNE, 1793–1866, French flautist, pupil of Reicha and Tulou.

Works include:

Quintet, 2 v, vla, 2 vc (or 2 vla, vc), a mi	op. 90	Costallat.
Three quintets, 2 v, vla, 2 vc (or vc, cb), c mi, G, A	opp. 94, 102, 103	,,
Three quartets, fl, v, vla, vc	op. 5	,,
Quartet, fl, v, vla, vc, D	,, 50	B. & H.
Three quartets, fl, cl, horn, fag, B flat, A, F	,, 7	Costallat.
Quartet, fl, cl, horn, fag, B flat	,, 48	Schlesinger.
Quartet, fl, cl, horn, fag, c mi	,, 73	B. & H.
Quartet, 4 fl, f sharp mi	,, 46	Ashdown; Zimmermann.
Quartet, 4 fl, F	,, 70	Ashdown.
Trio, fl, v, vc, D	,, 35	B. & H.
Three trios, fl, cl, fag, B flat, F, c mi	,, 12	Richault.
Trio, 3 fl, F	,, 2	Ricordi; Zimmermann.
Three trios, 3 fl, E flat, A, C	op. 93	Richau
Two trios, 3 fl, D, B flat	opp. 29, 37	Jouber
Three quintets, pf, v, vla, vc, cb (ad lib), B flat, b mi, E flat	opp. 103, 105, 107	Costall
Trio, pf, v, vc, a mi	op. 104	,,
Trio, pf, v, vc, d mi	,, 97	,,
Trio, pf, fl, cl, g mi	,, 95	Richaul

There are many duets, 2 fl, and some oth
works.

Walckiers studied composition under Reich
whose favourite pupil he is said to have bee
He does not appear to have been a great pe
former, and his duos for flute and piano are n
of very great worth; but his other chamb
music is amongst the best ever written for t
flute, and some of his compositions of this ki
are unrivalled in their own peculiar sty
Though less scientific than those of Kuhlau
Kummer, they display much freshness, varie
of sentiment, and imagination. His quartet f
four flutes, op. 46, dedicated to Tulou, is
highly effective work, abounding in striki
modulations, much in the manner of Schube
The slow movement is one of the finest ev
written to display the beauty of the instrume
His second quartet, op. 70, in F, is al
extremely effective. These charming work
and many of his duets and trios for flut
alone, display real genius. The best of t
trios are op. 2 in F, with a fine minuet a
finale, and op. 93 (3), especially No. 1. Oth
good trios are opp. 29 and 37. The best of h
numerous duets for two flutes are op.
(Ricordi) and op. 58, letter D, a very melodio
set of six, dedicated to English artists (As
down). Other good sets are opp. 19 and
(Schott). Of his other chamber compos
tions the following deserve special mentio
sextet in A, op. 49, for flute, two violins, vio
'cello, and double-bass (ad lib), containing
fine andante; quartets for flute, clarinet, hor
and bassoon, op. 7 (especially No. 1 in B fla
op. 48 and op. 73; quartet, op. 50, for flut
violin, viola, and 'cello, with a good andant
trio, op. 35, for flute, violin, and 'cello, co
taining an excellent andante and scherzo;
effective trio, op. 95, for flute, clarinet, a
piano; three well-written trios for flut
clarinet, and bassoon, op. 12, in B flat, F, a
C minor; and a trio, op. 97, for flute (or violi
'cello, and piano, in four movements with
attractive scherzo. He also wrote various oth
works for flute and strings, sonatas for tw
flutes and piano (Lemoine), a concertino, o
28, and other sonatas for flute and piano a
miscellaneous pieces, some with accompan
ment for string quartet.

H. M. FITZGIBBO

WALKER, Ernest, b. 1870, English composer and writer on musical subjects.

Fantasia, str. quartet, D	op. 32	J. Fischer (N.Y.), 1922.
Sonata, pf, v, a mi	,, 8	J. Williams, 1898.
Var^{ns} on a theme of Joachim, pf, v		O.U.P.
Sonata, pf, vla, C	,, 29	Schott, 1912.
Sonata, pf, vc, f mi	,, 41	O.U.P.

A piano quartet in C minor received a supplementary Carnegie award, MS. copies being provided in order to facilitate performance.

Besides the above, Dr. Walker has written quintets for horn and strings, and piano and strings; three piano quartets; a piano trio; a second violin sonata; and a set of variations for pf, vla. Also two delightful pieces for 'cello and piano, Ballade and Adagio in E flat, published by J. Williams.

Writing over a period of twenty years or so, Ernest Walker has produced a considerable number of chamber works of which, although only five of them have been published, most have been widely heard in England and some abroad.

The characteristic note of these compositions is one of distinction and of strong personality noticeable all through the works. They are essentially the work of an artist who thinks in form, who deals in rounded melodies, is never scrappy or tentative, who follows up a well-defined scheme to its logical conclusion, and, what must make sure appeal to players, has a keen feeling for the genius of each particular instrument, so that the balance of interest is kept throughout and no one is left out in the cold.

Detailed analysis or criticism is not the intention of this article, but a few words to indicate the drift of each work may be added.

The Fantasia is a most attractive work which, although employing traditional methods, successfully introduces an atmosphere of modernity. A melodious adagio in D major is followed by a rhythmically piquant vivace in A minor, while a *résumé* of the adagio with a short coda concludes the work. The composer has introduced elements of interest by the cleverly contrasted use of the four instruments, and the very effective employment of harmonics and pizzicati.

The Violin Sonata starts in contemplative mood, while exuberance grows steadily throughout the second subject and the development. This last is of some length and leads back to the main theme with a passage of insinuating grace. The adagio is a movement of great lyrical charm, and is followed by a set of variations very youthful in feeling, on a theme of characteristic happiness.

The Viola Sonata. Comparing this work with its forerunners, one finds that the first and second movements strike a much deeper note in feeling, the first in austerity, the scherzo in turbulence of mood. Relief from this turbulence in the scherzo is offered in the trio portion, a grave, almost solemn theme given altogether to the piano, the viola commenting here and there with a half impatient mutter, based on the rhythm of the scherzo theme, as if longing to be back in the tumult—a dramatic touch. The set of variations with which the sonata ends is of much the same type and treatment as the corresponding movement of the violin sonata. The whole sonata takes only about twenty minutes to play.

The popularity of these two works, which have been played a good deal, argues a great loss to the world of music in that the later and more advanced works from the same hand should not have been published so far.

Chamber Music Supplement (revised).

WALL, Alfred Michael, b. 1875, English violinist.

Quartet, pf, v, vla, vc, c mi (Carnegie award)	S. & B., 1921.
Trio, pf, v, vla, B flat	Curwen.

'The quartet is a work rich in colour and varied in expression, which will be a welcome and useful addition to this branch of chamber music.' These are the words of the Carnegie Trust Report. His music reveals more of old-time influence than most contemporary work, and runs occasionally to excessive length.

WALTER, August, 1821–1896, German composer, pupil of Molique.

Octet, v, vla, vc, ob, cl, horn, fag, cb, B flat	op. 7	Kistner, 1880.
Three quartets, str, D, c mi, F	,, 1	Haslinger, 1845.

The octet was written long before the date of publication, as it is mentioned by Fétis, writing *c.* 1863.

WALTER, Bruno, b. 1876, well-known German conductor.

Sonata, pf, v, A	U.E., 1910.

Other chamber works in MS.

WALTHER, Johann Jakob, b. 1650, German violinist.

The chief interest of Walther's chamber music consists in the advances he made in violin technique. He ascends to the sixth position, employs difficult double-stopping and a variety of bowing. Also his music contains realistic imitations of the trumpet, pipes, cuckoo, nightingale, a cock crowing, &c. Two sets of violin works are extant; of these some sonatas for violin and figured bass have been republished, for which *vide Altmann*.

WALTHEW, RICHARD HENRY, b. 1872, English composer, pupil of Parry and Stanford.

Five Diversions, v, vla, vc	S. & B.
Quintet, pf, 2 v, vla, vc, f mi	,, ,,
Phantasy-quintet, pf, v, vla, vc, cb, e mi and E	,, ,,
Trio, pf, v, vc, G	Boosey, 1907.
,, pf, cl, v, c mi	,, 1897.
Two sonatinas, pf, v	Augener, 1926.
Serenade-sonata, pf, vla	Joseph Williams, 1925.
Suite, pf, cl, F	,, 1899.
Meditations, pf, cl (2 sets)	Boosey.
Mosaics, pf, cl (10 pieces)	,,

Important MS. works include a quintet, cl, str.; three str. quartets (E, B flat, E flat); *Six Lyrical Pieces*, str. quartet; prelude and fugue, 2 cl, fag; violin and 'cello sonatas.

Richard Walthew is an accomplished composer, actively in sympathy with chamber music traditions, and imbued with the essential refinement of true chamber music style. He is satisfied to work within the limitations which such a style necessarily imposes, and his work is at all times devoid of affectation and ostentatiousness.

Walthew's music is for the chosen few rather than for the multitude; thus the merits of his work have never been sufficiently recognized. Moreover, the somewhat intimate and reticent manner in which his ideas are set forth does not exactly command attention. He is a composer who must be sought rather than one who compels the hearer to listen to a forcible message. He adheres in the main to classic forms, his melodic outlines are almost fastidiously shapely, and his workmanship is of the most cultured description. His chamber music, therefore, is what he himself has declared chamber music should be—'the music of friends'. An excellent pianist himself, Walthew has displayed special aptitude in works in which the piano has a place, but at the same time his writing for stringed instruments is always characteristic, practical, and effective.

Walthew's refined and cultivated style is, perhaps, shown at its best in lyrical movements. In some of his early works (in the charming *Mosaics* for clarinet and piano, for instance) the influence of Schumann is clearly paramount; in others he shows an affinity with Brahms. But there is discoverable in all a gentleness of musical disposition and a quiet control which are peculiar to himself. The power of development is by no means lacking in this composer, but it is, perhaps, in the shorter movements which suggest fleeting impressions that he is happiest.

The most popular of Walthew's published works is probably the graceful and engaging trio in G. Of greater importance, however, is the phantasy-quintet, of which Dr. Ernest Walker has written as follows: 'Its general tone is elegiac, but it is never tragic. It is coloured in grey, but the tints are never darker.' It is founded on a motto theme of eight notes, 'and all the themes seem to spring naturally out of one or other portion of this motto'.

It will be seen that Walthew has published several works for the clarinet; they are all effective, and justly esteemed by clarinettists. His later chamber works, the *Diversions* and the serenade-sonata (1925), are also noteworthy as having been designed for combinations of instruments not plentifully provided for, and they should find a ready welcome from lovers of a quiet beauty that is free from all taint of ultra-emotionalism.

No record of Walthew's labours in the cause of chamber music would be complete without a reference to his untiring activities in connexion with the Sunday concerts at South Place Institute. Here, for many years, he has been a leading performer in ensemble music, and an advocate of all that is best, both of classical and contemporary works. These free concerts have rendered a great service in popularizing music of the highest class; and Walthew has given his best energies to this cause. Some of his lectures on chamber music delivered at South Place have been printed in book form (Boosey & Co.), and contain much valuable information, masterly analysis, and suggestive thought. This little volume may be heartily commended to students and others interested in the subject.

T. F. DUNHILL.

[R. H. Walthew's most successful chamber works are the phantasy-quintet for piano and strings (a Cobbett commission), performed at the 1000th South Place concert with the composer at the piano, and the five *Diversions* for string trio (v, vla, vc). The latter were published by the King Cole Chamber Music Club in memory of the founder, Ian Mulder, who was secretary from 1900 to 1920. It is a work which deserves to rank as a classic. Simple in structure, and technically adapted to amateur performers, it is so rich in tone quality and so generally attractive that it is well suited for public performance. His recently published sonatinas (1926) for violin and piano, also simple in structure, should also prove useful to amateurs.

EDITOR.]

WALTON, WILLIAM TURNER, b. 1902, English composer.

Façade, recitation, fl, cl, sax, trpt, vc, percuss.	O.U.P. (in the press).
Quartet, pf, v, vla, vc (Carnegie award, 1924)	S. & B.

The piano quartet is described as follows in the Carnegie Trust report: 'Clear and transparent in texture, restrained in feeling, well written throughout, and rising at moments of climax into a strain of great beauty and nobility. It is a work of real achievement.'

An immature and very lengthy string quartet (MS.) by Walton was performed at the Salzburg Festival in 1923.

Façade is a setting of poems by Edith Sitwell. These are recited through a megaphone in rhythms closely related to those of the accompaniment provided by the instruments, both narrator and instruments being hidden from the audience by a curtain. Most of the numbers are in dance forms (tango, hornpipe, waltz, foxtrot, polka, &c.). The work is of a very different character from that of the string quartet. It was performed at the 1928 (Siena) festival of the International Society for Contemporary Music.

EDWIN EVANS.

WANHALL. *v.* VANHALL.

WARLOCK. *v.* HESELTINE.

WARNER, HARRY WALDO, b. 1874, English composer and violist, pupil of Orlando Morgan.

	opp.	Composed	
Phantasy quartet, str, F	12	1906	Novello.
Phantasy quartet, str, D	15*a*	1913	Cary.
Quartet, str, c mi	15*b*	1915	Ricordi.
Folk-song phantasy, str. quartet, g mi	18	1917	„
The Pixy Ring, str. quartet	23	1921	„
Suite in olden style, str. quartet, G	34		J. Fischer (New York).
Trio (Coolidge Prize), pf, v, vc, a mi	22	1921	Ricordi.

MS. works include piano trio in D minor (Cobbett prize in students' competition), a phantasy trio (pf, v, vc) in B minor (1907), and a piano quintet composed in 1927 which gained a prize in the competition for chamber music organized by the Musical Fund Society of Philadelphia.

Waldo Warner is well known both as composer and performer; he has been violist of the London String Quartet since its inception, and his chamber music has been awarded several prizes, notably the $1000 Coolidge prize for a piano trio in 1921, performed at the Pittsfield festival of that year.

Warner's first chamber work was the three-movement D minor trio which was awarded the prize offered by W. W. Cobbett at the G.S.M. It is a student composition, and does not call for notice here.

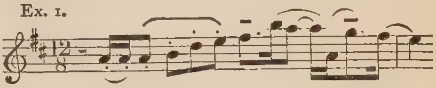
THE F MAJOR PHANTASY, the second work, was awarded one of the prizes in the Cobbett competition of 1906. The influence of Brahms is felt in this work, which is in the usual phantasy form with a central slow section. The student is still rather apparent, but it shows an advance on the trio. The L.S.Q. included the phantasy in their programmes for some years, and a revival of it is not unlikely.

The third work was the phantasy trio in B minor, which has been performed several times, though still in MS.

The next two works are both numbered op. 15, though not written together.

THE PHANTASY QUARTET IN D was written for the Musicians' (I.S.M.) Conference in 1913, and performed there by the L.S.Q. It shows the influence of the contemporary French school. The opening subject, which is reminiscent of Richard Strauss's *Don Quixote* (though the resemblance is fortuitous), runs as follows:

Ex. 1.

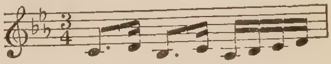


It is treated in varying moods till the appearance of the second subject (*poco meno*), of a more sustained type, announced by the viola.

A short return to the first subject leads to a slow section in F sharp major, which is actually (1) again in slow 3/4. The *poco meno* returns, leading to a modified repetition of the first subject; and the phantasy ends with a short codetta (vivo), built on fragments of the first subject. In sum a brilliant and effective concert piece.

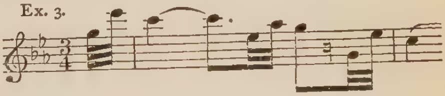
THE QUARTET IN C MINOR was written for a competition organized by a committee of a fund for assisting musicians in war-time, and was awarded the prize. The principal motif of the first subject is as follows:

Ex. 2.



this is based largely on the tritone, and continues as a kind of undercurrent to another motif—

Ex. 3.

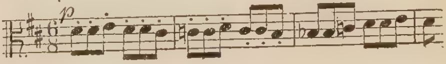


announced vigorously by viola and 'cello in octaves.

The second subject (poco più lento) is announced by the 'cello; later there enters a second motif of light and dainty character. The development follows; here the various subjects are treated, sometimes being used as counterpoints to new thematic material. The regular recapitulation follows.

The scherzo (leggiero, non troppo presto) in D is based on the opening tritone passage of the first movement, thus:

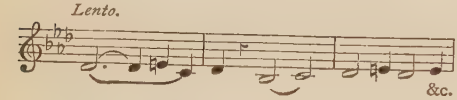
Ex. 4.



a second subject enters later, followed by a short repetition of the first part. Then comes a slower section (un pochissimo più lento); the theme of this becomes involved with the tritone motif (4), various entries of which serve as feints for the real return of first and second subjects, which brings the movement to an end.

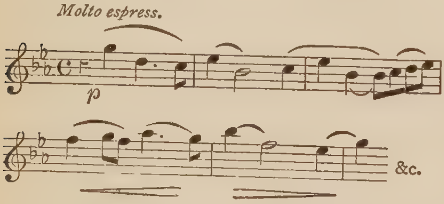
The finale opens with an introduction (lento) for muted strings, based on the same tritone motif—

Ex. 5.



The mutes are removed for the allegro moderato, the first subject of which is characterized by upward semiquaver passages. The second subject (pochissimo più lento), in 5-bar rhythm, and of an appealing type, is announced by the viola, and treated at some length. It was described by a critic after a performance by the L.S.Q. as 'a song from the heart'. It evidently struck the composer's fancy, for he uses it very largely in the rest of the movement. The subject appears in the following form:

Ex. 6.



It is treated in a variety of ways, and portions of it are used to form one of the principal motifs in the development section. The usual recapitulation follows; and the movement ends with a reference to the opening bars of the first movement. The C minor quartet has been repeatedly played by the L.S.Q., and is in the repertory of some American organizations.

The Phantasy on a Berkshire Folk-song, op. 18, written for the Cobbett Phantasy competition, is based on the tune 'Dance to your Daddy'. The work is almost entirely based on the tune, which, however, is so disguised that a listener unfamiliar with the work would have difficulty in recognizing it.

The work opens (moderato e ritmico) with subject-matter based on snatches of the tune, which holds the field for some time; then the melody is announced by the second violin (with harmonies somewhat different from the original); further development of portions of the tune follows until its reappearance in complete form as a jig (poco più mosso). This is developed at some length until the beginning of the final section (più lento), when the tune appears as a 'cello against a muted countermelody on the upper strings. The work is in the repertory of the L.S.Q. and various American Quartets.

The Piano Trio, op. 22, was awarded the Coolidge prize in a field drawn from ten nationalities and numbering sixty-four competitors. The first movement opens vigorously, the subject proper entering at the seventh bar. It is entitled 'Quasi fantasia', and marked 'moderato con qualche licenza', the mood of the movement varying considerably. A second section (un poco più allegro), of lighter character, appears after a time; then, after a brief reference to the opening subject, comes a third section which bears some resemblance to the first subject, and the movement closes with a reference to this subject in its original form.

The scherzo (presto 6/8) is light in character; at the outset the piano has the chief rôle. Then comes a more vigorous section in 2/4, followed by a return to 6/8. This leads to another section (dolce) founded on a figure derived from the first subject of the first movement in counterpoint with figures from the scherzo itself. The movement closes with a recapitulation of the scherzo proper.

The finale opens with a short andante in A major, which foreshadows the thematic material of the main allegro e ritmico, also in A major. The time-signature changes continually—7/8, 3/4, 5/8, 5/4, &c. The characteristic feature of the earlier part consists in its frequent semiquaver passages; in the middle section a broad melody appears for a short space, reappearing towards the close of the movement; for the rest, the semiquaver figures predominate. The Elshuco Trio performed this work with great success at the Pittsfield festival in 1921, and have since played it repeatedly throughout America.

The Suite 'Pixy Ring' followed immediately on the trio. The idea came to the composer on his holidays in North Cornwall, where he heard many legends about the coast and country-side concerning the pixies who inhabit the county, and had an eerie experience, explained by the village schoolmaster as due to the pranks of the little folk. The work which resulted was a suite of five movements, each with a title of its own, the whole being completed in five days. The work is light in character, as might be expected from the nature of the inspiration. It has been played continually by the L.S.Q. in many countries, and almost invariably encored.

The first movement, 'Moonbeams' (*con sordini*), is little more than a shimmer of sound. The hour of midnight strikes (pizzicato octave on viola twelve times repeated to a discord held by the violins), and the pixies awake (melody on the 'cello).

(2) 'Toadstools' is, as its name implies, a grotesque, suggesting the pranks of gnomes, field-mice, grasshoppers, &c.

(3) 'Tinkling Bluebells' has reiterated

double harmonics, and pizzicato fairy chimes, while rushing passages for first violin suggest the night-moth.

(4) The human now enters the picture, singing his favourite ditty lustily, in the style of a folk-song. The queer sounds of the pixies break in; the human is alarmed; the song grows erratic; the pixies then put him to sleep with his own ditty (snores from the 'cello).

(5) 'The Pixy Dance' is the final movement. Here the little folk make merry, the gnomes lead off to a drumming accompaniment; then follow the elves with a waltz; after which the gnomes take charge till the finish. The suite was added to the Flonzaley repertory in 1924, and met with the same success.

The Suite in the Olden Style is a short work in four movements: prelude (fughetta); saraband; bourrée and choral; introduction and gigue. All the movements are in the key of G except the saraband, which is in E minor. It is somewhat in the style of Bach, with contrapuntal writing throughout. The work was included in the programmes of the L.S.Q. for 1928–9.

The Piano Quintet, in F major, comprises three movements: (1) Andante maestoso-moderato; (2) Lento-scherzo-lento; (3) Allegro moderato. Though at present (1928) in MS., it is expected that the work will shortly be published.

Warner's music inclines in spirit towards the contemporary French school, but he is no slave to its influence. His writing is in every respect masterly, and his music is emphatically not 'made' music. To these qualities may be attributed his remarkable success in competitions, both in England and abroad.

Editor (with additions).

WARREN, Francis Purcell, 1895–1916, English composer.

Var^{ns} on an original theme, str. quartet	Cramer.
Five short pieces, pf, vc	Goodwin & Tabb.

Purcell Warren showed brilliant promise as a composer of chamber music, but his career was unfortunately cut short almost before it was begun—for he was killed in France in the battle of the Somme. He first attracted attention with his five pieces for 'cello and piano, which were performed at a concert at the R.C.M., and shortly afterwards published. They are distinguished by quiet charm of expression as well as technical skill. His variations for quartet, and an adagio for 'cello and piano have been published since his death. The variations form the finale to a complete string quartet (the remainder of which was deemed too immature for publication). They are surprisingly effective. The adagio (his last work) was to have formed part of a sonata for 'cello and piano, the rest of which was never completed. It is a powerful and deeply moving piece, in which an almost prophetic foreboding seems to colour the spacious phrases. It is in every way a noteworthy contribution to the literature of the 'cello.

T. F. Dunhill.

WATERMAN, Adolf, contemporary composer.

Sonata, pf, v, c mi	R. & E.

L. Dunton Green (in the *Chesterian*) writes of this sonata that 'although at times derivative, a strong personality pervades the whole. The rhythmic structure is irregular, there are no time-signatures, bars of various numbers of beats succeed each other, but the line is unbroken, the logical progress unimpaired. But his logic is without pedantry and served by a fascinating sense for harmonic fitness and melodic development.'

WEBER, Carl Maria Friedrich Ernst, Freiherr von, 1786–1826, operatic composer.

	op.	
Quintet, cl, 2 v, vla, vc, B flat	34	Costallat; Schlesinger.
Quartet, pf, v, vla, vc, B flat		Peters; Schott; Litolff; B. & H., &c.
Trio, pf, fl, vc, g mi	63	Peters; Schott; Litolff, &c.
Six sonatinas, pf, v, F, G, d mi, E flat, A, C	10	U.E.; Litolff; Schlesinger, &c.
Grand duo concertant, pf, cl, E flat	48	Peters; Litolff; Schlesinger, &c.

Besides the above, Weber wrote Nine var^{ns} on a Norwegian air, pf, v, d mi, op. 22 (1808); Seven var^{ns}, pf, cl, B flat, op. 33 (1811); ten Scotch songs with accomp^{ts} for fl, v, vc, pf (1825).

The few contributions to chamber music of this operatic composer and famous romanticist are of no importance in the history of its development. The really sworn admirers of his muse set a high value on his chamber music, which is little more than an episode in his creative output; but present-day critics do not concur in their judgement, though perfection of form and admirable contrapuntal work are undeniably to be found in many of the movements.

The Clarinet Quintet was written between 1811 and 1815 and finished in 1815 at Munich, the home of the clarinet-player Bärmann, for whom it was written. It was published in the autumn of 1816. The wind instrument dominates here to a far greater extent than in Mozart's quintet for the same combination, and while Mozart's is legitimate chamber music, Weber's is too much like a concerto, particularly the opening allegro, the principal subject of which is somewhat military in character and gives the effect of extreme restlessness. The short adagio ma non troppo, entitled *Fantasia*, has an appealing melody, but allows the virtuosity of the clarinettist too much play. There is a brisk gaiety, combined with grace and humour, in the minuet or cappriccio, while the rather slower trio is tuneful and agreeable. The finale rondo is in the main simply a technical exercise, and only in the second subject, with its pointed, almost dramatic rhythms, does it rise to higher things. The recent shelving of the piece is, however, hardly justified. It is still an effective concert number.

THE PIANO QUARTET, an indispensable item for the home library, is chiefly in a serene and sunny vein. The opus number usually allotted to it (op. 8) is incorrect. It appeared without opus number in 1810, having been completed on the 25th Sept. at Ludwigsburg (the year of the music to *Preciosa*), while the adagio had been finished at Carlsruhe on the 15th Oct., 1806. The first allegro opens with the principal subject, a vigorous statement on the piano, which is answered by the stringed instruments. A restless figure then leads to the beautiful second subject, which is taken over by the strings while the piano weaves a charming design around it. The development is captivating, and there follows a really lovely melody for the viola of which, unfortunately, no further use is made. The adagio is at the outset serene in mood, but presently it works up, with agitated passages on the 'cello, to violent movement (più moto e con fuoco); the calmer atmosphere then returns, but is again broken by disturbed passages in the coda. The minuet is painfully agitated; the trio, however, offers relief when a peasant dance tune is heard on the 'cello. A first-rate fugue subject (used as such with good effect at the close) forms the vigorous opening of the final presto; this is followed by a very slight and capricious theme, which gradually gains the upper hand but is, fortunately, continued by a more distinguished melody. As a whole, the movement has too strong a flavour of opera and pot-pourri, though there is a saving grace in the above-mentioned closing fugue.

THE TRIO, op. 63, for piano, flute or violin, and 'cello (publ. 1820), goes back as far as 1813 for the slow movement, while the remainder was only begun in 1818 and finished on the 25th July, 1819, in the course of a summer holiday at Klein-Hostewitz near Pillnitz. It is not the fault of the principal subjects that this trio leaves no particularly favourable or lasting impression, but rather that of the working-out and the exuberant passage-work in the outer movements; while the finale again suggests an operatic pot-pourri. The first movement begins soberly and tersely, and the subsidiary theme serves to strengthen the effect of earnestness produced. The second subject, in the form of question-and-answer, is quite well managed. The scherzo (A minor) has two sections, the second in the major; the first bears a certain resemblance to the minuet of the composer's own piano quartet, while the major section is a light and airy Ländler. The extremely concise andante espressivo bears the superscription *Shepherd's Lament*, which is an adequate description. The finale opens with a theme of great promise, which is at first reminiscent of Kaspar's drinking-song in the *Freischütz*, but gradually becomes more and more insipid.

THE VIOLIN SONATINAS. Particularly valuable as aids in forming the musical taste of performers are the melodious (and in parts peculiarly charming) sonatinas for piano and violin, published as op. 10, but also as op. 13. In the process of passing through numerous editions these pieces have unfortunately forfeited their original title: *Six progressive Sonatinas for piano, with violin obbligato, dedicated to amateurs.* These pieces were written between the 20th Sept. and the 17th Oct., 1810, at Darmstadt, as the result of a commission received from the publisher André of Offenbach. He, however, returned them as being 'too good', and it was Simrock of Bonn who brought them out in 1811. They are very concise in form, and take on at times the respective colouring of the Spanish, Polish, and Russian folk melodies employed. The fifth opens with variations on a theme from the composer's own *Silvana*.

THE GRAND DUO CONCERTANT, for piano and clarinet, is certainly Weber's most valuable chamber work. The rondo was written first, in July 1815; the andante in the same month, and finally the first movement, in Nov. 1816. Although both parts are written in virtuoso style, this duo may still be regarded as a sonata. The opening movement combines a fiery principal subject with an insinuating and melodious phrase and a graceful subsidiary theme. In the andante con moto (3/4 C minor) there is a glorious inspiration in the melody—a kind of cavatina; in the middle section the movement becomes quicker and more dramatic. The rondo (allegro, 6/8) is characterized by abundant passage-work and pleasing facile themes; it contains, however, one exquisite singing melody which, though slightly operatic and tricked out with tremolo effects on the piano, can hardly fail to make a deep impression. WILHELM ALTMANN.

[Weber's chamber music is little known to the modern concert-goer, but in 1926, on the occasion of the composer's centenary, his piano quartet was revived with success at a banquet of the Worshipful Company of Musicians. The trio to the scherzo, a 'cello solo, once known familiarly as the 'Bear's Dance', is not very serious music, but the rest of the work, touched with Weberian romanticism, is full of charm. There is an anticipation of Schumann in the fugal finale. EDITOR.]

WEBER, Edmond, nineteenth-century Alsatian composer.

Quartet, str, c mi	op. 34	Bosworth,	1886.
Sextet, pf, horn, 2 v, vla, vc, E flat	,, 35	,,	,,
Trio, pf, v, vc, d mi	,, 21	,,	1884.
Terzetto, organ (or pf), ob, vc, d mi	,, 27	,,	,,
Sonata, pf, v, e mi	,, 19	,,	1882.
,, pf, vc, d mi	,, 18	,,	,,

WEBER, Gottfried, 1779–1839, German theorist.

Trio, v, vla, vc op. 26 Gombart (Augsburg).

Gottfried Weber, a lawyer by profession, was an intimate friend of Carl Maria von Weber, whose first steps towards fame were gained by Gottfried's influence. The above is his only chamber work.

WEBER, Gustav, 1845–1887, Swiss composer, pupil of V. Lachner and Tausig.

Quartet, pf, v, vla, vc, c mi	op. 4	Hofmeister, 1878.
Trio, pf, v, vc, B flat	,, 5	Siegel, 1882.
Sonata, pf, v, D	,, 8	Hug, 1886.

Gustav Weber was highly esteemed by Liszt and Bülow.

WEBER, Joseph Miroslav, 1854–1906, Bohemian composer.

Septet, v, vla, vc, cl, fag, 2 horns, E	U.E.,	1899.
Quintet, 2 v, vla, 2 vc, D	,,	,,
Quartet (No. 2), str, b mi	Hansen,	1892.
Miniature suite, pf, v, G	,,	,,

The septet was awarded the prize of the Tonkünstlerverein of Vienna in 1896. The quartet (1891) and the quintet (1898) also won prizes at competitions organized at Prague and Petrograd respectively. His first quartet remains in MS.

Although J. M. Weber resided in Germany from 1873, traces of his Bohemian origin are heard in his music. Dr. Altmann considers that his prize quartet 'stands near in worth to Dvořák's'. Unfortunately a score has not yet appeared.

Editor.

WEBER, Ludwig, b. 1891, German composer.

Serenade, fl, v, vla Zimmermann, 1927.

This serenade, which is in four movements, was broadcast from Daventry in 1928. The composer, who is largely self-taught, is a prominent figure of the modern German school. *Riemann* speaks well of his works, among which are two string quartets (MS.).

WEBERN, Anton von, b. 1883, Austrian composer.

		Composed	
Six Bagatelles, str. quartet	op. 9	1913	U.E.
Five Pieces, str. quartet	,, 5	1909	,,
Four Pieces, pf, v	op. 7	1901	U.E.
Three Little Pieces, pf, vc	,, 11	1913	,,

Webern was one of Guido Adler's students in musicology, took his degree of Dr. Phil. in 1906, and was the first to follow Schönberg in his new path, Alban Berg being the second. The two have remained his most faithful disciples. The latest record of this association is Berg's concerto for piano, violin, and thirteen wind instruments, which was played in 1927 at the Frankfort Festival of the International Society for Contemporary Music, and is founded upon the musical letters contained in the three names of Arnold Schönberg, Anton Webern, and Alban Berg. Webern is perhaps the most concentrated of the three. Though he prefers subdued effects, and Erwin Stein has named him the composer of the pianissimo espressivo, he endeavours to deploy within a narrow space the utmost possible range of expression, employing thereto all the available resources of the instruments concerned. The method might, in fact, be termed concentrated expressionism, using the latter term in the sense which it has acquired under the Schönberg régime. His music thus consists of very short pieces, the performance of which involves such difficulties, both of execution and of interpretation, that many hours of studious rehearsal are held to be necessary for the perfect rendering of a composition lasting a few minutes.

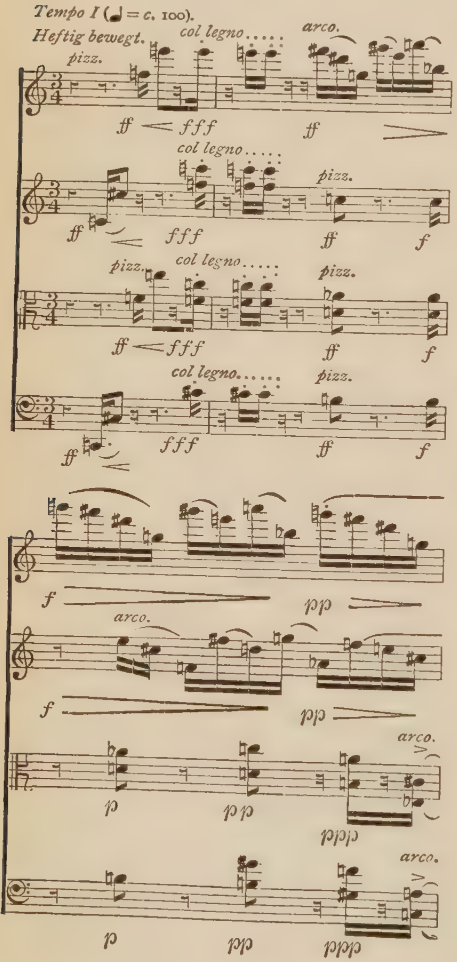
To one of these works (the *Bagatelles* for string quartet) Arnold Schönberg has supplied the following preface, dated from Mödling, June 1924:

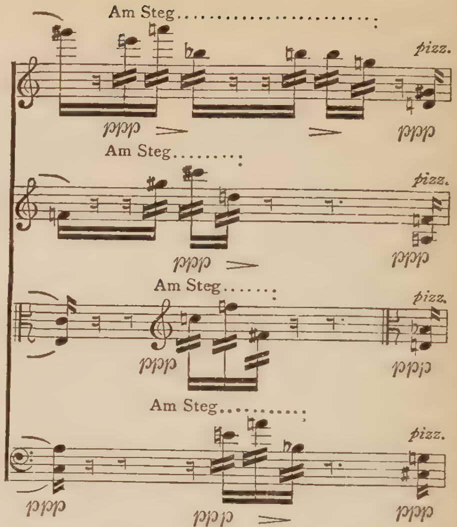
> 'The brevity of these pieces argues strongly in their favour, but it is no less necessary to argue in favour of their brevity.
>
> 'Reflect what restraint it required thus to limit oneself. Every glance can be extended to a poem, every sigh to a novel. But to express a novel by a single gesture, a happiness in a single breath: such concentration is to be found only where there is a corresponding absence of touchiness (*Wehleidigkeit*).
>
> 'These pieces will be understood only by him who adheres to the faith that by tones something can be expressed which only tones can express.
>
> 'Criticism affects them as little as it affects that, or any, faith.
>
> 'If faith can move mountains, unbelief cannot admit their presence. Against such impotence faith is impotent.
>
> 'Does the player know how these pieces are to be played, the listener how they are to be heard? Can players and listeners, believing, yet fail to reach each other?
>
> 'But what is to be done with the heathen? Fire and sword can keep them quiet, but only believers are to be excommunicated.
>
> 'May the sounds of this peace reach them.'

The average length of these six pieces is under ten bars. In comparison, Webern's first chamber work, consisting of five movements for string quartet, is quite an extended composition, since it runs to 135 bars (of which, however, 56 are allotted to the first movement) and occupies nine minutes in performance. The first opens at a brisk tempo with Ex. 1.

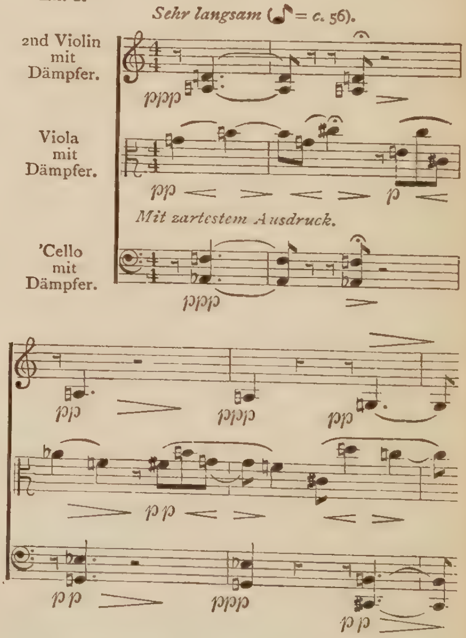
It should be noted that Webern follows Schönberg in placing a sign (sharp, flat, or natural) before each note, for the purpose of avoiding all possible ambiguity. There is a quieter alternating section. The difficulty of securing a perfect ensemble is here extraordinarily great. In comparison, the next movement (14 bars) might be termed a lyrical episode, which the viola introduces as in Ex. 2. The following movement is rapid. According to the metronome mark its 24 bars should occupy 35 seconds in performance. The fourth, which, like the second, consists of 14 bars, is in some ways the most subtle of the five. It makes the greatest demands not only on the imaginative response of the four players, but upon their ability to make this response. In the fifth movement the executive difficulties are once more in the foreground. Owing to the slowness of the tempo, the quaver fluctuating between 40 and 60, it is the longest in performance, lasting 3¼ minutes. It is impossible to describe in words the effect of these pieces, which were played at one of the festivals

Ex. 1.


Tempo I (♩ = c. 100).
Heftig bewegt.
pizz.
col legno.....
arco.
ff
fff
f
pp
p
ppp


Am Steg
pizz.
ppp

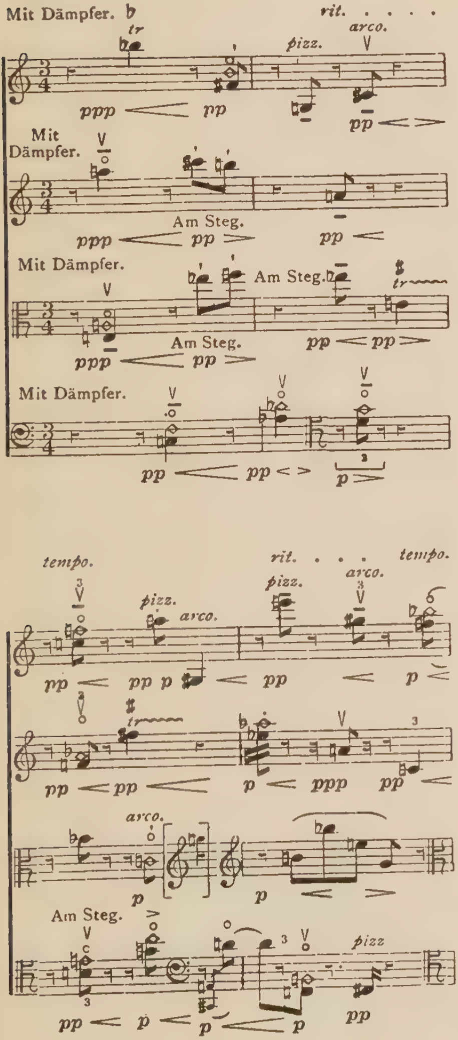
Ex. 2.

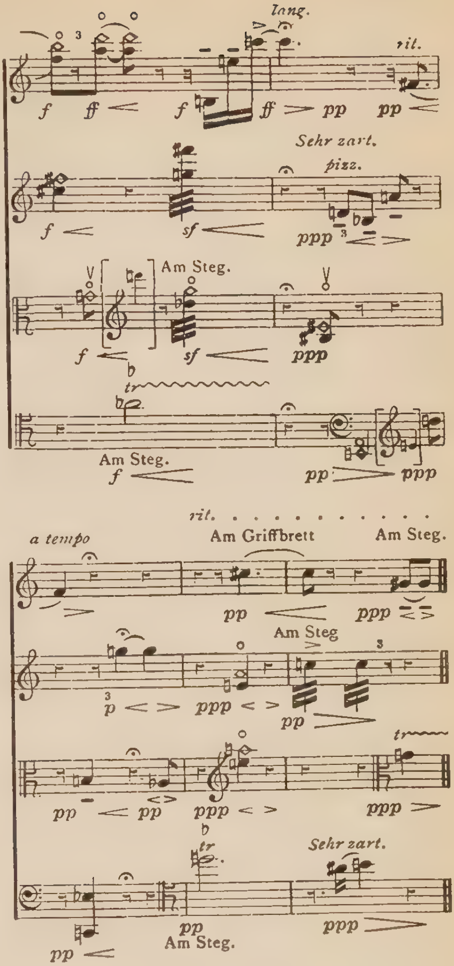

Sehr langsam (♪ = c. 56).
2nd Violin mit Dämpfer.
Viola mit Dämpfer.
'Cello mit Dämpfer.
Mit zartestem Ausdruck.
ppp
pp
p

of the International Society for Contemporary Music. According to any preconceived notions of construction, and in particular of quartet writing, they should be unintelligible, and there is no possible answer to those who declare them so. Yet to others they certainly do convey a meaning that, as Schönberg reminds us, finds its only expression in sound. One feels, however, that it is entirely subjective—that the composer's sole preoccupation was expression, and that the ultimate impression to be made on the listener was beyond his concern. Webern is the very opposite of those modern composers who

Ex. 3.

Fliessend (♪ = *c.* 84).


Mit Dämpfer.
tr
rit.
pizz.
arco.
ppp
pp
Mit Dämpfer.
Am Steg.
Mit Dämpfer.
Am Steg.
tr
Mit Dämpfer.
p
tempo.
rit.
tempo.
pizz.
arco.
pizz.
arco.
3
6
tr
ppp
arco.
Am Steg.
pizz


lang.
rit.
f
ff
pp
Sehr zart.
pizz.
sf
ppp
Am Steg.
tr
Am Steg.
rit.
a tempo
Am Griffbrett
Am Steg.
Am Steg
3
tr
tr
Sehr zart.
Am Steg.

construct musical whirligigs, and regard whatever emotion may be exhaled from them as purely the listener's affair. But the idiom he employs is so elusive that those who believe themselves attuned to it have no means of convincing others, or even themselves, that they are not being unconsciously swayed by the lure of the esoteric. In the end it amounts to this: to those who believe that all music can be 'explained', this is not music, but to those who regard the analytical as an elementary mode of musical apprehension, these suggestive pieces are as stimulating as they are intriguing.

There followed the *Four Pieces* for violin and piano, the idiom of which shows only such differences from that of the quartet as were required by the change of medium. The *Six Bagatelles*, to which reference is made above, show a still greater concentration than the *Five Pieces*.

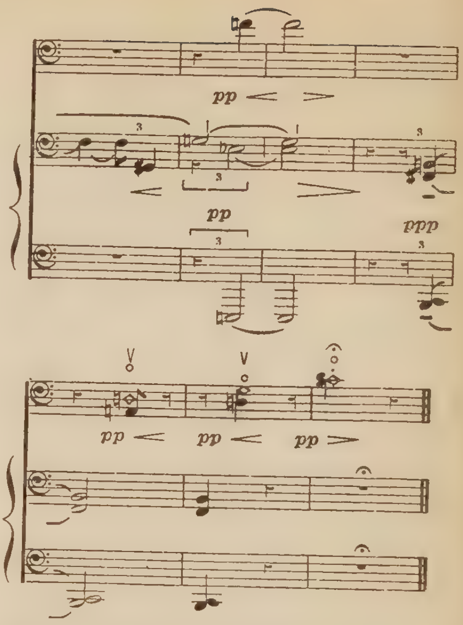
Their brevity is such that the whole of the six pieces contain less than sixty bars of music. But the use of the minutest tints of tone colour has become even more an integral element of the idiom, as may be judged by the sixth, which is given in its entirety (Ex. 3).

In the matter of time-beats alone the fourth bar presents a problem. It contains twelve note-soundings which only once coincide (first violin and viola on second half-beat). To get the eleven sounds in succession at minutely correct time-intervals from each other is well-nigh impossible. Writing of these six pieces collectively, Erwin Stein says:

> 'almost every note of a melody is given to a different instrument, and each one in a different tone-colour (harmonic, pizzicato, col legno, &c.). This, together with a rhythm that often lays stress on the weak beats of a bar, imparts to these pieces something unusually glittering and fluid. Schönberg's idea of a "melody of tone colour" may have influenced these features. It was a natural consequence of the composer's renunciation of the conventional formal means that these movements could not be allowed to assume large dimensions. They are melodies in one breath. Thematic development, climax and contrast do their share from the very beginning, as it were before the melody has lost its initial warmth. The composer says only the barest essentials, and his expression determines the form of the pieces.'

It would serve no purpose to describe them in closer detail as, being more subtle than op. 5, they are even more rebellious against verbal elucidation, whilst the citation of further examples would lead to the inclusion of the whole work.

Similarly, the *Three Little Pieces* for 'cello and piano, which were written in the same year and reflect the same mode of thought, defy exegesis, but it may be of interest to quote the last of them which, as published, is complete in one line of score (Ex. 4).

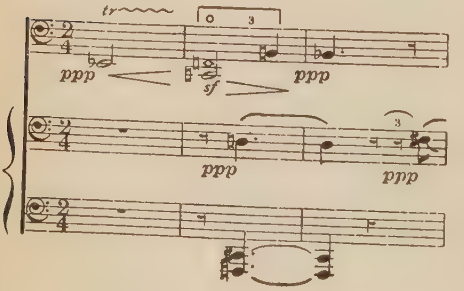


Ex. 4.

Äusserst ruhig. (♪= *c.* 50.)

Mit Dämpfer.

Am Steg.



Since the above, Webern has written two sets of songs with accompaniment for various combinations of instruments which come under the classification of chamber music. These are Six Songs (G. Trakl) for voice with clarinet, bass clarinet, violin, and 'cello (op. 14), and Five Spiritual Songs for soprano voice with violin (alternating with viola), flute, clarinet, trumpet, and harp (op. 15). Of these, Erwen Stein writes:

> 'They are very simple in form. Like the instrumental pieces they, too, show the greatest freedom of melody, harmony and rhythm, but, according to the metre, they are built up more symmetrically, and their expression is often frankly popular in feeling, as, for instance, in the *Geistliche Lieder* (op. 15). In these most mature works of Webern, by means of the few instruments, a variety of sound is gained comparable only to Schönberg.'

EDWIN EVANS.

[The *Five Pieces* for string quartet were broadcast from Savoy Hill in 1927. They are 'caviare to the general', and the same may be said of a string trio played at the International Festival of Contemporary Music (Siena, 1928), which had a distinctly hostile reception from some sections of the audience. EDITOR.]

WECKERLIN, JEAN BAPTISTE THÉODORE, 1821–1910, Alsatian composer, pupil of Halévy.

Trio, pf, v, vc, a mi	Heugel, 1898.

Weckerlin wrote several books of interest to chamber-music lovers, including a short dissertation, *Histoire de la Contrebasse.*

WEHRLI, WERNER, b. 1892, Swiss composer.

Quartet, str, G	op. 8	Hug, 1922.

Full list in *Riemann.*

Wehrli, who has so far published but little chamber music, deserves to be mentioned for his quartet, with which he won the Mozart prize in Leipzig in 1914. It is among the best Swiss chamber music of recent years. The individual movements (poco adagio—scherzo—allegro moderato—finale) show masterly form and dramatic vigour. Wehrli's style has a certain relationship to Hugo Wolf's in melodic and harmonic structure.

FREDERICK HAY.

WEIDIG, ADOLF, b. Hamburg, 1867, German-American composer.

Quartettino (in suite-form), str, C	op. 11	Schott, 1900.
Serenade, str. quartet, E	„ 16	Clayton F. Summy (Chicago), 1898.
Quartet, *Credo* (*In Memoriam*), str, a mi	„ 53	Clayton F. Summy (Chicago), 1920.
Italian suite, pf, v	„ 40	Clayton F. Summy (Chicago), 1914.

A number of other works remain in MS.

Smaller works:

Little trio, pf, v, vla, d mi	op. 9	Augener, 1902; Schott, 1911.
Little suite, pf, v, b mi	„ 22	Schott, 1901.

All Weidig's music reveals a profoundly scholarly manner of writing; he is thoroughly skilled in the use of all contrapuntal and harmonic devices, and employs themes of the type of the German romantic school.

A. L. GOLDBERG.

-1949?

WEIGL, KARL, b. 1881, Austrian composer.

1st quartet (prize), str, A	op. 4	U.E., 1912.
Quartet, str, c mi	„ 20	B. & H.
Sonata, pf, v	„ 16	Schott.

Weigl belongs to the group of Viennese composers influenced by Mahler, not only in the manner, but also in the mood of expression. This is more evident, however, in his numerous orchestral and choral works than in his chamber music, a considerable part of which remains in MS. Excellent musicianly qualities distinguish both his op. 4 and op. 16.

HUGO LEICHTENTRITT.

[Weigl's quartet, op. 4, which is in the repertory of the Sedlak-Winkler Quartet, and was favourably spoken of by the well-known Berlin critic Kurt Weill, has a movement (the second) which borders on the grotesque. The second quartet, op. 20, has been played by the Rosé Quartet. Both are analysed by Dr. Altmann (*Handbuch*).]

WEIL, ADOLF.

Sonata, pf, v, G	op. 12	Henkel, 1912.

WEILL, KURT, contemporary German composer and critic.

Quartet, str	op. 8	U.E.

This quartet has been played with success by the Roth Quartet in Berlin and elsewhere.

WEINER, LEO, b. 1885, Hungarian composer.

1st quartet, str, E flat	op. 4	B. & B., 1908.
2nd quartet, str, f sharp mi (Coolidge Prize 1921–2)	„ 13	Bárd & Sons; Hofmeister.
Trio, v, vla, vc, g mi	op. 6	B. & B., 1909.
1st sonata, pf, v, D	„ 9	Rózsavölgyi, 1912.
2nd sonata, pf, v, f sharp mi	„ 11	Bárd & Sons, 1919.

The Coolidge prize work reaches a high artistic level. Of the earlier work op. 4, Professor Altmann writes as follows (*Handbuch*):

'The Hungarian composer, Leo Weiner, whose serenade for orchestra op. 3 has for me a quite special appeal, appears in his somewhat spun-out quartet op. 4 (published in 1908) to be less inspired than in his string trio op. 6; but of clever combinations there is no lack, only the music does not always come straight from the heart. This, for example, applies to the first movement (allegro, 4/4, E flat) and to the excessive introspectiveness found in the andante espressivo (3/4 in C minor closing in C major, middle section in G). The allegretto vivo e grazioso (2/4 G minor, middle section C minor) is original and piquant, and should not fail to please. The same applies to the allegro molto vivace (2/4 E flat) in which the colouring is Hungarian and the harmony by no means uninteresting. The difficulty of the quartet lies in the ensemble, but is not of the extreme order.'

Leo Weiner writes in the true chamber-music style, and much is to be expected from him in the future.

EDITOR.

WEINGARTNER, FELIX VON, b. 1863, in Dalmatia, German composer.

Serenata, 2 v, vla, vc, cb		Ricordi.
Quintet, 2 v, 2 ob (or 2 vla), vc, C	op. 40	B. & H.
Three quartets, str, d mi, f mi, F	opp. 24, 26, 34	B. & H.
Quartet, str, D	op. 62	U.E.
Octet, pf, str. quartet, cl, horn, fag, G		Chester (Agent).
Sextet, pf, 2 v, vla, vc, cb, e mi	„ 33	B. & H.
Quintet, pf, v, cl, vla, vc, g mi	„ 50	„ „
Two sonatas, pf, v, D, f sharp mi	„ 42	„ „

It is not without significance when an orchestral composer of Weingartner's rank ventures to write chamber music. While it is true that he is a faithful disciple of the classical composers—a fact clearly demonstrated in his first string quartet—there is, nevertheless, sufficient originality in his chamber music to make it worth the attention of artistic amateurs. His form and structure are admirable, and his remarkable ability is employed with excellent taste.

THE PIANO SEXTET is written for a combination of instruments never likely to become popular in the chamber. As a composition it is not a great work, but it has distinction, sounds well, and is well written. The opening movement has a swinging first subject, a charming subsidiary theme and a very delicate second subject; then comes a characteristic transition leading to the second part of which use is again made for the coda. The scherzo has a piquant main theme, and is followed by two trios; one rather too sweet, the other serious and melancholy. The adagio is an improvisation. It opens with a cantabile theme, and has a second subject in the form of a canon. Some rhythmically interesting passages lead back to the original theme, and there follows, somewhat inconsequently, a kind of waltz, after which the first theme returns once more and ends the movement. The finale, a *Danza funebre*, shows some originality, particularly in the rhythm.

THE QUINTET, op. 50, in which the clarinet is given the leading part, may be considered as one of Weingartner's best works. Though the originality here and there may be forced, especially as regards the harmony, the composer's independence of invention and his conception as a whole are worthy of praise. The first movement has an unusually impressive second subject, vigorous and yet simple, which forms a fine contrast to the rather nervous agitation of the rest of the movement, induced by a liberal use of chromatics. There is a distinctive quasi-antique tempo di menuetto, with a middle section in folk-song style. The adagio is unfortunately too drawn out; it is rhapsodic in manner and Hungarian in colouring. Best of all in its clarity and natural flow is the rondo finale, the second subject of which is a particularly happy inspiration. The piano part presents some awkward and difficult passages.

THE STRING QUARTET is assured of success in the concert hall. The opening allegro is prepossessing in its general structure, has a weighty and vigorous main subject, followed by an equally vigorous subsidiary theme. Very delicate and graceful is the second subject, around which there plays a charming accompaniment figure. There is real elegance in the linking up of this movement with the 'rococo' minuet, a dainty movement with a middle section in the form of a two-step. This section is twice repeated. The following recitative, in which the first violin is chiefly in evidence, is succeeded by a homely air, which is skilfully and ingeniously varied, though at no great length. Then comes a broad finale, in C minor, with a passionate principal subject; this movement is more or less a companion to the finale of Brahms's first string quartet. It contains a kind of chorale, and, after reaching a brilliant climax, closes consolingly with an andante in the major mode, soft, and mainly tender in character.

THE STRING QUARTETS. Mention has already been made of the first of the four string quartets; here the fugue which crowns the variations of the finale is particularly fine. As regards the other three quartets, the third has much beauty of detail, notably in the finale; the fourth is attractive in essentials; but the finest of all is the second. It is animated by a fiery spirit, which holds the hearer's attention, although there are moments in the allegretto quasi scherzando, a curious movement, when the pizzicato and ponticello bowing are neither effective nor pleasing. The trio, however, is of different quality, and is deeply expressive. The adagio cantabile, too, though sympathetic and expressive, is not in true quartet style, being essentially a violin solo. But the two outer movements are magnificent. The finale is inspiring and original, but the first movement is somewhat Beethovenish in feeling. These two movements are among the best of the quartet music of recent years, and afford striking proof of Weingartner's wealth of ideas.

THE VIOLIN SONATAS, on the other hand, are rather disappointing. Invention is weak, though there are occasional pleasing ideas and some passages reminiscent of Brahms. The style of the outer movements of No. 1 is early Beethoven, while in the slow movement the influence of Bach is strongly felt. In short the treatment of the themes, which are sometimes very feeble, is deliberately old-world. The second sonata betrays a lack of style, even though less affectedly simple than the first. The first movement has an attractive coda, and the slow movement is not without its agreeable moments, but many violinists will find the peculiar double-stopping in the finale rather irritating. Weingartner has unfortunately proved in these two sonatas that a musician encounters danger when he attempts to transport himself into musical epochs of the past.

WILHELM ALTMANN.

[The piano sextet was played (from MS.) at the 'Pops' in 1902 with the composer at the piano. The movement marked '*Danza funebre*', suggestive of the ceremonial of primitive tribes, awakened curiosity but did not prove to be very sensational.

EDITOR.]

WEIS, KAREL, b. 1862, Bohemian composer.

Suite, pf, v, a mi	op. 15	B. & B., 1889.

Weis is better known as an operatic composer.

WEISMANN, Julius, b. 1879, German composer, pupil of Herzogenberg.

	op.	
Quartet, str, F	14	Rahter.
Phantastische Reigen, str. quartet	50	Tischer & Jagenberg.
Trio, pf, v, vc, d mi	26	Schlesinger.
Trio, pf, v, vc	77	Tischer & Jagenberg.
Chamber Music, pf, fl, vla, b mi	86	Reuk & Eichenberg.
1st sonata, pf, v, F	28	Wunderhorn-V.
2nd sonata, pf, v, f sharp mi	47	B. & H.
3rd sonata, pf, v, a mi	69	Tischer & Jagenberg.
4th sonata, pf, v	73	Jungbrunner-V.
Var^{ns} & fugue on an old *Ave Maria*, pf, v	37	,,
Var^{ns} on an original theme, pf, ob, g mi	39	Tischer & Jagenberg.

Other chamber works in MS.

Weismann's art has hardly any connexion with radical modern methods. Clear tonality and clean form are indispensable to this romanticist, who, though a master, is too little known and appreciated. His music is altogether lacking in sensational traits, and is not concerned with the fads of the day. Thoroughly German in character, it continues the line Brahms—Reger, i.e. absolute music, subject only to purely musical laws. Weismann has a certain relationship to Hans Pfitzner, who follows similar aims, but he is less gloomy and sinister, his melodic line being more akin to German folk-song. Quiet meditation, a certain noble elegiac mood, a healthy and simple joyousness are characteristic of this composer, and his music is distinguished by mastery of form and polyphony.

The early piano trio, op. 26, is the first work which clearly shows Weismann's individuality. The variations in the central part of this work are treated in a peculiar manner; similar methods are also employed in op. 37, and also in the simpler but interesting and subtly written variations for oboe and piano, op. 39.

The brilliant and effective violin sonata, op. 47, interrupts this inclination towards a purely linear, contrapuntal, unemotional style, in which Weismann's later chamber music follows the general tendency of contemporary German chamber writing. For the *Phantastische Reigen*, Weismann returns to his first love, after this excursion into brilliant virtuosity. Moreover, in this work, there is a new procedure which tends to become typical, for it is systematically varied and developed in his subsequent compositions, which are mostly in a single movement only, embracing in a concentrated and organic manner the several movements of classical sonata form. Opp. 77 and 86 are fine examples of this form; the violin sonata, op. 69, on the other hand, is in several movements. Here also, as in most of the later works, variations occupy the intermediate section, generally leading to a fugue, from which a return is made to the atmosphere of the first movement, rounding off the entire work by a reappearance of its first or second theme. The 'cello sonata, op. 73 is fully equal in musical value to the fine violin sonata, op. 69. The rare combination of flute, viola, and piano is exquisitely treated in op. 86, written with due regard for the pastoral character of the flute and the elegiac nature of the viola.

Hugo Leichtentritt.

WEIS-OSTBORN, Rudolf von, b. 1876, Austrian composer.

Epilogue, 2 horns, 2 fag op. 7 R. & E., 1900.

WEISS, Franz, 1778–1830, German violinist and violist.

Weiss was for long the viola of the famous Rasoumovsky Quartet, by whom most of Beethoven's quartets were studied for the first time [*v.* Schuppanzigh]. He was also a composer of some note and wrote a string quintet and six string quartets.

WEISS, Josef, b. 1864, Hungarian composer.

Sonata, pf, v, B flat op. 6 Simrock, 1886.

WEISS, Julius, 1814–1898, German violinist.

Quartet, str, c mi	op. 64	Jul. Weiss, 1861.
Suite (Tone-pictures on Goethe's *Faust*), pf, v	,, 102	,, 1886.

Weiss took over his father's publishing business in Berlin in 1852.

WEISSE, H., contemporary Austrian composer, pupil of H. Schenker.

Quartet, str, c mi op. 4 U.E.

WELLESZ, Egon, b. 1885, Austrian composer, pupil of Schönberg, author of important musical essays notably on Byzantine music.

1st quartet, str, C	op. 14	Simrock & U.E., 1921.
2nd ,, ,, g mi	,, 20	Simrock & U.E., 1921.
4th ,, ,, atonal	,, 28	U.E., 1921.

Of Schönberg's pupils Wellesz is the least faithful to the austere tenets of the master. He has shown at various times the most diverse influences, such as Mahler, Reger, and Debussy. Although at first he kept the ideals of absolute music before him, he quickly attained to a kind of fluency that seemed almost more literary than musical—the easy utterance of a cultured man of the world, guided more by the refinement of his own taste than the dictates of form and construction. Hence it has been no surprise to those who know his music to find that the success of his first opera, and a fondness for the sharp rhythms of the ballet, have now won his allegiance for the theatre in preference to his earlier affections, such as that for chamber music. His four quartets, of which the third has remained unpublished, were all written before the production of his first stage-work. The earliest of them, op. 14, was performed for the first time 31 October 1913, and is formally the most straightforward. The second is more ambitious, and reflects at certain points more of the devotion which every good Austrian feels for Bruckner. The fourth, which is in four short connected sections, is loosely constructed but richer than the others in the kind of effects that are characteristic of Viennese expressionism. There is also discernible here and there (cf. pp. 12 and 18 of the score) an admiration for Bartók. All three are well written and proceed from an interesting musical personality, but, as has been said of them, they reveal a critical rather than a creative mind.

EDWIN EVANS.

WENDLING, JOHANN BAPTIST, *c.* 1720–1797, Alsatian flautist.

Modern republication:

Quartet, fl, v, vla, G, op. 10, no. 6 (H. Riemann) *D.T.B.*, B. & H., 1914.

Wendling was chief flautist of the Mannheim chapel. For original publications *vide Riemann* and *Fétis*. (*v.* also MANNHEIM SCHOOL.)

WERMANN, FRIEDRICH OSKAR, 1840–1906, Saxon organist.

Sonata, organ (or pf), vc, g mi   op. 58   H. Protze, 1889.

Most of Wermann's work is in the larger forms.

WERNER, GREGORIUS JOSEPH, 1695–1766, German composer. *v.* HUMOUR.

WERNER, JOSEF, b. 1837, German 'cellist and composer.

Duo concertant, pf, v, vc   op. 49   Schott, 1900.

Josef Werner is best known as a teacher and author of a method of 'cello playing. Among his works are many pieces for 'cello and piano, and a quartet for four 'celli.

WERNER, THEODOR GEORG WILHELM, b. 1874, German singer.

Suite *Lyrisches Tagebuch*, pf, v, a mi   op. 4   Augustin, 1909.

Other chamber works remain in MS.

WERTHEIM, JULIUS, b. 1880, Polish pianist, pupil of Moskowski.

Sonata, pf, v, f sharp mi   op. 18   Simrock, 1922.

WESLEY, SAMUEL, 1766–1837. English organist, father of S. S. Wesley.

Wesley was an outstanding composer of his time. He was nephew of the celebrated preacher John Wesley, and was one of a musical family, his brother Charles being also a musician, and his natural son, Samuel Sebastian, a composer of distinction.

Wesley published a trio for piano and two flutes, and left a number of chamber works in MS.

WESTERHOUT, N., 1862–1898.

Minuet, prelude and serenade, str. quartet, Ricordi.

WESTROP, HENRY, 1812–1879, English violinist and organist.

Quartet, pf, v, vla, vc, A   op. 2   Augener-Schott.

This work was a resource for amateurs in the days when piano quartets were very scarce. *British Musical Biography* cites other MS. chamber works by Henry Westrop.

WETZ, RICHARD, b. 1875, German composer.

1st quartet, str, f mi   op. 43   Kistner & Siegel, 1918.
2nd quartet, str, e mi   ,, 49   Simrock.

Wetz has intellectual qualities which make him a composer of importance, chiefly known for his choral and symphonic works, and as an enthusiastic supporter of Brückner. Every true chamber music lover should know his string quartet, op. 43, a work of great depth, conceived by a thorough musician; his second quartet also impressed the writer favourably.

THE FIRST QUARTET departs from tradition to the extent of having a slow and measured first movement. It opens with a mysterious and mournful duet between 'cello and viola, to which the violins respond in a serener mood. Gradually all four instruments are brought together in a weighty theme, which soon makes way for a broad melody, after which there comes a passionate outburst before the transition to the scherzo, which is taken from the beginning of the movement. The main theme of this scherzo is Beethovenish in character. As the movement proceeds it is charmingly elaborated, and is continued by a rather quieter section in which there is some effective counterpoint. The subdued tenderness of the trio, which has a pastoral note, forms a piquant contrast to the almost defiant humour of the main theme. A spirit of repose pervades the third (slow) movement, and one is left wondering whether the second main theme—so akin to Beethoven in its emotional range—is not even finer than the first, which serves also as subject for a skilfully written fugue. The passionate finale, an ingenious but clearly defined rondo, is even more varied and teresting by reason of the subtlety of its ansitions and modulations and its fine ythm. Amateurs will take pleasure in astering a work which stands in the front rank new quartet literature, for it combines true assical form with modern feeling and fine elodic material. Wilhelm Altmann.

[The second quartet is the work of a modern omposer who, in this instance, has been oved to write with exceptional clarity. His usic deserves to be more widely known than is at present.]

ETZEL, Hermann, b. 1858, German composer.

umorous serenade, 4 wind instr.	Oertel (Hanover).
erenade, pf, v	Hug (Leipzig).

he influence of Johann Strauss is apparent in ese humorous effusions.

EYDERT, Max.

uintet, pf, 2 v, vla, vc, e mi	op. 8	W. Wellnitz, 1905.
rio, pf, v, vc, C	„ 5	„ 1902.

EYERMANN, Moritz, German composer.

uartet, str, d mi	op. 17	Siegel, 1871.
rio, pf, v, vc, c mi	„ 3	Fürstner, 1867.
wo sonatas, pf, v, c mi, F	opp. 8, 9	Henkel, 1868.
onata, pf, v, e mi	op. 10	B. & H., 1869.

EYRAUCH, Joh., German composer.

uartet, str, d mi	op. 6	Kistner & Siegel, 1923.

HITE, Alice Mary Meadows (*née* Smith), 1839–1884, English composer, pupil of Sterndale Bennett.

composer of considerable distinction in her ay. The *Athenaeum* of Dec. 13, 1884, has the llowing remarks:

> 'Her music is marked by elegance and grace ther than by any great individuality, . . . though e is not deficient in power and energy. Her rms were always clear and her ideas free from centricity, her sympathies being evidently with e classic rather than with the romantic school.'

She wrote three string quartets and four iano quartets, apparently unpublished.

HITE, Felix Harold, b. 1884, English composer.

our Proverbs (Carnegie Award, 1925), fl, ob, v, vla, vc	S. & B.
rietta, v, vla, vc	Curwen.
he Nymph's Complaint for the Death of her Fawn (Carnegie Award, 1922), pf, ob, vla	S. & B.
a Bella Capricciosa (Serenata ironica), pf, v	Schirmer.

Also many works in MS., some of which are in Curwen's Library.

Felix White's art has developed through several successive styles, diatonic, impressionistic, and now what, for want of a better word, is called 'expressionistic', meaning thereby, freedom from the restrictions of a stable tonic, a chromaticism certainly not derived by diatonic alteration, and a free eclectic system of forming chords. The success of this last style depends upon the conviction of the music and the maintenance of the mood desired.

The Nymph's Complaint is a beautiful musical portrayal of Andrew Marvell's poem, full of a fancy which is altogether poetical in conception. It is a mood-picture of some poignancy; the composer is occupied with a melody, dodecuple in type, and preoccupied with harmonic shadings of great subtlety, a style recalling at times the third harmonic period of Scriabin.

The Four Proverbs should find a ready welcome in contemporary music, for they rank amongst the scanty representations of humour in music, and manage to cover a varied range of temper and expression. No. 1, *Sweet thoughts are the best perfume*, is a waltz with subtle harmonic shadings. In No. 3, *The fallen blossom never returns to the branch*, a romantic sadness hovers around the slightly exaggerated melody. No. 2, *Even a demon is pretty at eighteen*, is very clever in its tantalizing little figures, somewhat of the Straussian order. The diabolical vein is developed to some purpose in the last piece, *Even in hell, old acquaintances are welcome*. It will thus be seen that Felix White reacts to a literary stimulus, but his fancy rides freely away, although the prevailing mood is well preserved.

With Havergal Brian he stands foremost amongst the English expressionist artists in the first quarter of the twentieth century.

A. Eaglefield-Hull.

WHITHORNE, Emerson, b. 1884, American composer, pupil of Tcherepnin.

The Grim Troubadour, med. voice, str. quartet	Carl Fischer (N.Y.), 1927.
Greek Impressions, str. quartet	Senart.

Emerson Whithorne is a composer of advanced tendencies. His latest works are written in the polytonal idiom, free in construction, and embodying a good deal of ingenuity in their composition. His *Greek Impressions* for string quartet were performed by the Lenox Quartet at one of the Concerts Spirituels in London. He has also written *Saturday's Child* for tenor, mezzo-soprano, and chamber orchestra (C. C. Birchard, New York), and some MS. works which are outside the province of this book. They have received many public performances.

A. L. Goldberg.

WHITING, George Elbridge, 1842–1923, American composer.

Suite, pf, vc	op. 38	

This composer is more identified with church than with chamber music. He was one of the founders of the American Beethoven Music Society.

WHITNEY, S. B., 1842–1914, American organist.

Trio, pf, v, vc, C	op. 30	A. P. Schmidt.

WHITTAKER, William Gillies, b. 1876, English composer.

Among the Northumbrian Hills, Var^{ns} (Carnegie Award), pf, 2 v, vla, vc, S & B.

Whittaker is a prominent figure in English music to-day, both as a composer and in various other directions. The Carnegie Trust states that the above work shows all his accustomed ingenuity in the weaving of melodic themes. Each variation is modelled on some scene or picture suggested by the main subject, and illustrating it from its own point of view. The work is unequal, but rises at its best to a high level of achievement.

WICHMANN, Hermann, b. 1824, German composer, pupil of Mendelssohn and Spohr.

Quintet, 2 v, 2 vla, vc, C	op. 35	R. & E.
Quartet, str, a mi	„ 6	Heinrichshofen.
„ „ e mi	„ 12	B. & H.
„ „ f mi	„ 17	B. & B.
„ „ E flat	„ 19	Kistner.
„ „ F	„ 33	Heinrichshofen.
„ „ c mi	„ 40	R. & E.
„ „ G		Peters.
Trio, pf, v, vc, E flat	„ 10	Heinrichshofen.
Sonata, pf, v, D	„ 16	„

WICHTL, Georg, 1805–77, Bavarian composer.

Quartet, str, E flat	op. 3	B. & H.
Three trios, 2 v, vc (or vla), G, C, F	„ 13	André, 1864.
Three trios, 2 v, vc (or vla), B flat, D, G	„ 83	„ 1872.

Also three trios, 3 v (André), and six duets, v, vc.

Wichtl's trios are of interest to amateurs. A new edition is in course of preparation.

WICKENHAUSSER, Richard, b. 1867, Austrian composer.

Sonata, pf, v, e mi	op. 13	Kistner, 1901.
„ pf, vc, F	„ 18	„ 1902.

On the suggestion of Brahms and Hanslick, Wickenhausser received an 'artist's stipendium' from the State.

WIDOR, Charles Marie, b. 1845, French composer, pupil of Fétis.

Quintet, pf, 2 v, vla, vc, d mi	op. 7	Hamelle.
Quintet, pf, 2 v, vla, vc, D	„ 68	Schott, 1896.
Serenade, pf, harmon, fl, v, vc, B flat[1]	„ 10	Hamelle.
Quartet, pf, v, vla, vc, a mi	„ 66	Durand, 1892.
Trio, pf, v, vc, B flat	„ 19	Hamelle, 1875.
Four pieces, pf, v, vc		Schott, 1890.
Soirs d'Alsace (Four pieces), pf, v, vc	„ 52	Hamelle, 1908.
Sonata, pf, v, c mi	„ 50	„
Suite „ „ d mi	„ 76	„
Sonata „ „	„ 79	Heugel, 1907.
„ pf, vc	„ 80	„
Suite, pf, fl	„ 34	„ 1898.
Suite florentine, pf, fl (or v)		Hamelle, 1920.

Widor became organist of St. Sulpice in 1870 He is professor of organ and counterpoint a the Conservatoire.

The D minor Quintet (in four movements opens with a fine martial allegro; the andant (in B flat), notable for the elegance of it melodic line, is followed by a lightly score molto vivace (A major) full of verve and spiri with a trio in D major, after which the firs section is repeated in full with a *pp* termination The finale, in D major, opens with a vigorou theme announced in unison; the second theme given out by the 'cello to an arpeggio accompaniment on the piano, is more flexible The development is polyphonic, with liv inner parts; and the work ends with an energetic peroration very characteristic of the soli qualities of the composer.

The Trio, op. 19, is also in four movements The first opens allegro in unison on the strings and is followed by a recitative, given to th violin and the 'cello, and interrupted by entrie of the piano which gradually quicken the spee to allegro again. The writing is very flexible and there is an elegant second subject.

The andante con moto quasi moderat (E flat) has a siciliano rhythm not unlike tha of the 'grave' movements of the old suites It is developed in delicate shades, though i has its more powerful moments, and has charmingly peaceful ending.

The scherzo (vivace), in G minor, has a well marked theme announced by the pian against the pizzicato of the strings; then follow an animated dialogue; and a curious false entr of the trio, preceding its definitive appearanc

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[1] This work exists in arrangements for variou combinations.

E flat minor, after which the scherzo is peated in full.

The final presto is in rondo form with a flow-g refrain[1] full of youth and freshness; this ads to a powerful outburst from all three struments, after which the refrain reappears —each time with the same lightness and swiftess. The whole work is full of life and shows onsummate mastery.

THE VIOLIN SONATA, op. 79, has only three ovements. The opening allegro has a first bject of a sombre cast; the second, in A inor (12/8), is undulating and plaintive; at rst it has the rhythm of a barcarolle, then it turns to 4/4 time, and becomes slower and aver. The development is based on both emes, and grows continually more agitated ntil the recapitulation, in which the second bject appears in D major, followed by an nimated coda.

The andante, in G major, is a simple Lied,[1] ll of changes of key. The writing is rather omplex, and there are momentary appearnces of fragments of a kind of chorale. The ovement is expressive and dramatic in style.

The finale opens with a recitation in A minor r violin alone in double stops (moderato), hich suggests a page from Bach. The piano nters gradually with the allegretto in D minor, which there is a reminiscence of the second bject of the first movement in F sharp inor; then the allegretto is gradually transrmed into an allegro in which this same subct is developed. The peroration concludes ith a powerful piece of contrapuntal writing, which the rhythms of all the chief themes of e work are employed.

These three compositions give an idea of idor's various characteristics. A learned usician of accomplished technique, he may e placed in the same category as Saint-Saëns.

ADOLPHE PIRIOU.

IECK, CLARA. *v.* SCHUMANN.

IEDERKEHR, JAKOB CHRISTIAN MICHAEL, 1739–1823, Alsatian composer.

performer on 'cello, bassoon, and trombone, iederkehr was an accomplished all-round usician. *Fétis* gives a full list of his works, hich included two string quintets, ten quarts, wind trios, six quintets pf, wind, &c.

IELHORSKI, MICHAEL JURJEVITCH (Count), 1788–1856, Russian musician.

his composer, who wrote, among other works, string quartet, is only interesting as a link etween Beethoven and Glinka, both of whom njoyed his friendship.

IENER, JEAN.

uite, pf, v	Eschig, *c.* 1925.

WIENIAWSKI (1), HENRI, 1835–1880, Polish violinist.

Henri Wieniawski was not a composer of chamber music, which is much to be regretted. His many solo works reveal here and there romantic tendencies which, applied to ensemble music of the intimate type, might well have justified the title sometimes applied to him of Chopin of the violin. Interpretations of chamber music more poetic than those of this great artist have never been heard. His solo technique was amazing, yet he played with a stiff bow arm. (*v.* Moser, *Geschichte des Violinspiels*, p. 471.)

EDITOR.

(2) JOSEPH, 1837–1912, Polish pianist of distinction, brother of the above.

Quartet, str, a mi	op. 32	Kahnt, 1882.
Trio, pf, v, vc, G	„ 40	Schott (Brussels), 1885.
Sonata, pf, v, d mi	„ 24	B. & B., 1869, 1911.
„ pf, vc, E	„ 26	Durand.

and with his brother Henri, with whom he toured for some years:

Grand duo polonais, pf, v	op. 5	B. & B., 1855.

The quartet has recently been republished.

WIHTOL (or VITOL), JOSEPH, b. 1863, Lettish composer, pupil of Rimsky-Korsakov and Johansen.

Quartet, str, G	op. 27	Belaiev, 1899.

Studied at the Petrograd Conservatorium, and was appointed a professor, which post he occupied until 1918, when the independence of Latvia was proclaimed. He then removed to Riga, where he became organizer and director of the State Conservatorium.

As a composer he has striven to inoculate Lettish national music with the principles of composition of the 'New Russian School' of which he was an adherent. He has written more than fifty works, only one of which is a chamber composition—a string quartet belonging to his middle period. V. M. BELAIEV.

[Wihtol's quartet is one of the many agreeable works, giving pleasant occupation to amateurs, which musical Russia has dispensed to the musical world with a prodigal hand. His tendencies are both national and cosmopolitan. EDITOR.]

WIKLUND, ADOLF, b. 1879, Swedish pianist.

Sonata, pf, v, a mi	op. 5	Hansen, 1905.

Other works in MS. As a composer Wiklund is of the Schumann-Brahms school.

WILCOCKE, JAMES, English flautist.

Trio, pf, fl, cl	Rudall Carte.

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[1] See Foreword, art. BEETHOVEN.

WILHELMJ, August, 1845–1908, German violinist, pupil of Ferd. David and Raff.

Introduction and var^{ns} on a theme of Schubert, str. quartet, e mi, Schlesinger.

A great artist who occasionally played quartets in public, but whose name is more associated with solo than with ensemble music. His last days were spent in London. Editor.

WILLE-HELBING, G.

Sonata, pf, v, b mi Hug, 1922.

WILLIAMS, Alberto, b. 1862, Argentine national composer, pupil of Franck and Godard.

A list of chamber works is given in *Riemann*, including a trio, three violin sonatas, and sonatas for flute and for 'cello.

WILLIAMS, Guy Bevier.

Sonata, pf, v, f sharp mi op. 5 R. & E., 1911.

WILLIAMS, John Gerrard, b. 1888, English composer.

2nd quartet, str Curwen, 1923.

Gerrard Williams is practically self-taught and did not take to composition until 1911. He has written two string quartets of which the second is published. It is an attractive work, written at a time when the composer was obviously immersed in a study of French music, notably of the Debussy period. Though not quite reflecting the exquisite taste of the impressionist master, the work makes up for its rather slender originality by a certain winsomeness and grace. Melodically it has qualities akin to those of its composer's songs. Edwin Evans.

[Gerrard Williams's second quartet is to be recommended to amateurs with this reservation. The finale is rhythmically difficult—alternately in 5/4 and 7/4 time. It is one of the few British works included in Dr. Altmann's *Handbuch*. Editor.]

WILLIAMS, Joseph. *v.* Pascal, Florian.

WILLIAMS, Ralph Vaughan, b. 1872, English composer.

Phantasy quintet, 2 v, vla, vc, *c.* 1910	S. & B.
Quartet, str, g mi, 1908 (rev. 1921)	Curwen.
Song-cycle *On Wenlock Edge*, voice, pf, str. quartet, *c.* 1909	Boosey, 1911.
Songs *Merciless Beauty*, voice, v, vla, vc	Curwen.

In MS. there are also:

Quintet, pf, v, vla, vc, cb, c mi	(Performed 1905).
„ pf, v, vl, vc, horn	

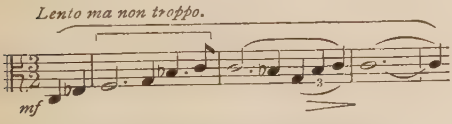
Although his first important work (*Towards the Unknown Region*) dates from 1907, and the *Sea Symphony* which placed him among the leading native composers was finished in 1910, it is within the last decade that Vaughan Williams has reached the central position in English music which his later activities have won for him. His orchestral works, the Mass for unaccompanied voices, the *Shepherds of the Delectable Mountains*, a chamber opera—all these have left their mark on the work of other composers. Through these, Vaughan Williams has influenced English composers in various directions and in varying degrees. His inclination towards folk-song (he has done much to re-awaken popular interest in this branch of music), his singularly downright use of contrapuntal devices, the richness of the resultant harmony—all these he has increased in intensity and made personal to himself; and their effect on his contemporaries is undoubted. Holst is generally quoted as an example of this, but his methods are different; and though he, too, employs the idiom of folk-music, he makes his parts move in blocks of what may be termed harmonic counterpoint, the result being very different from that reached by Vaughan Williams. Again, in the case of John Ireland and of Herbert Howells, both of these composers may be said to owe something to Vaughan Williams, but on the technical side—from his method rather than from his style. But it is not in matters of technique that he shows his most characteristic aspect. His personality is felt in style of thought rather than of workmanship, and it is precisely here that he has at present no followers. The youngest English composers of to-day, like Constant Lambert and William Walton, draw inspiration from a world of fantasy in which Vaughan Williams would be lost. His is the distant world of spiritual experience, withdrawn beyond recall from the harshness of the present time, and herein he differs from the contemporary and later composers just mentioned. They have not his detachment from the experiences of human affairs, nor his nearness to the occurrences of the natural world which lead the poet to contemplate higher, remoter things. High things, unless they be grandiose, are at a discount at the present time; for Vaughan Williams they are all that matter. And thus it is that while his methods are admired and copied, the peculiar turn of his thought is held of less account.

These few remarks must suffice to place Vaughan Williams as a composer and a thinker. Not in chamber music, as it happens, does he show himself to best advantage or fullest extent. Three works only are available for discussion, the song-cycle *Wenlock Edge*, the *Phantasy* quintet, and the revised version of the string quartet. Later years may alter the balance between his chamber music and his other works, for he appears to be approaching a period in which the reduction of the means of expression is to hold his attention. For instance, the *Pastoral Symphony*, though cored for a moderately large orchestra, is full f passages in which the instruments are used n such a way as not to thicken the sound, the olours being laid on sparingly. If this endency is real, then it will be in chamber music that he will eventually find his best medium.

The string quartet, when compared with imilar works by Brahms and Debussy, by whom Vaughan Williams may be said to have been influenced, shows the conflict between German and French methods. The opening bars are nearer to Brahms than to Debussy, and the general lay-out of the instruments shows a closer affinity to the former. But this manner is interrupted continually as for the first time at the tranquillo four bars after [E], where the suave triplets of the inner strings bring to mind the thirteenth bar of Debussy's work. The scoring is never so thick as that of Brahms, but as a rule it is heavier, and certainly more angular, than anything written by Debussy. In both this and the quintet Vaughan Williams uses the viola freely, giving it a place of equal, if not even greater, importance than the other instruments. Mention need only be made of the opening of the quartet, the long solo passage (eleven bars before [U]) in the last movement, and the opening phrase of the quintet.

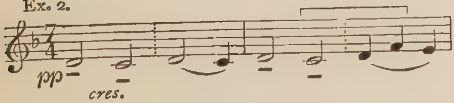
THE PHANTASY QUINTET, for two violins, two violas, and 'cello, opens with a long, sinuous theme which climbs through the degrees of the pentatonic scale. This melody, reminiscent of folk music, is announced by a solo viola. It sets the seal on the work, producing a feeling of mournful exaltation which is never wholly absent from the subsequent movements. It has in it the germ of the thematic construction of the four sections, and appears at the beginning of each:

Ex. 1.



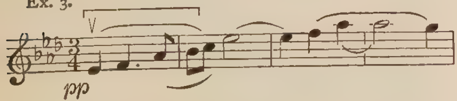
In the second movement (prestissimo)—

Ex. 2.



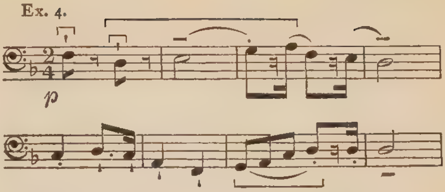
In the third movement (lento)—

Ex. 3.



And in the last movement (burlesca; allegro moderato)—

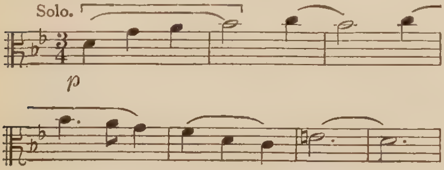
Ex. 4.



This upward tending phrase is the counterpart of many such to be found in Vaughan Williams's works. To mention some of these: there is the mysterious beginning of the *London Symphony*; the entry of basses and harp on a rising fifth in the fourth bar of the *Pastoral Symphony*; and the viola solo that opens the first movement of the string quartet. It would seem that he has a predilection for this special kind of opening. It is truly an opening-out, a liberation of the spirit; it is impossible for the hearer to evade the sense of increasing purpose, 'the soul's aspiring faith that leadeth upward'. Handel appears to have been under the impression of the same imagery when he uses a rising fourth in the minuet in *Berenice*, and in *I know that my Redeemer Liveth*. In the light of what is known of the events of Handel's life and of the quality of his character, the use of this interval seems to imply the security of unshaken faith. It generally stands alone, the melody of which it forms a part dropping to a lower plane in continuation of the phrase. Vaughan Williams, in no way the child of his age as Handel was of an earlier one, is still not sufficiently remote from modern times to possess the unquestioning acceptances of Hanoverian England. He places the upward tending interval in such a way as to make it only one section of a phrase which continues on to a climax in other regions. An intimation of victory is there, but the artist has first to come to grips with other forces implicit in the initial idea. When these have been dealt with, greater heights may have come into nearer view, though the attainment of them will not be easy. What is admirable in Handel is his assured utterance; unquestioning confidence beyond the reach of any scruple here finds fit expression. But for the modern composer circumstances are not marshalled in so regular an array. It is no longer possible for a serious artist to define his position in a word. He is compelled to test this, to examine that, to gauge and sound, in his endeavour to find firm ground on which to build a reasonable philosophy. More than any other living English composer Vaughan Williams possesses that blend of courage and humility which enables an artist to face, sometimes to solve, old problems in new aspects. It is in the questing evolution of the phantasy quintet, the essence of which is contained in the viola solo, that the result of this attitude to life can be most clearly seen. This same phrase returns, as always on the viola, at the end of the last movement.

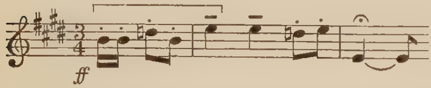
The String Quartet in G minor in the revised version, which is noticed here, is clear and homogeneous in thematic design. The main theme can be traced to its source in the ascending viola figure (allegro moderato), nearly related to the opening viola theme of the phantasy quintet:

Ex. 5.



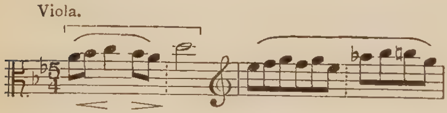
In the second movement (tempo di minuetto) it appears thus:

Ex. 6.



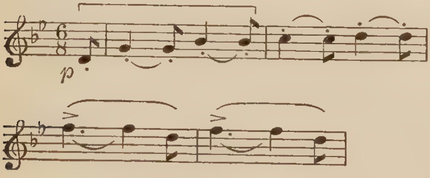
In the third movement (andante sostenuto)—

Ex. 7.



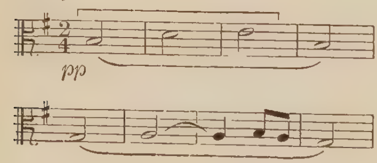
In the finale (rondo capriccioso: allegro molto)—

Ex. 8.

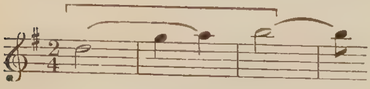


and the echoing phrases later—

Ex. 9.



Ex. 10.



The form of this work may be called classical, always taking into account the close relationship of the themes, a more modern development. As a whole, the quartet is more mature in conception than the quintet, and the thought is deeper as well as closer. The lyric quality of the first and third movements of the quintet, though still present in the corresponding movements of the quartet, is overshadowed and interrupted by meanings that are too urgent for such placid expression. Restless syncopations, mysterious withdrawals, and sudden outbursts of tone, spasmodic changes of harmony, stark counterpoint which pursues its way persistently across mixed rhythms, all these are characteristic of the later work. This work might be considered to illustrate a different aspect of the poet A. E. Housman from that with which the composer has dealt in his song-cycle *Wenlock Edge*, an aspect revealed in others of his poems. It has been pointed out elsewhere that the poems of the *Wenlock Edge* cycle consist in reflections on life, love, and death. Probably (the ground here is unsafe, and dogmatism fatally easy), had the material of the G minor quartet been used for a song-cycle, the idea of life, as including both love and death, would have dominated the choice of words. For it is no longer the urgency of love or the horror of death, but the full complexity of life that radiates from this latest chamber work. None the less, the point must not be unduly stressed. The quartet is, above all, a delicate piece of work, shaded in colours of subdued brilliance. The thoughts that prompted it are elusive, and those aroused in the hearer may well be disparate, even disconnected. But the work cannot fail to promote some liberating imagery.

Scott Goddard.

On Wenlock Edge is a cycle of six songs taken from A. E. Housman's *A Shropshire Lad* (Nos. 31, 32, 27, 18, 21, 50). It is for tenor voice accompanied by strings and piano. Vaughan Williams began to publish in 1903, chiefly songs; his quartet in G minor was written in 1908, and *Wenlock Edge*, combining song and quartet, was the first considerable work by which he became known both in England and abroad; the *Phantasy* quintet, commissioned by W. W. Cobbett, was written about then but not published till 1914. In the last decade the best of his work has been orchestral. *Wenlock Edge* itself might well be arranged for orchestra without brass and percussion, with redistribution of the string parts; the present arrangement is practically useful rather than ideally satisfactory, since the piano is an instrument which is seldom, in combination, ethereal enough, chiefly because its intonation is, with equal temperament, dead as compared with strings ringing in perfect tune. Vaughan Williams has wisely not stressed what the Germans call the *Klangschönheit* of the strings. He has even given them a touch of acerbity. Yet it is difficult to think what could replace it in *In Summer-time on Bredon.*

The plot of this cycle may be put in a sentence: the six poems consist of two reflections on life, three on different phases of love, and one on death. But music is not concerned with events even so vague as those three; it can add nothing to the precision of the poet's thought. On the contrary, it almost invariably softens the outline. What music is concerned with is the man behind the events, with the tone of voice behind the words, with the look in the eye, as it were, which may often belie the utterance of the tongue. Arne has written a charming tune to *Blow, blow, thou winter wind*; it adds to that little bit of Lear's soul about as much as icing adds to a cake. Quilter has heard in those same lines much more than charm, and his version has the ring of passion. Yet the true song remains to be written, something with the bitter unloveliness in it of the naked truth as well as the greatness of soul which dares contemplate that.

A Shropshire Lad presents just this sort of problem. The verse has charm, as every one can feel, and a certain hard brilliance by which it is more than a match for the Elizabethans, as Mozart distances Palestrina. This is seen in the cold perfection of rhyme—'thinned—wind', 'adze—lads', relieved by the rare licence—'hanger—anger'; in the naturalness of alliteration—'He looked at me and beckoned, and laughed and led the way'; and in the blunt Saxon words and phrases—''Tis time, I think, by Wenlock town the golden broom should blow.' Most of those who have set Housman have been too much attracted by this charm to look further; and their music has accordingly aimed at, and compassed, smoothness or compactness. Yet the essence of Housman's poem is the fine contrast of this 'icily regular' beauty with the boiling, battling thoughts below it, the level-voiced statement of vibrating truths, the unblenching cheek and unabashed eye that sees suicide, or adultery, or cowardice as they are and, without excusing, forgives. It is not the facts but the tone of mind to which music can address itself; and the music that could do so here would be alert, sensitive, unafraid, and in deadly earnest.

Music has never come easy to Vaughan Williams. It is a thing he has always been at grips with, and he is sometimes victorious and sometimes defeated; the struggle is not abandoned or a weak compromise accepted. Hence every one, whether he likes this cycle or not, and for whatever reason he does either of these, will admit that it is entirely original and intensely meant. This is seen at once in the imitative parts. The 'gale' in the first song has not so much the sound of actual wind as the feeling of the body being blown about while the mind is thinking; the bells in the fifth are unmistakable—they ring up and ring down, they toll for a funeral, and the echoes jangle them, but they are part, and part only, of the soft haze and the wide horizon, the warm sun and the scent of the gorse, and the mind that feels all these; the thin voice of the ghost in the third song does not whine or pipe or gibber, but the harmonies have a sort of restricted, hypothetical feeling which makes the warm flesh and blood, that follows on, sound real and stern. (It has been pointed out to the writer that, as a matter of fact, the poem mentions thyme, not gorse; also that with a haze one could not well see 'the coloured counties'; but the sentence as it stands will emphasize the view that it is just not the actual facts that music deals with, but their total effect on the hearer.)

Vaughan Williams's music generally, and this cycle particularly, is rooted in folk-song; some see a strength in this impregnation, others a weakness in this coquetry. Surely a man may take, as Fauré said, what postulates and conventions he pleases—as Handel took aria form, Purcell ground bass, Debussy whole tones, Stravinsky jazz—and the strength or weakness of his argument will depend not on them but on what he does with them. His strength begins to be felt when he has absorbed them so much into his nature that he can play with them, as Bach did with the fugue and Beethoven with sonata form, and as their imitators have not been able to do. Another account of the matter is that music based on folk-song is somehow more 'national'. But would an exponent of this view be prepared to distinguish the Spanish use of the Dorian scale from the Irish or English, or could he assign twelve songs taken from twelve European countries to their respective nationalities with any certainty? In folk-song, tune is a matter of period rather than of locality (ultimately a question of whether the tierce is or is not a felt element of scale), and time a matter of fashion, as is seen in the music-hall songs of the day.

There are, it is true, both mannerisms and monotonies in the music under discussion. Without denying this, some sources of strength may be pointed out. There is the power not so much of writing a good melody, which many can do, as of finding what is interesting in a given melody. Taken by itself, the closing phrase of the cycle might be a sigh or a sob or a yawn; as a mere sequence of notes it is undistinguished. Yet there are few who, hearing this in its setting, will not find that it points on, as it is intended to do, to something beyond itself, and that it has come not as a piece of luck, but as something struggled for and worth the struggle. Then there is a certain enterprise in the harmonic texture; invention is concentrated not, as with Franck, on the mediation of one chord with another, but on the telling opposition of two diatonic chords; of this the second song offers a simple example. And thirdly, there is the constant effort, generally successful, to find a conduct of the music as sensitive as that of the words; there is never any feeling that he has 'let them down'. The part-writing too, is quite original; it contains no clichés; yet this is on the whole a less strong point. It is not agile nor dexterous; it moves too often in blocks, and is apt at times to sound heavy, if not clumsy; and if this is a defect, it shows that a downright artist cannot hope always to walk uprightly. On the other hand, what the cycle may lack in impetus it makes up in momentum, and the first song shows this well.

When one reads this cycle one always hears Gervase Elwes singing it. That was one of the most glorious experiences the musical world has had in our day. There was in it an elevation of tone and a beauty of thought that better voices and more obviously striking personalities have missed. He seemed to bring to it a whole lifetime of gentle manners and kindly sympathies, a conviction that good music was worth any effort he could make, and that this was indeed good music—as if, somehow, in singing this, he was at the very centre of music. One can still hear him throwing his whole self into 'And now the fancy passes by, And nothing will remain'; and how few singers there were, and are, who could sing the words 'I will come' without a trace of bathos!

A. H. Fox-Strangways.

WILLMERS, Heinrich Rudolf, 1821–1878, German pianist, pupil of Hummel.

Quartet, pf, v, vla, vc, g mi	op. 85	J. Schuberth & Co., 1852.
Trio, pf, v, vc, A	,, 109	Cranz, 1867.
Grande sonate brillante, pf, v, c sharp mi	,, 11	J. Schuberth & Co., 1844, 1852.
Sonata, pf, v, B flat	,, 94	B. & B., 1865.

WILLNER, Arthur, b. 1881, German-Czecho-slovak composer, pupil of Rheinberger.

Two sonatas, 2 v, D, B flat	op. 23	Madrigal-V., 1920.

Willner has written a number of important chamber works still in MS.

WILM, Nicolai von, 1834–1911, Russian composer.

Nonet, 4 v, 2 vla, 2 vc, cb, a mi	op. 150 (posth.)	Schwieck.
Sextet, 2 v, 2 vla, 2 vc, b mi	op. 27	Rahter.
Quartet, str, c mi	,, 4	B. & H.
Trio, pf, v, vc, e mi	,, 165	Kistner.
Sonata, pf, v, D	,, 83	U.E.
Suite, pf, v, d mi	,, 88	O. Forberg.
Sonata ,, g mi	,, 92	Peters.
Suite, ,, C	,, 95	,,
Sonata, pf, vc, a mi	,, 111	U.E.
Duo, harp, v	,, 156	Giessel.

Von Wilm was a very prolific composer. The work which stands at the head of the above list is so far remarkable that it appears to be the only nonet written for strings alone. It was played with success at Wiesbaden when in MS., shortly before the composer's death, and was appreciated partly for the clarity of the writing, and partly for the fine contrapuntal details of the finale. The trio, op. 165, was played at South Place in 1902, and has admirers in amateur circles.

Editor.

WILMS, Jan Willem, 1772–1847, Dutch composer.

Two quartets, pf, v, vla, vc, C, F	opp. 22, 30	Hofmeister.
Sonata, pf, fl, D	op. 33	B. & H.

Wilms is best remembered by the fact of his being the composer of the Dutch national hymn, *Wien Nederlands blood*. For other works of his (string quartet, trios, &c.) *vide Fétis.*

The flute sonata is in Breitkopf's list, but out of print; it can be obtained in written copies.

WILSON, Mortimer, b. 1876, American composer, pupil of Max Reger.

	op.	Composed	
Euterpean Lyrics, 2 v, vla, vc, cb	28	1916	J. Fischer & Bro.
Trio, pf, v, vc, g mi	15	1910	Composers' Music Corporation (Agent, Carl Fischer, N.Y.).
Sonata, pf, v, D	14	1910	Boston Music Co.
Sonata, pf, v, E	16	1910	Composers' Mus. Corpn.
Suanee Sketches, pf, v	39	1917	,, ,,
Petite suite, pf, v	57	—	,, ,,

The style of Mortimer Wilson as reflected in his chamber music is best characterized by its constantly shifting chromatic harmonies, which display a high degree of invention, and by its complicated, involved rhythms. In the main he relies upon these devices for his effects, largely eschewing definite, expressive melody.

The Violin Sonatas. The first of these displays this chromatic style throughout its four movements. Of interest is the use of a 5/4 metre in the second movement. The second sonata might well serve a competent violinist as a show piece in place of the conventional concerto. The first movement abounds in difficult violin passages, and the scherzo and finale are also difficult for both instruments.

The trio is in four short movements, in the last of which the composer displays a scholarly contrapuntal skill, while still clinging to his modern idiom. Of interest to small ensemble organizations is a quintet (*Euterpean Lyrics*), consisting of a set of five short string pieces in what might be called prelude form. Other chamber works are in MS.

A. L. Goldberg.

WILSON, STANLEY, b. 1899, English organist and composer.

Three rhapsodies, str. quartet		O.U.P.
Suite No. 1, pf, vc (or v)		A. W. Ridley & Co.

The first rhapsody (mod^{to}. C major) is rugged in character, the second theme, animato, forming a graceful contrast to the rest. The second of the set (andante A minor) is a poetically conceived movement, composed mainly of a single theme treated in various ways. The third (allegro F major) is vivacious throughout. The second subject is allotted to the 'cello and followed by a forceful section leading to the recapitulation and coda.

The suite is in four sections: (1) Fancy, (2) Still thought, (3) Doll's minuet, (4) Pixy dance. In Stanley Wilson's music there is a refreshing absence of eccentricity. EDITOR.

WILTBERGER, AUGUST, b. 1850, German composer.

Two trios, pf, v, vc, G, A	opp. 104, 109	Schwann, 1904, 1908.
Sonata, pf, v, C	op. 112	Schwann, 1906.

The rest of Wiltberger's chamber music is of the elementary type.

WINDING, AUGUST HENDRIK, 1835–1899, Danish pianist, pupil of Reinecke and Gade.

Quartet, pf, v, vla, vc, D	op. 17	Siegel, 1870.
Sonata, pf, v, g mi	„ 5	Cranz, 1865.
„ „ f mi	„ 35	Hansen, 1889.

A composer of the romantic school with nationalistic tendencies. The quartet is of moderate difficulty.

WINDSPERGER, LOTHAR, b. 1885, Bavarian composer, pupil of Rheinberger.

Quartet, str, g mi	op. 21	Schott, 1920.
Trio, pf, v, vc, b mi	„ 18	„ 1919.
Sonata, pf, v, d mi	„ 26	„ 1921.
„ pf, vc, D	—	W. A. G. Müller, 1917.

The quartet is a thoughtful and, at times, dramatic work of considerable technical difficulty, of which Dr. Altmann (*Handbuch*) gives a careful analysis, recommending it for public performance. Other chamber works from Windsperger's pen include sonatas for violin, and for 'cello, with organ.

WINGE, PER, b. 1858, Norwegian composer.

Trio, pf, v, vc, F	op. 3	Norsk. Musikförlag. (Christiania), 1894.
Sonata, pf, v, G	—	Norsk. Musikförlag. (Christiania), 1920.

WINKLER, ALEXANDER ADOLPHOVITCH, b. 1865, Russian pianist.

Quintet, 2 v, 2 vla, vc, E	op. 11	Belaiev, 1906.
Three quartets, str, C, d mi, B flat	opp. 7, 9, 14	„ 1897, 1901, 1909.
Quartet, pf, v, vla, vc, g mi	op. 8	Belaiev, 1899.
Trio, pf, v, vc, f sharp mi	„ 17	„ 1912.
Sonata, pf, vla (or v), c mi	„ 10	„ 1902.

Alexander Winkler, a member of the famous 'Belaiev circle', has a special predilection for chamber music, in which he has won his greatest success. His chamber works display his excellent technique and fine taste, but show no signs of originality, the predominating influence being that of Glazounov. His earliest chamber composition was the quartet, op. 7, for which he was awarded a prize by the Petrograd Chamber Music Society. The piano quartet soon followed; here the influence of Glazounov is very marked. The string quintet, op. 11, reveals the growing mastery of the composer, whose creative work is typical of the academic style of his colleagues of the Belaiev circle. Winkler, who is of German descent, does not introduce national elements into his melodies, and his style is neutrally European, finished, and perfect in form, though inferior in mastery to that of the leaders of the Belaiev circle. The trio, op. 17, shows no fresh characteristics.

In addition to these works, Winkler took part in those collective *pièces d'occasion* which are so typical of the Belaiev circle. Amongst other things he wrote one of the *Variations on a Russian theme* from the famous Belaiev collection, in which Scriabin and Rimsky-Korsakov had a share. Mainly owing to their insufficient originality and to a certain lack of melodic and harmonic inspiration, his compositions are not widely known, even in Russia. His quartets, though awarded prizes at competitions, did not become popular, and his other chamber works are almost unknown, despite their excellent construction and the mastery of musical grammar which distinguishes everything he has written. L. SABANEIEV.

[Winkler's music, classical in type, deserves to be better known than it is at present. In his ensemble works all the instruments have grateful parts to play, the canonic and fugal writing is excellent and technically all lies well within the powers of competent amateurs. Especially charming are the variations in the quartet, op. 9, upon a ballet theme by Glazounov. The Russians, by their treatment of variation form, have given it a fresh lease of life.

The sonata, op. 10, is a useful addition to the restricted viola repertory, but the violin arrangement of the same work is less effective.

The first three movements of the trio are poetically conceived, and of moderate difficulty; the last, however, which is in the nature of a wild dance, makes higher demands on the players. EDITOR.]

WINTER, PETER VON, 1754–1825, Bavarian composer.

Winter was chiefly known as an operatic composer, but he wrote a large quantity of chamber music, including an octet, septet, and sextet for strings and wind (all B. & H.). Another septet, 3 string quintets, and 8 quartets were also published in Paris.

WIRELESS IN CHAMBER MUSIC. *v.* BROADCASTING.

WITKOWSKI, GEORGES MARTIN, b. (Algeria) 1867, French composer, pupil of Vincent d'Indy.

	Composed	
Quartet, str, E	1902–3	Durand.
Sonata, pf, v, g mi	1905–7	,,

Originally an army officer, Witkowski finally abandoned his military career in 1902. He founded a Schola Cantorum and the Société des Grands Concerts at Lyons, and is at present (1928) Director of the Conservatoire in that town.

His works have both depth and inspiration, and reveal skilled technique coupled with a rich harmonic idiom.

THE STRING QUARTET has five movements. The first—lent et soutenu—in C sharp minor, is a Lied, in which the principal subject is exposed in the manner of a fugue. The middle section is ornate in style, with undulating melodic lines which suggest clear water flowing on a mossy bed. The third section—large—brings back the opening theme in a kind of stretto, in which it is treated by augmentation and diminution.

This is linked up with the following movement—assez animé—in E major, the final bars of the Lied being employed as the principal subject. The whole of this skilfully written and deeply felt allegro is based on the materials already announced in the opening fugue.

The same materials, though in a fresh guise, are employed in the next movement, a scherzo in C sharp minor, with a dainty and original trio.

The fourth movement—très lent—in A flat major, begins with an expressive and sustained treatment of the opening bars of the fugue subject; then, modulating to G sharp minor, the final fragment of the principal subject is treated fugally; at first this breathes a tender melancholy, but gradually grows in power, and leads into the sharply rhythmic

Finale—animé—in E major, in which all the themes which have appeared in the course of the work are treated in extremely piquant and varied combinations with a very brilliant conclusion.

THE VIOLIN SONATA is extremely interesting in construction. It contains two main sections. In the first—animé, in G minor—is announced the masterful and impassioned 'mother-theme', which appears in varying guise. In contrast with this, the second subject, in B flat, is full of tenderness and winning amiability. Towards the end of the development the second subject, worked up to a powerful climax, seems to have established complete mastery, but the speed slackens, the music grows calm, and in the recapitulation, the principal theme, in G minor, appears augmented in the bass, the effect of this thematic transformation being highly dramatic. The tender second subject, now in G major, returns and, after a recurrence of the masterful spirit of the opening, closes the movement in a mood of exaltation.

The second part of the sonata is a theme with five variations. The theme—lent—in E major is in three sections of increasing emotional intensity. It is developed in the variations with remarkable rhythmic and melodic invention, and the harmony is full of colour, which invests it continually with new aspects, till the finale or fifth variation is reached. This, which begins in G minor, partakes both of the character of an amplified variation and of a sonata allegro. Each section of the original theme has been considerably expanded in the course of the preceding variations, and each is now combined, with all the resources of modern contrapuntal writing, with numerous returns of the subject-matter of the first part of the sonata; while the recapitulation, in the bright key of G major, is a veritable reconstruction of the whole work. It ends with a burst of joy in a grandiose conclusion, amid the sound of pealing bells, the main theme, treated as a chorale, being combined with the dance motif of the finale, suggesting the triumph of the ideas of tenderness and kindly feeling. The whole sonata is a powerful and profoundly inspired work, full of glowing emotion.

Witkowski carries the cyclic principles of construction to their farthest limits. But he does not confine himself to uninteresting combinations of more or less complex subjects. With him the figures which compose a single mother-theme develop in the course of a work, and acquire fresh material with each transformation, being thus invested with a completely new character, each becoming, as it were, a new *dramatis persona* endowed with an independent life. This gives animation and vitality to his music, and assures to the composer an honourable place among the best disciples of César Franck.

ADOLPHE PIRIOU.

WITTE, GEORG HENDRIK, b. 1843, Dutch composer, pupil of Moritz Hauptmann, Moscheles, and Reinecke.

Quartet, pf, v, vla, vc, A	op. 5	Rühle, 1867 (new ed., 1898).
Sonata, pf, vc, d mi	,, 15	Peters, 1882.

Witte's melodious quartet was awarded the second prize at a competition in Florence in 1864, and in the same year a further prize at the Helbig Competition. Pougin, writing in 1878, describes him as 'a coming composer, and a serious musician who promises to do honour to his fatherland'.

WITTENBERG, Chr.

Trio, pf, v, vla, D	Haake, 1890.

A melodious work which may be recommended to amateurs.

WITTING, Karl, 1823–1907, German tenor singer.

Sonata, pf, vc, D	B. & H., 1879.

Witting was awarded a prize for a piano quartet in a Paris competition.

WOELFL, Joseph, 1772–1812, Austrian composer, pupil of Leopold Mozart and Michael Haydn.

Woelfl was a pianist of great celebrity, who, as an extempore player, was considered at Vienna the equal of Beethoven himself. On several occasions the two masters improvised duets at the house of Count Wetzlar.

He wrote fifteen string quartets, a large number of piano trios, sonatas for violin and piano, flute and piano, &c. (*v. Grove*, 2nd ed.). Many of these works are still in B. & H.'s catalogue, though mostly obtainable in written copies only. Woelfl enjoyed enormous popularity, in England especially, and it might be interesting to-day to produce some of his forgotten chamber music, which was often of sterling merit. His trio for piano and 2 horns was played by Mendelssohn and his sister at their first appearance in public (1818).

Editor.

WOLDEMAR, Michel, 1750–1816, French violinist.

An interesting personality, notable to-day mainly for his invention of the violin-viola, which mounted a fifth string below the usual four, thus forming a combined violin and viola tuned C, G, D, A, E. This instrument was revived by Urhan (*q.v.*).

He was the composer of a string quartet (Leduc) and the author of the *Commandments of the Violin* in the form of a rhymed double decalogue, quoted below.

The Commandments of the Violin.

Décalogue I.

1. Le son jamais ne hausseras,
   Ni baisseras aucunement.
2. Mesure tu n'altéreras,
   Mais frapperas également.
3. L'archet toujours tu maintiendras
   Permanent et solidement.
4. Symphonie tu sabreras
   Hardiment, vigoureusement.
5. Doucement accompagneras
   La femme principalement.
6. Le grand allegro joueras
   Fièrement, mais modérément.
7. Romance tu soupireras
   Tendrement, amoureusement.
8. Dans l'adagio fileras
   Le son purement, largement.
9. Pour le largo, tu gémiras
   Tristement mais sensiblement.
10. Le rondo tu caresseras
    Vivement et légèrement.

Décalogue II.

1. En concertos tu choisiras
   Viotti préférablement.
2. Le faible tu n'écraseras,
   Afin d'agir honnêtement.
3. Dans le duo ne chercheras
   A briller exclusivement.
4. La sonate tu chanteras
   Sagement et correctement.
5. Dans le trio ne broderas,
   L'auteur suivras exactement.
6. A l'orchestre tu ne feras
   Que la note tout uniment.
7. Sur toutes clefs transposeras
   Pour accompagner sûrement.
8. En quatuor ne forceras
   Que pour la chambre seulement.
9. Au chef d'orchestre obéiras
   Docilement, aveuglément.
10. En public tu ne trembleras,
    Ni devant les rois mêmement.

Editor.

WOLF, Bodo, b. 1888, German composer.

Quartet, str, E	op. 16	Bergstraesser, 1919.

WOLF, Hugo, 1860–1903, Austrian song-writer.

	Composed	
Quartet, str, d mi	1879	B. & B., 1903.
Italian serenade, str. quartet, G		,, ,, ,,

Hugo Wolf's devotion to song-writing is a parallel to Anton Bruckner's absorption in the symphony. Like his colleague and contemporary, Wolf left only one chamber work, properly so called—the above-mentioned string quartet, which bears the motto of Faust—'Entbehren sollst du, sollst entbehren' (Renounce shouldst thou, shouldst renounce). In Sept. 1885 it was sent to the Rosé Quartet for performance, but they rejected it. This was a painful blow for the young composer, whose score, after passing through various hands, was lost to sight for a time, but eventually discovered by the Hugo Wolf Society, who arranged for its performance by the Prill Quartet on Feb. 3rd, 1903, only a few days before the composer's death.

That the quartet draws its inspiration from Beethoven is evident from the warning chords of the opening, the dotted octave leap of the theme, and the cantilena of the slow movement. There is an echo of Wagner's genius also—the Wagner of the Lohengrin period. The work had a rousing reception, meeting with a success which it was not the composer's fate to enjoy. Critical opinion was divided; Richard Wallaschek's view was that the quartet, with its emotional qualities and its wealth of ideas, would, if produced earlier, have placed the composer in the front rank of contemporary musicians; Theodor Helm, on the other hand, described it as a product of youthful exuberance, and comments on a certain awkwardness in the treatment of the instruments, which would probably, he thought, have led Wolf to revise the work. In any case it is a young man's work, mirroring the Faustian struggles of a soul, though it must be regarded rather as having a biographical value than as contributing to the development of chamber music. It represents an experiment in composition that was not repeated—for the second quartet by Hugo Wolf is only an arrangement of his *Italian serenade* for small orchestra. The arrangement was first performed in Vienna in 1904 with extraordinary success, but the work is more frequently heard on the Continent in its original form (strings with solo viola, 2 flutes, oboes, bassoons, horns, but no trombones or drums), and has become a favourite encore piece for symphony orchestras.

Ernst Decsey.

[Hugo Wolf's early quartet, interesting as it is to students from a purely musical point of view, is seldom selected for public performance, owing to the composer's insufficient knowledge of instrumental technique. As A. Betti points out (*Violin Mastery*, p. 132), the 'first and second violins are employed as though in a concerto for two violins'. Editor.]

WOLF, J. C. Ludwig, 1804–1859, German composer.

Quartet, pf, v, vla, vc, G	op. 15	Schott, 1843.
Trio, pf, v, vc, d mi	„ 6	Heckel, 1860.
Trio, pf, v, vc, A flat	„ 13	Schott, 1841.
Trio, pf, v, vc, E flat	„ 16	„ 1845.
Trio, pf, v, vc, E	„ 18	Haslinger, 1844.
Sonata, pf, v, f mi	„ 19	Peters, 1845.

One of Wolf's trios was awarded a prize at Mannheim. Schumann writes of the first of them, op. 6, that it 'has a cheerful, agreeable character that almost passes into a reminiscence of the Mozart-Haydn period'. It is a work which moderate players can read at sight.

Editor.

WOLF-FERRARI, Ermanno, b. (Vienna), 1876, pupil of Rheinberger.

Serenade, v, vla, vc, cb		Steingräber.
Chamber symphony, pf, fl, ob, cl, horn, fag, str. quartet, cb, B flat	op. 8	Rahter, 1903.
Quintet, pf, 2 v, vla, vc, D flat	„ 6	„ 1901.
Trio, pf, v, vc, D	op. 5	Leuckart, 1902.
„ „ „ „ F sharp	„ 7	Rahter, 1901.
Sonata, pf, v, g mi	„ 1	„ 1902.
„ „ „ a mi	„ 10	„ „

The son of a German painter and an Italian mother, this composer is known chiefly by his operatic and choral works, but his first appearance in print was made with certain chamber compositions. Admitting that the period during which he devoted himself mainly to chamber music was but one episode in his artistic career, and also that hardly one of the works in question is of permanent importance, his chamber compositions emphatically deserve consideration, because they express the thoughts of a sensitive and often inspired musician.

The Piano Quintet has a solidity and seriousness which outweigh its drawbacks—e.g. the occasional unnatural or even affected harmony, and the sententious and operatic passages that occur. The first movement, especially, makes a deep impression by its earnestness. The canzona which follows is pleasing, but has no particular depth. The fiery capriccio is very effective, and the middle section provides an excellent contrast, while the broad last movement is the best of all.

Piano Trios. That in F sharp is distinctly the better work of the two. It contains fine and interesting ideas, and there is an impression of independence in all three movements, the last of which is a very skilfully developed canon. The other trio is not without ingenuity, but the melody borders on the trivial at times. Here the composer is trying to write in the manner of folk music, with which he is certainly in sympathy. The work is fluently written, though the rhythm and harmony are often unnatural and forced; for example, in the trio of the scherzo the violin and 'cello move along placidly in parallel fifths.

The Violin Sonata, op. 1, was composed in 1895 during the years of tuition under Rheinberger. It has strong reminiscences of Brahms and Wagner, but merits attention on account of its extraordinary freshness and beauty of tone-colour. The first movement opens vigorously, and is passionately emotional all through. A quite original and exceedingly charming effect is produced by the second movement, lento senza tempo, which is an excellent study in free interpretation. Chords suggesting a chorale on the piano are answered by declamatory passages from the violin; then follows a broad and noble melody, which is relieved by a repetition of the alternating chords and recitatives, reappearing after an expressive transition, only to give place finally to the chorale and recitative subject. The finale opens with great vigour, but this is toned down as the movement proceeds. After the development, the yearning theme of the first movement (obviously influenced by Brahms's third violin sonata) is recalled.

Wolf-Ferrari has written another so-called sonata, op. 10, but how he came to call this two-movement work a sonata it is hard to understand. True, the movements are of considerable length, but phantasy or improvisation would have been a better description.

It is a loosely constructed work, which rises at times to considerable heights (especially in the second movement), but it is too reminiscent. It shows real talent, but clarity and self-criticism are somewhat lacking.

Wilhelm Altmann.

[My own feeling, when playing Wolf-Ferrari's music, is that it belongs to the genre salon music, but salon music of quite exceptional beauty—a genre the value of which should not be minimized. Editor.]

WOLFRUM, Philipp, 1854–1919, German composer, pupil of Rheinberger.

Quartet *Im Frühjahr*, str, A	op. 13	B. & H., 1888.
Quintet, pf, 2 v, vla, vc, b flat mi	,, 21	,, 1887.
Trio, pf, v, vla, b mi	,, 24	,, 1891.
Sonata, pf, vc, e mi	,, 7	U.E., 1882.

Wolfrum was a leader in programme reform and an apostle of new ideas in German music. The trio, op. 24, however, is classical in style.

WOLSTENHOLME, William, b. 1865, English organist.

Quartet, str, C	op. 26	Laudy.
Sonata, pf, v, G		Lengnick.

Wolstenholme, who has been blind from birth, was trained at the College for the Blind at Worcester. He is best known as a composer for the organ, but has written a number of chamber works, all of which, excepting the above, are at present in MS. They include a piano quartet performed at a concert given by the Incorporated Society of Musicians. At a performance given at South Place in 1914, in which Wolstenholme took part, he gave an improvisation on the piano in the course of the evening.

He has written some particularly charming short pieces for viola (Novello), occasionally played by Lionel Tertis.

The late Wells Harrison, apropos of his violin sonata, wrote as follows:

> 'We should be thankful that one who, like Wolstenholme, has dwelt in darkness all his days can pen strains which convey such brightness and joy of living. It should stand as an example to many who are apt to be discontented, and is also proof that destiny, having deprived him of the sunshine of heaven, has, in doing so, endowed him doubly with the sunshine of soul.'

Editor.

WOMEN COMPOSERS OF CHAMBER MUSIC.

No woman composer possessing the originality of a Beethoven or a Schumann has yet arisen; indeed there has been, so far, no feminine counterpart to even the lesser masters. (These remarks are not intended to apply to composers still living and writing, whose work will be judged by posterity.) Yet there have been women composers for two centuries; even the polyphonic period had at least one woman composer.

With the causes of the dearth of feminine talent this Cyclopedia is not concerned. It will suffice to say that some at least of these causes are in process of removal, and that women composers to-day are more numerous and more distinguished than at any previous period in the history of music.

One of the earliest known woman composers of chamber music was the violinist Maddalena Sirmen (*née* Lombardini), b. 1735, a pupil of Tartini. Her works include six string quartets (written in collaboration with her husband), six trios for 2 violins and 'cello (Welcker, London), and violin duets, as well as a number of so-called 'concertos' for chamber combinations. Mr. Alfred Moffat, well known for his researches into the music of the past, has assured the writer that these works, though musicianly, have no remarkable features, and that they are not worthy of republication. The lady is chiefly known as the recipient of a famous letter touching on violin technique from Tartini, and 'frequently quoted in modern works on the violin' (*Grove*).

The eighteenth century produced several other women composers, among them:

Lebrun, Franziska (*née* Danzi) (1756–1791), German singer and pianist.

Paradis, Maria Theresia (1759–1824), blind Austrian pianist.

Simons-Candeille, Amélie Julie (*née* Candeille) (1767–1834), French singer, harpist, and pianist. Wrote three piano trios (Leduc, 1788).

Marchand, Marguérite (1768–1800), born at Mannheim, opera-singer.

Blangini, Mademoiselle, b. 1780, Italian violinist, pupil of Pugnani. Wrote a string trio (Hanry, Paris).

Kraehmer, Caroline (*née* Scheicher), b. 1794, German violinist, clarinettist, and conductor.

Liebmann, Helena (*née* Reise), b. 1796, German pianist. Wrote a pf. quartet, 2 pf. trios, v. sonata. *v. Fétis.*

With the dawn of the nineteenth century, women composers became gradually more numerous. But it is not until later that the number became really large. How large may be inferred from the following statement for which the *Musical News* (Sept. 28, 1895) is responsible: 'At an exhibition of women's work in Copenhagen in the 'sixties, works by no fewer than 117 Scandinavian composers were displayed.'

The lists given here are, therefore, obviously not exhaustive; it is chiefly those names which have found their way into books of reference which are included. The music of the following composers is treated under their own names in the body of the Cyclopedia.

Adaievsky, E. von.
Almen, R.
Andrée, E.
Aus der Ohe, A.
Barbillion, J.
Barns, E.
Bauer, M.
Beach, H. H. A.
Beau, L. A. le.
Boorn-Coclet, H. van den.
Bosmans, H.
Carreño, T.
Chaminade, C.
Chrétien, Hedwige.
Crane, H. C.
Dalberg, N.
Dedieu-Peters, M.
Ducoureau, M.
Eggar, K.
Ehrmann, R.
Ellicott, R. F.
Erhart, D.
Faisst, C.
Faltis, E.
Farrenc, L.
Folville, J.
Friedmann, S. C.
Hall, B. M.
Hensel, F.
Howell, Dorothy.
Howells, D.
Kryjanovska, H.
Kuyper, E.
Lambrechts-Voss, A.
Lefèvre, J.
Lesur, A. R.
Lowther, T.
Lucas, B.
Manziarly, M. de.
Mayer, E.
Mel-Bonis.
Mikusch, M. von.
Müller-Hermann, J.
Pargeter, W.
Pejacsevich, D.
Poldowski.
Polignac, A. de C.
Renié, H.
Sauvrezis, A.
Schumann, C.
Simon, Madame C. P.
Smyth, E.
Sohy, Ch.
Soulage, M.
Spain-Dunk, S.
Spalding, E. R.
Swepstone, E.
Tailleferre, G.
Tuczek, F.
Verne-Bredt, A.
Viardot, L. P.
White, A. M. M.
Zimmermann, A.

Two names in this group have especial historic importance: Louise Farrenc and Alice Mary Meadows White (*née* Smith). The former, born 1804, was the first Frenchwoman to win real distinction as a composer of chamber music, and was, in addition, one of the pioneers of the revival of interest in instrumental music in France. The latter, born 1839, was in a similar position in England, though a less distinguished composer. The most notable name, however, is that of Dame Ethel Smyth, though her most important works are not in the field of chamber music.

Miss Dorothy Erhart's one published work is a piano quintet in D. An early work written in 1916, it is to some extent influenced by the European war, three of the movements ending with the *Last Post* by way of coda. The work opens with an adagio, the time gradually quickening to the allegro of the first movement proper, which is in sonata form. A presto scherzoso follows; this passes directly into the adagio. The finale, in rondo form, is in D minor; the final chords, however, are in the major mode. The work is not strictly cyclic in form, but there is a certain community of themes between the movements.

The names of women composers for whose works space cannot be found in the main body of the Cyclopedia are given below.

Arkwright, Marian Ursula, 1863–1922, English.
Axtens, Florence E., contemporary Australian.
Bertin, Louise Angélique, 1805–1877, French composer, painter and poetess.
Blahetka, Marie Léopoldine, 1811–1887, Austrian pianist.
Brand-Vrabely (Wurmbrand), Stéphanie. V. sonata (Doblinger, 1886).
Canal, Marguerite, contemporary French. V. sonata (Janin).
Caspary, Marie (fl. *c.* 1900).
Chazot-Laucher, Madame Ad. Pf. trio (Sommermeyer, 1896).
Davy, Ruby C. E., Mus. Doc., contemporary Australian.
Ellicott, Rosalind Frances, b. 1857, English.
Folville, Juliette, b. 1870, Belgian pianist and conductor.
Funcke, Kath. Paula. Suite pf, v (Südd. Musik-V., 1914).
Gauthiez, Cécile, b. 1873, French.
Geyring, E. (pseudonym), composer of a quintet for clarinet and strings frequently played in Vienna (*vide Mus. Times*, vol. 67, p. 173).
Grandval, Marie Félice Clémence de Reisel, Vicomtesse de, b. 1836, French. Work much praised by Pougin. Two pf. trios; v. sonata; suite, pf, fl (Lemoine, Heugel, Lemoine, Costallat).
Hänel von Chronenthal (Marquise d'Héricourt de Valincourt), Julia, b. 1839, Austrian.
Heidenreich, Henriette (fl. *c.* 1850).
Hollins, Dorothea, contemporary. V. sonata (Doblinger).
Holmberg, Betzy. Suite, pf, v (Nordisk. Musikförl., 1886).
Holmsen, Borghild, b. 1865, Norwegian.
Hood, Helen, contemporary American. Suite, pf, v (A. P. Schmidt).
Kralik, Matilda V. (fl. *c.* 1890). Pf. trio, v. sonata (Gutmann).
Lang, Margaret Ruthven, b. 1867. American.
Leginska (Liggins), Ethel, English pianist.
Loder, Kate Fanny, 1825–1904, English pianist.
Macirone, Clara Angela, b. 1821, English.
Maier, Amanda. V. sonata (Mus. Konstfor., Stockholm, 1878).
Matthison, Adela. Pf. quintet (Curwen). *v. Musical Times*, vol. 66, p. 908.
Mayer, Lise Maria, b. 1894, Austrian.
Milanollo, Teresa (Mme Parmentier), 1827–1904, Italian violinist.
Mukle, May Henrietta, b. 1880, English 'cellist.
Oddone Sulli-Rao, Elisabetta, b. 1878, Italian.
Osterzee or Oosterzee, Cornelia van, b. 1863, Dutch. Phantasiestücke, pf, v, vc (Noske).
Rogers, Clara Kathleen. V. sonata (C. F. Schmidt, 1893).
Schjelderup, Mon (Marie Gustava), b. 1870, Norwegian.
Senfter, Joanna, contemporary. V. sonata (Kahnt), vc. sonata (André).
Sporleder, Charlotte, duet, pf, v (Dietrich, 1904).
Swain, Freda, b. 1902, English pianist. A list of her works includes a string quartet in E minor (*The Norfolk*); violin sonata in B minor (*The River*); 'cello sonata in C minor. All these have been performed in public, but are still in MS.
Swepstone, Edith, contemporary English. Several works by this composer have been performed at South Place.

Torre, Alfina. V. sonata (Hamelle).
Vaurabourg, André, b. 1894, French pianist. V. sonata, &c.
Wurm, Marie J. A., b. 1860, English pianist.

The Society of Women Musicians numbers several composers among its members. Of those not already mentioned, the following have written chamber works (MS.) performed n public.

Fox, Kalitha Dorothy, b. 1894, English. Viola sonata, broadcast from Bournemouth.
Godwin-Foster, Dorothy, b. 1889, English. Violin sonata, a prize work.
Lambert, Agnes H., b. 1860, English. Piano trio.
McCleary, Fiona, b. 1900, British. String quartet, violin sonata.
Marshall, M. E., English. Two str. quartets (one on the song of a wood-pigeon); trio (dance-phantasy) which was awarded a supplementary Cobbett prize in 1920; two violin sonatas.
Smith, E. M. Monica, b. 1896, British. Poems, pf, fl, played at the Contemporary Music Centre, &c.

M. Drake-Brockman.

[I have always been haunted by the *idée fixe* that the ultimate appearance is certain of a woman composer who shall prove to be the musical analogue of those of her literary sisters whose writings have shed lustre upon her sex—of Jane Austen, George Eliot, the Brontës, George Sand, Elizabeth Barrett Browning, de Staël, and de Sévigné, one whose genius will fit her to be a symbolic interpreter in music of feminine grace and feminine idealism. The idea persists and signs are hopeful, but its complete realization is not yet apparent. Certain feminine writers of chamber music show no lack of virility. In fact they set themselves the task of emulating man in this respect, but the composer destined to achieve greatness in the future is more likely to be simply—herself; not woman pranked in male garb, but woman true to her own nature, woman of whom the poets have sung, and whom, strange to say, composers of the opposite sex have best succeeded in interpreting in terms of music. On this subject I have written in my addendum to Prof. Tovey's article on Brahms (*q.v.*).

Women executants stand of course on a relatively higher level. They are so powerfully attracted by chamber music that in the present day they outnumber the men in private, though not in public, life. As to the past, veteran listeners are filled with retrospective joy when they pass in review the days when Clara Schumann and Lady Hallé delighted London audiences at the 'Pops'.

A violinist born 11 years before Lady Hallé, whom I never had the privilege of hearing, was Teresa Milanollo. Of a MS. violin *Fantasia Élégiaque* of hers an anonymous correspondent writes in the *Strad* magazine, 'It is certain that no other woman has ever written anything comparable with this fantasia, with its masterly treatment and exhaustive exploitation of the resources of the instrument.' But it is as interpreter, rather than as composer, that Woman has won her place among the elect. Editor.]

WOOD, Charles, 1866–1926, Irish composer.

		Composed	
Quartet, str,	d mi	1883	O.U.P.
,,	E flat	1893	,,
,,	a mi	1911	,,
,,	E flat	1912	,,
,,	F	1915–16	,,
,,	D		,,
Var^ns on an Irish air			,,
,,	g mi (1 movt)		,,

MS. works include a septet for wind and strings, and a violin sonata.

The string quartets of Charles Wood are lucid and scholarly works which have considerable charm, character, and poetic feeling. Yet, although his quartets are never in the least degree experimental, they contain some features of special interest which distinguish them from other works in this form.

Firstly, in several instances, the themes are markedly Irish in character; they are sometimes derived from actual folk-songs and folk-dances, as in the quartet in A minor, where a native melody is deftly introduced into the finale. Sometimes, as in the quartet in E flat, the music is wholly Irish in feeling, in every movement, without resort to any exact textual quotation.

Secondly, there are some constructive features of unusual interest. In the A minor quartet, for instance, the second subject of the first movement is evolved, by augmentation, from the opening theme; again, in the E flat quartet there is a scherzo, in the unexpected key of A minor, in which the main melody is founded upon a scale of whole tones alternating with an ordinary diatonic scale—an idea with distinctly humorous possibilities, which are cleverly exploited. In the same work there is a beautiful movement in the style of a *Coione*, or lament, and a finale which is very definitely a reel.

The entirely modest and unsensational character of Charles Wood's quartets, however, has prevented them from being rated at their full value. But they are true chamber works, well written, and free from any attempt at virtuosity.

T. F. Dunhill.

[In the printed edition of the above scores there is the following dedicatory note: 'In recognition of the services rendered by the late Dr. Charles Wood to the Art of Music in the University of Cambridge, and more particularly in his own College, this edition of his Quartets is published on behalf of the Master and Fellows of Gonville and Caius College, Cambridge, as a mark of their esteem and as a tribute to the eminence of their former colleague.'

This is followed by an interesting general introduction to the quartets by Professor Edward J. Dent, containing a biographical notice of the composer as well as analytical notes on the individual quartets. Editor.]

WOOD, Haydn, English violinist.

Phantasy quartet, str, F	Novello.

This quartet, which won a prize in the first Cobbett competition, is so full of charm that one cannot help regretting that the composer turned aside from chamber music and gave his attention to music of a more ephemeral kind. It is slightly influenced by Dvořák, and studiously avoids the style known as academic.

Editor.

WOOLLETT, Henry, b. 1864, French composer of English parentage.

	Composed	
Quartet, str, b mi	1928	Senart.
2nd sonata, pf, v, E	1894	Hamelle.
3rd ,, ,, D	1896	Jobert.
5th ,, pf, vla (or v), c mi	1918	Senart.
Sonata, pf, vc, c sharp mi	1906	Leduc.
Concertstück, pf, vc, e mi	1903	Costallat.
Sonata, pf, fl, b flat mi	1902	,,

Woollett is a well-known musicologist, author of *Histoire de la Musique* (4 vols., Eschig), for which he was awarded a Prize of the *Institut*, and *Histoire de l'Orchestration* (with G. Pierné) in Lavignac's *Encyclopédie* (Delagrave).

The E major violin sonata shows the influence of Grieg (notably in the finale in the form of a popular dance). It is in classical style, in four movements, the first of which has a curious mixture of rhythms (6/8 and 3/4).

The D major sonata is more individual; the first movement is expressive, the modulations richer, and the harmony bolder. There is an intermezzo, an adagio in sonata form, and a short, rapid finale, very contrapuntal and fugal, and very harsh.

The flute sonata (3 movements) is in classical form, with a pastoral first movement. The andante is Franckist in harmony; the finale in 7-time is extremely difficult and very original rhythmically (*v.* art. Flute).

The 'cello sonata is one of the composer's most original works. Lenormand (*Étude sur la Harmonie moderne*) quotes a chord in which all the notes of the diatonic scale appear. The first movement is very delicate, and follows the model of Em. Bach; the second is freer in form, a recitative phrase alternating with a fanciful scherzo.

The concertstück is very difficult, with continual barrings of 15/8, 21/8, 5/4, and 7/4. It follows a peculiar scheme, an andante being interpolated between the exposition and recapitulation of the allegro.

The C minor sonata (3 movements) is in strict form and strikes a deeper note than the foregoing works. Double stopping is most happily employed, notably in the andante, producing a very penetrating effect on the viola. The first movement is noble and flexible, the andante tender and songlike; the finale is in variation form. The composer intended a more brilliant ending, but the war brought graver thoughts, and the theme is transformed into a funeral march.

Many of Woollett's works are still in MS., including wind quintet, suite for piano and five wind instruments, piano sextet (two 'cellos), an octet for strings and wind, &c.

Marguerite Sieurin.

The string quartet, the composer's latest work, is of a rich harmonic texture, distinguished by bolder and harsher dissonances and more original sonorities than are to be found in his other compositions. The first movement is a prelude based on a persistent semiquaver rhythm; the second, chromatic and expressive in style, is in sonata form; while the saraband of the third movement is serious, noble, and melancholy in character. A scherzo, very original both in rhythm and harmony, is followed by a slow *Méditation*, in fugal style, which reappears between the succeeding sections of the finale, whose main theme, however, is of a gay and sparkling nature.

A. C. (*Monde musical.*)

WÖSS, Josef Venantius von, b. 1863, Austrian composer.

Sextet, pf, 2 v, vla, vc, cb, e mi	op. 46	U.E., 1912.

An academic work. It can also be played with second 'cello instead of double-bass. Other chamber works in MS.

WOUTERS, François Adolphe, b. 1849, Belgian composer, pupil of Fétis.

Sonata, pf, v, e mi	op. 82	Schott (Brussels), 1897.

Wouters edited many classical works (*Répertoire du Conservatoire de Bruxelles*—Schott). As a composer he is best known by his sacred music.

WOYRSCH, Felix von, b. 1860, German oratorio composer.

Quartet, str, a mi	op. 55	Leuckart.
,, ,, c mi	,, 63	Simrock.
Trio, pf, v, vc, e mi	,, 65	Simrock.

The quartet, op. 55, is a concise work, classic in trend and written in polyphonic style. The energetic opening, allegro, and the slow 6/4 movement were most appreciated on the occasion of its performance by the Haveman Quartet. Dr. Altmann, in his *Handbuch* gives preference to Woyrsch's second quartet, op. 63.

Editor.

WRANITZKY, (1) Paul, 1756–1808, Moravian operatic composer and violinist, teacher of Schuppanzigh.

He was one of the violins in the orchestra of Count Esterhazy under Haydn, who had a high opinion of him both as man and artist. Dr. Altmann, in his *Handbuch*, writes of his six quartets, op. 15 (André and Sieber, Paris), as related in style to Haydn and Mozart, fresh in invention, and containing good parts for each instrument. One of them (No. 2) he thinks worth reviving. Paul Wranitzky wrote many quartets (*Riemann* mentions forty-five), quintets, trios for v, vla, and vc, and three for two flutes and 'cello (André), but his instrumental music has obviously suffered eclipse by the works of the greater men of his time. At Haydn's express wish Paul Wranitzky led the strings at the first performances of the *Creation* and the *Seasons*. Editor.

(2) Anton, 1761–1819, appointed Capellmeister to Prince von Lobkowitz in 1808, is said to have founded the school of violin playing characteristic of Vienna. He was a less prolific composer than his brother Paul, and although he had the advantage of advice from Haydn and Mozart in composition, his music does not appear to be much more than amiable. Lists of the works of the brothers Wranitzky are to be found in *Q.-L.* Editor.

WÜLLNER, Franz, 1832–1902, German composer and conductor.

Trio, pf, v, vc, D	op. 9	Schott, 1861.
Sonata, pf, v, e mi	„ 30	Doblinger, 1870.

Other chamber works in MS.

WÜNSCHMANN, Theodor, b. 1901, Saxon composer, pupil of Krehl.

		Composed	
Sonata, pf, v, C	op. 7	1924	Kistner & Siegel.

A string trio and two quartets remain in MS., the second (in A) has been played by the Striegler Quartet, and the sonata by Florizel von Reuter in Leipzig.

WÜRST, Richard, 1824–1881, German composer, pupil of Mendelssohn and David.

Three quartets, str, a mi, D, G	op. 33	Schlesinger, 1860.
Trio, pf, v, vc, G	„ 5	B. & H., 1845.
Duet, pf, vc, D	„ 19	Heinrichshofen, 1850.

Würst's chamber music has less vogue than his *Russian Suite* for string orchestra, an effective, popular work.

WÜST, Philipp.

Quintet, pf, 2 v, vla, vc, G	Leuckart, 1921.

Y

YGOUW, Opol, pseudonym of Paul Gouvy, b. 1891, French composer.

Sonata, pf, vc	Senart, 1922.

Paul Gouvy is a composer of advanced tendencies, and has written a number of chamber works. Not to be confused with L. T. Gouvy (*q.v.*).

YOUFEROV, S., contemporary Russian composer.

Trio, pf, v, vc, c mi	op. 52	Hofmeister, 1913.

YOUNG, William, d. 1672, English violinist.

William Young is believed to be the first Englishman who *published* sonatas for concerted viols. These were printed at Innsbrück in 1653. The sonatas have a figured bass, showing that the viols were intended to be accompanied, presumably by the harpsichord. For further information on these interesting works the reader is referred to the article by Dr. T. Lea Southgate, in the *Music Student* of November 1916.

See also Appendix.

YSAŸE, (1) Eugène, b. 1858, famous Belgian violinist and conductor.

Poème élégiaque, pf, v	op. 12	B. & H. *c.* 1890.

Eugène Ysaÿe, though essentially a soloist, has been an important figure in chamber music. He founded a Quartet, with Crickboom, van Hout and Joseph Jacob, which was heard (1901) at the London 'Pops'. In Paris he has an enthusiastic following and is also well known in England both as soloist and sonata player, his most frequent partners in the past being Raoul Pugno and Busoni. With the former he repeatedly gave the complete series of Beethoven's sonatas, and joined Busoni and Becker in trio concerts at Queen's Hall in 1900. Ysaÿe was a pioneer in the presentation of the works of his friend César Franck, and is not only one of the glories of the Belgian school of violinists, but is looked up to by his brother artists all over the world. Ysaÿe's influence upon and reactions to Franck and Debussy are treated in article Interpretation. Editor.

(2) Theo, 1865–1916, Belgian pianist, brother of Eugène.

Quintet, pf, 2 v, vla, vc	Senart, 1913.

The above work is treated by M. Systermans in his article on Belgian Chamber Music (*q.v.*).

YVON, C.

Sonata, pf, cor angl (or vla), f mi	Ricordi.

Z

ZACH, Johann, 1699–1773, Bohemian composer.

Modern republication:

1st quartet, str, A (H. Schindhelm) Klemm, 1915.

Zach, who was Capellmeister to the Archbishop of Mainz, wrote music belonging to the early days of the string quartet, but of purely historic interest. Dr. Altmann comments in his *Handbuch* upon the gulf which divides the mediocre music of such men as Zach, Cammerloher (1718–1782), and Cannabich (1731–1798) from the strength and originality of Haydn's marvellous genius. Editor.

ZANELLA, Amilcare, b. 1873, Italian pianist.

		Composed	
Quartet, str, A	op. 62	1919	Ricordi (score only).
Quintet, pf, 2 v, vla, vc, d mi	,, 64		Ricordi.
Trio, pf, v, vc, e mi	,, 23	1899	Carisch.
Sonata, pf, v			Pizzi.
Sonata, pf, vc, A (without bar-lines)	,, 72		,,

Zanella has been director since 1915 of the Liceo Musicale Rossini at Pesaro. His chamber works are characterized by brilliance and ease of style.

The piano trio, op. 23, is to be recommended for private practice, it contains a scherzo, in 6/4 time, which is both animated and rhythmically interesting.

Zanella, though a pianist, writes well for strings. His quartet, somewhat complex in rhythm, is an attractive work, to be recommended for public performance.

G. M. Gatti (with additions).

ZECKWER, Camille W., b. 1850, German composer.

Quintet, pf, 2 v, vla, vc, e mi	op. 5	B. & H., 1900.
Suite, pf, v, e mi	—	Simon, 1897.
2nd sonata, pf, v, D	op. 7	B. & H., 1900.

From Breitkopf and Härtel's circular I gather that Zwecker's violin sonata No. 2 is a work of some importance, including amongst its most striking features a lyrical andante coupled with a well-contrasted capriccio, a burlesque, and (in the finale) a lively saltarello. Editor.

ZELENSKI, Wladyslaus (Ladislaus), 1837–1921, Polish composer, pupil of Reber.

Quartet, str, F	op. 28	Kistner, 1883.
,, ,, A	,, 42	Hainauer, 1891.
Var^{ns} on an original theme, str. quartet, g mi	op. 21	Kistner, 1883.
Quartet, pf, v, vla, vc, c mi	,, 61	Litolff, 1910.
Trio, pf, v, vc, E	,, 22	Kahnt, 1875.
Sonata, pf, v, F	,, 30	Hofmeister, 1879.

I gather from the notices of Zelenski's quartets by Albert Tottmann and Dr. Altmann that they present many admirable features. This composer was especially successful when writing in variation form, but his work being unequal in merit, and not always strong in invention (influenced by Schumann), is not to be recommended for public performance. Zelenski was, at the time of his death, director of the Cracow Conservatorium. Editor.

ZELLNER, Julius, 1832–1900, Austrian composer.

Quartet, str, g mi	op. 14	Doblinger, 1872.
Quartet, pf, v, vla, vc, c mi	,, 23	Brockhaus, 1880.
Trio, pf, v, vc, b mi	,, 5	Doblinger, 1870.
Trio, pf, v, vc, F	,, 25	Brockhaus, 1881.
Trio, pf, v, vla (or vc), c sharp mi	,, 46	,, 1890.
Sonata, pf, v, D	,, 20	Cranz, 1877.
,, pf, v, F	,, 30	Brockhaus, 1881.
,, pf, vc	,, 11	Doblinger, 1872.
,, pf, vc, G	,, 22	Brockhaus, 1880.

Zellner started life in commerce, but turned later to music. *Pougin* describes him as being a composer of originality and melodic charm, and says that he won deservedly high repute in his own country.

ZEMLINSKY, Alexander von, b. 1872, Viennese composer and conductor.

1st quartet, str, A	op. 4	Simrock, 1898.
2nd ,, ,, D	,, 15	U.E., 1916.
3rd ,, ,,	,, 19	,, 1924.
Trio, pf, cl (or v), vc, d mi	,, 3	Simrock, 1897.

In his earlier work Zemlinsky tried to find in a characteristically Viennese synthesis of Brahms and Wagner the basis of a new instrumental style. Op. 15, however, is already closely related to Arnold Schönberg's first quartet, in its application of the technical principles of the last Beethoven quartets. This long and very complex composition, in a single movement with frequent changes of tempo and character, is developed with considerable constructive and contrapuntal skill from the principal motif announced at the very beginning. Op. 19 is still more advanced in its harmonic structure. It keeps to the traditional four movements, but there are many deviations from classical sonata form. The most striking formal innovations occur in the second movement, a theme with variations. Though the single notes of the theme are reproduced almost exactly in each variation, yet there is a continual introduction of fresh melodic material, so that the theme is embedded in a new melodic line in every variation. This very interesting, strange, and fantastic movement is followed by a *Romance* of no less original character. A burlesque of extraordinary rhythmical complexity, in rondo form, brings the quartet to an original and somewhat peculiar close.

HUGO LEICHTENTRITT.

[Alex. Zemlinsky's first quartet, op. 4, composed in youthful days, was certainly, as Prof. Leichtentritt writes, strongly influenced by Brahms, but in so delightful a fashion that one need not make the derivation a subject for reproach, nor view it in any other light than as an enjoyable experience for both players and audience. His remaining two quartets branch off in other and more doubtful directions. For instance, in opus 15 there are indications for gliding the fingers which are unlikely to prove to the taste of the average chamber music player, and opus 19 (performed at the 1928 festival of the International Society for Contemporary Music in Siena) once called forth a sensational notice in a German paper. Zemlinsky's music is described therein as 'zwischen tragischem Ernst und blutiger Ironie schwankend' (wavering between tragic earnestness and bloody (blutig) irony). It is only fair to this clever composer to add that on the occasion of its first performance in Vienna it was encored and was presumably to the taste of an audience traditionally associated with music of a different nature. Time will doubtless bring back the Viennese to the more joyous feelings natural to them, which have for so long been viewed with sympathy and delight by the music-lovers of the world. The gaiety of such a nation as the Austrians cannot be eclipsed for long.

EDITOR.]

ZENGER, MAX, 1837–1911, Bavarian composer, self-taught.

Trio, pf, v, vc, d mi	op. 17	Siegel, 1877.
Sonata, pf, horn (or vc), F	„ 90	Rahter, 1903.

Two string quartets in MS.

ZEUGHEER, JAKOB (known also as J. Z. Herrmann), 1805–1865, Swiss violinist, resident in Liverpool.

Zeugheer was better known as a quartet leader than as a composer. In 1824, with Wex, Baader and Lidel, he formed a party known as the Gebrüder Herrmann Quartet, playing in various continental cities till 1830, when he settled in Liverpool, where he resided till his death. He was a Beethoven enthusiast. His compositions include a string quartet, op. 6.

EDITOR.

ZEUNER, CARL TRAUGOTT, 1775–1841, Saxon pianist, pupil of Clementi.

Quartet, str	op. 11	B. & H.

Zeuner was Glinka's teacher, and a much-esteemed composer in his day. The above quartet is one of his best works. It is out of print, but can be obtained from B. & H. in written copies.

ZILCHER, (1) PAUL, b. 1855, German composer.

Two serenades, pf, v, vc	op. 15	Hofmeister, 1885,

and a number of short works for piano trio (*v. Altmann*).

Most of Paul Zilcher's chamber works are written for students in the elementary stage. These compositions, however, possess refinement and charm, and appeal to adults as well as to young players.

(2) HERMANN, b. 1881, German composer, son of the above, director of the Wurtzburg conservatorium.

Eleven *Marienlieder*, high voice, str. quartet	op. 52	B. & H.
Song-cycle *Aus dem Hohelied Salomonis*, alto and baritone voices, pf, str. quartet	„ 38	„
Quintet, pf, 2 v, vla, vc, c sharp mi	„ 42	„
Trio, pf, v, vc, e mi	„ 56	„
Suite, pf, 2 v, G	„ 15	„
Sonata, pf, v, D	„ 16	„

Zilcher's compositions, following the Brahms-Reger line, are related to the art of Pfitzner. They show high artistic ideals and a masterly technique, are decidedly German in character, and, like Pfitzner's music, only slightly influenced by advanced tendencies.

HUGO LEICHTENTRITT.

[Breitkopf and Härtel, in their April circular (1928), have some interesting notes on Hermann Zilcher's piano trio, op. 56, which is informed by the spirit of folk-song, and shows considerable evidence that the composer is an original thinker.

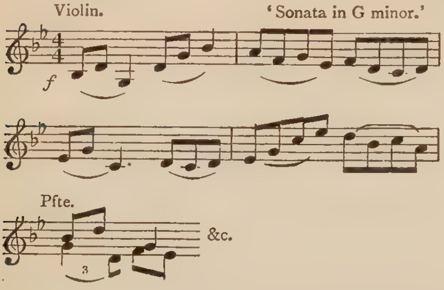
EDITOR.]

ZIMBALIST, EFREM, b. 1889, Russian violinist, pupil of Auer.

Suite (in old style), pf, v	Schott, 1911; Carl Fischer, N.Y.
Sonata, pf, v, g mi	Schirmer.

The sonata is in three movements. It opens with a slow introduction; then the principal subject of the first movement—

Ex. 1.

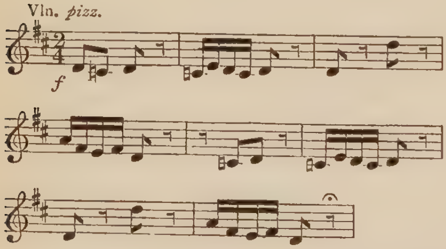


is announced by the violin, and this is followed by a series of episodes. There is no strongly contrasted second theme, the second subject being derived from material already employed by the principle of theme transformation. The development is full and brilliant; and the recapitulation contains much new treatment. Changes of time-signature are remarkably frequent; in fact rhythmic variety is a notable feature throughout.

The charming andante amoroso (B flat) serves as an admirable foil to the brilliant outer movements. The principal subject, announced by piano alone, is in the nature of a folk-song, the middle section (E flat minor) being built on a single melancholy phrase of quasi-oriental aspect.

The finale (G major) is in lighter vein; the second subject—

Ex. 2.



which suggests a popular dance, is particularly captivating. The sonata is interesting and effective, but is suited only to players of assured technique. An exception may be made in the case of the andante, which might well be played as a separate number. M. DRAKE-BROCKMAN.

ZIMMERMANN, AGNES, 1845–1925, Anglo-German pianist.

Suite, pf, v, vc, d mi	op. 19	Novello.
Three sonatas, pf, v, d mi, a mi, g mi	opp. 16, 21, 23	„ 1871.
Sonata, pf, vc, g mi	op. 17	Schott, 1872.

Agnes Zimmermann came to England as a child and studied at the R.A.M. Her compositions are in classical form and, like those of all her English contemporaries, influenced by Mendelssohn. The violin sonata, op. 21, and the trio were played at the 'Pops'. EDITOR.

ZOELLER, KARL, 1840–1889, German composer, settled in England.

Trio, pf, v, vc, F	op. 51	B. & H., 1875.

Zoeller is chiefly remembered to-day for his work in reviving the cult of the viola d'amore. For other chamber compositions, *vide Grove* and *Riemann*.

ZOELLNER, HEINRICH, b. 1854, Saxon composer, pupil of Reinecke and Jadassohn.

Quartet, str, c mi	op. 91	Leuckart, 1906.

Zoellner has written a large quantity of vocal music of all kinds, and several string quartets, of which the above is, I believe, the only one published. Though built, on the whole, on classical lines, this work shows occasional modern tendencies. It is difficult to play, and in the outer movements orchestrally conceived. The indications for its interpretation are very numerous, including the use of quotations, as mottoes, of a highly romantic character. In the finale, the 'cello plays a choral motif with counterpoints for the other instruments taken from the main themes (*Altmann*).

ZOLOTAREV (SOLOTAREV), VASSILY ANDREIVITCH, b. 1879, Russian composer, pupil of Rimsky-Korsakov, Balakirev, and Glazounov.

Quintet, 2 v, vla, 2 vc, f mi	op. 19	Belaiev, 1905.
Quartet, str, D	„ 5	„ 1901.
„ „ a mi	„ 6	„ 1902.
„ „ D	„ 25	Jurgenson, 1908.
„ „ B flat	„ 33	Belaiev, 1913.
Quartet, pf, v, vla, vc, D	„ 13	„ 1905.
Trio, pf, v, vla, e mi	„ 28	Jurgenson, 1911.
Suite in the form of var^{ns}, pf, v	„ 2	Belaiev, 1900.

A prolific chamber composer, Zolotarev is one of those musicians who grouped themselves round the musical centre created in Petrograd by M. Belaiev. During the first half of his career he devoted his pen almost entirely to the writing of chamber music, in which he displays great mastery, knowledge of the chamber style, thematic inventiveness, and a good grip of form. His quintet for strings, however, deserves to be singled out as an interesting, intensely emotional composition, effectively written for all the instruments concerned. Zolotarev's chamber works belong to the period between 1900 and 1906, after which nothing was heard of him as a composer for a long time, and it is only in recent years that he has broken his silence. L. SABANEIEV.

[The string works of Zolotarev are singularly ttractive. It is true that there are moments vhen they border on the eccentric, and the armonic texture is not always original, but all ontain passages here and there of real beauty nd startling originality. The string quintet, edicated to the memory of M. P. Belaiev, is n especially valuable addition to the scanty epertory for the combination which includes wo 'cellos. The elegiac part of this work, ndante con tristezza, in the sombre key of F minor, is a deeply felt movement, in strong ontrast to the rest of the quintet, which is right and brilliant.

In his *Handbuch* Dr. Altmann speaks of the third quartet, published in 1908, as a tonally beautiful and strong work, that lies close to the heart of every quartet player. A more ambitious piece of writing is the No. 4, published in 1913, which, like the quintet, displays contrasted moods, a section resembling in character a funeral march being followed by a tender, yrical strain. The second part of this quartet includes, in the familiar Russian manner, movements in variation form. All the effects of 'orchestration' possible to strings are utilized in these variations, pizzicato, ponticello, and harmonics; viola and 'cello are prominent in turn; in the seventh variation there is a kind of canon between the first and second violin; and in the tenth, forming the finale, a fiery polonaise is introduced; so that neither performers nor audience can complain of want of variety.

Zolotarev's compositions for piano and strings are no less important than those he has written for strings alone. There are fine sonorities in the piano trio and piano quartet, but the former is of somewhat excessive length.

EDITOR.]

ZSOLT, NANDOR, b. 1887, Hungarian violinist, pupil of Jenö Hubay.

Quintet, pf, 2 v, vla, vc, b flat mi — Augener-Schott, 1914.

This quintet was awarded the Budapest Lipótvárosi Kaszinó Prize.

I had the opportunity of playing it with the composer in private during his visit (about 1912) to London. It is a fiery, temperamental, but immature work. Zsolt, who is a competent violinist, took part in the first performances of Eric Korngold's youthful chamber works at a concert of the London Music Club, given at the Grafton Gallery.

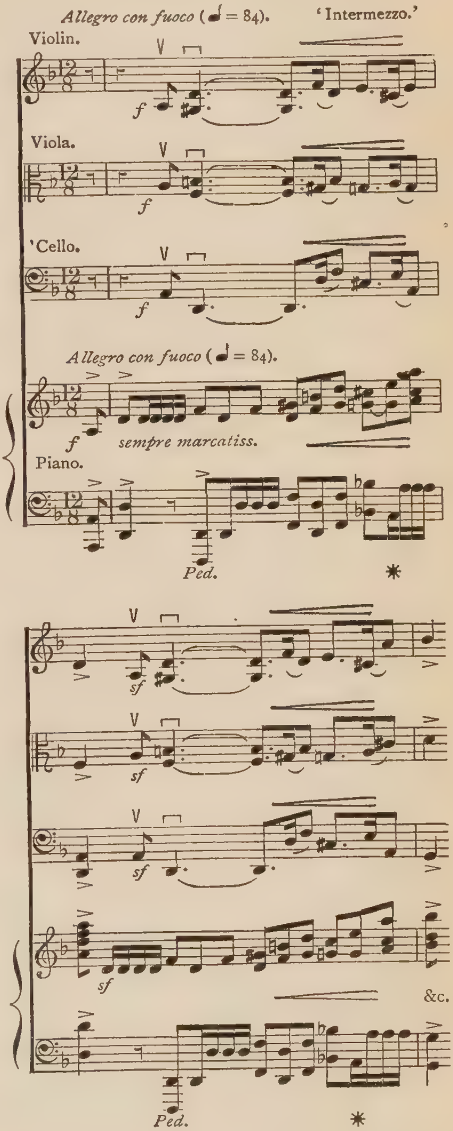
EDITOR.

ZURRON, VICENTE, contemporary Spanish composer.

Quartet, pf, v, vla, vc — Faustino Fuentes (Madrid), 1901.

This work was awarded the first prize at the first competition of Sociedad Filarmonica, Madrid, in 1901.

The influence of Schumann and Brahms (a new departure among the younger Spanish composers in those days) is particularly noticeable in the third movement, Intermezzo:



P. MORALES.

APPENDIX

ADDITIONS AND CORRECTIONS

ACHRON, Joseph (*v. supra*).

Sonata, pf, v, A	op. 45	U.E., 1924.

This work in four movements ((1) giocondo, (2) misterioso e fantastico, (3) burla, (4) focoso) is extremely difficult and is only to be attempted by two virtuosi.

ALBINONI, Tommaso, 1674–1745, Venetian composer.

Albinoni's sonata in five parts for harpsichord and strings, including the tenor violin and the violone, was performed at the Haslemere festival of old music in 1928, and won high commendation. A few words from one of the criticisms may be quoted:

> Decidedly Albinoni deserves more attention than he receives from those who give chamber music concerts in the world that lies beyond the Haslemere festival.

A list of his compositions will be found in *Fétis*, &c. The only modern republication is a violin sonata, edited by Alfred Moffat (Schott).

ALTMANN, Wilh.

The third volume of Professor Altmann's series of *Handbooks for String Quartet Players* (*v.* Bibliography), published in 1929, treats of string trios, quintets, sextets, and octets, with the addition of a few quartets omitted in the earlier volumes. The names of several British composers are found in the new volume, amongst them Arnold Bax, Frank Bridge, Armstrong Gibbs, Swan Hennessy, Josef Holbrooke, C. B. Rootham, Ethel Smyth, and Arnold Trowell. Strange to say, the name of Ralph Vaughan Williams does not appear in any of the three volumes, a serious omission for which it is difficult to account. Onslow, who is grouped as English, receives a very full notice, followed by an exhaustive list of his works. The American E. Stillman Kelly is included.

Both the string trios and quintets include several arrangements of works for the convenience of players. One of these is especially worthy of mention: Ossip Schnirlin has arranged the clarinet part of Brahms's quintet, op. 115, for violin, which, adds Prof. Altmann, is easier to play than the viola arrangement made by Brahms himself. There is also an arrangement for 'cello of the clarinet part of the Mozart quintet—a doubtful proposition.

For other features of interest I must refer the reader to the *Handbuch* itself. Editor.

AMERICAN COMPOSERS.

In Aaron Copland's book, *America's Young Men of Promise*, are mentioned chamber works by G. Herbert Elwell, R. Hammond, W. Quincey Porter, Bernard Rogers, and Randall Thompson.

AMERICAN PERFORMING ORGANIZATIONS.

Philadelphia Chamber String Simfonietta. This organization, composed of eighteen members of the Philadelphia Orchestra, was founded in 1925 by Fabien Sevitzky. Its aim is to present both modern and classic music, and it has included thirty-three novelties in the programmes of the thirty-four concerts given during the four years of its existence. Its activities are not confined to Philadelphia, and it is now recognized as playing an important part in the musical life of America.

Stradivarius Quartet. Wolfe Wolfinsohn, Alfred Pochon, Nicolas Moldavan, Gerald Warburg. This Quartet gave a series of chamber music concerts from May 23 to August 8, 1929, at the Mills College, Oakland, under the direction of Alfred Pochon, who was formerly a member of the now disbanded Flonzaley Quartet.

Under the heading *Trios* should be added:

Trio Classique. Celia Shiller, Maurice Kaufman, John Mundy.

ANTHEIL, George, American composer.

A young composer of extreme tendencies, who has written violin sonatas in one of which the concluding portion of the accompaniment is transferred to a bass drum.

ARBÓS, Enrique Fernandez, b. 1863, Spanish violinist.

Three Spanish Dances, pf, v, vc	B. & B.

ARNE, Thomas Augustine (*v. supra*).

Add to list of works:

Trio-sonata, 2 v, vc, pf (fig. bass) op. 3, no. 1 (M. Seiffert), B. & H.

ATTERBERG, Kurt M., b. 1887, Swedish composer and conductor.

Quartet, str	op. 11	Musik. Konstförl. (Stockholm).
Suite, pf, v, vla		Leuckart (Leipzig).

This composer's name was brought prominently before the public by the award of the Schubert Centenary prize of £2,000, offered by the Columbia Co. for a symphony, in 1928. Before this he was little known outside his own country, though he has a long list of works to his credit, in which, however, chamber music claims only a small space. Editor.

BABEY, M. For Babey read Labey. *v.* Vol. II, p. 84.

BARTÓK, Béla (*v. supra*).

3rd quartet, str U.E.

BAS, Giulio, b. 1874, Italian composer and theorist.

Sonata brevis, pf, v Ricordi.

BAX, Arnold (*v. supra*).

Third sonata, pf, v Murdoch, 1929.

A thoroughly musical work, which shows the sense of poetry which pervades all this composer's music. It is, perhaps, rather too persistently passionate, with the result that there is a slight feeling of strain and effort produced by the sonata as a whole;—the writer has not yet wholly rid himself of a tendency to over-elaboration. But, in spite of this, it leaves an impression of nobility and genuine musical inspiration, which make it well worth the attention of concert-givers.

BÉON, A. (*v. supra*).

The suite for piano and viola is not Béon's composition, but is an edition of a suite for viola d'amore by Milandre.

BIRD, Arthur, 1856–1923, American composer.

Arthur Bird studied in Berlin, and, with brief intervals, spent his life in that city. His compositions had a considerable success in their day, both in Germany and America, the serenade for ten wind instruments gaining the Paderewski Prize in 1901. Most of his compositions were published by J. Hainover of Breslau.

BLEYLE, Karl, b. 1880, German composer.

Quartet, str, a mi op. 37 B. & H.
Sonata, pf, v „ 38 „

BORTKIEWICZ, Sergei Eduardovich, b. 1877, Russian pianist.

Sonata, pf, v Benjamin.

BOSSI, Renzo (*v. supra*).

Sonata intima, pf, v Ricordi.

BRETÓN, Tomás (*v. supra*).

Tomás Bretón, though more generally known as a composer of Spanish light opera (e.g. *La Verbena de la Paloma*), also wrote chamber music, his works including three string quartets, a pf. quintet, and a sextet for pf. and wind instruments besides the trio already mentioned. Scores and parts are now difficult to procure, but the quartet in D shows facility and charm and is worth an occasional performance. The second subject of the first movement has a slight resemblance to that of Brahms's quartet in A minor, but its presentation and subsequent treatment demonstrate in a striking fashion the difference between the Spanish musical outlook and the north German. The viola, also, is treated in a manner very different from that of Brahms. The slow movement, with its alternation of 6/8 and 3/4, provides another interesting point of contrast, since these alternating rhythms are derived, in Bretón's case, from Spanish and Spanish-American dances and not from Brahms's employment of the same device. Both here and in the first movement of this quartet Bretón shows considerable fondness for enharmonic change. The scherzo makes use of Spanish local colour of a familiar type; the last movement begins with a reminiscence of the opening phrase, and then settles down to a fugue on a lively and attractive subject. Bretón's writing for the strings shows the influence of the theatre band, but the quartet in D is a fresh little work of considerable brilliance.

J. B. Trend.

[The trio to the scherzo of the above quartet is of great sensuous beauty and would make the fortune of a ballet suite. The publishers have been strangely economical with key and clef indications. Editor.]

BRUNI, A. B. (*v. supra*).

Also wrote thirty-six trios, 2 v, vla, and eighteen, v, vla, vc (*v. Vidal*).

BURLEIGH, Cecil (*v. supra*).

Sonata (*The Life of St. Paul*), pf, v op. 29 Fisher & Co., N.Y.

BUTLER, Henry, an English viola da gamba player of the early part of the seventeenth century, who was a Romanist refugee in Madrid. A manuscript volume, belonging to Mr. Arnold Dolmetsch, contains two sonatas for violin, gamba, and continuo, by him. They are among the earliest known English violin sonatas. The gamba part is not only frequently independent of the continuo, but in one sonata plays in double stopping almost throughout. The violin part of the other sonata contains an elaborate passage in double stopping, lasting for ten bars.

W. G. Whittaker.

CAMERLOHER, Placidus von, 1718–1782, Bavarian priest and composer.

One of the earliest composers of concertante string quartets according to *Fétis*, who states that he wrote twenty-four, all in MS. *Vidal* gives a list of eighteen trios, 2 v, vc, with publishers. Camerloher also wrote a number of trios for guitar, violin and 'cello, and two curious concertos for guitar: one with string quartet accompaniment, the other with two violins and 'cello.

CARPENTER, J. A. (*v. supra*).

Quartet, str Schirmer, *c.* 1928.

Although composed ten years later than the violin sonata, Carpenter's quartet, which is in two movements played without break, is less advanced in style than might be expected from the general trend of his work. The first allegro opens *ff* with a syncopated motif of three notes for first violin, accompanied in chromatic thirds by second violin and viola, the 'cello entering later, with more cross accents. This forms a short introduction, and the main theme (of pentatonic character) then appears. After various changes of speed, the main theme returns, and leads into the adagio (con sord.), a brief and melodious movement. The finale is of popular type, very rhythmic and effective. It ends with a poco più lento, which is not quite on the high level of the remainder of the work.

The quartet was performed, and warmly received at the third Coolidge festival in the library of Congress, Washington, in 1928.

CARL ENGEL.

CASELLA, ALFREDO (*v. supra*).

Serenata, cl, fag, trpt, v, vc	U.E.

COLLINGWOOD, LAWRANCE A., b. 1887, English composer.

Among the works by this composer is a quintet for piano and strings (MS.), written in 1928, which received its first public performance in 1929.

CZECHOSLOVAKIAN CHAMBER MUSIC.

In the June, 1929, number of the *Chesterian*, Dr. Jan Löwenbach reports the performance at Prague of a second string quartet by the late Leoš Janáček, completed shortly before his death. 'The work is called "Confidential Moments", and is evidently influenced by the composer's emotional life.' A no less interesting event was the celebration by the Ševčík Quartet of its twenty-fifth jubilee, and the performance by these artists of a hitherto unknown quartet by Zdeněk Fibich. 'In this work, written at the age of fifty, special admiration was excited by its romantic *élan* and by the employment of a Polka movement in the place of the traditional scherzo.'

There is remarkable activity in chamber music composition to be observed at present in mid-European countries, and especially in Czechoslovakia. Dr. Löwenbach writes of three young composers of talent who have written string quartets: Robert Brock, Iša Krejčí, and Fr. Bartoš (the second named proving 'the most individual in character'), and continues as follows:

> 'The Zika Quartet performed a work by Josip Mandič, a very gifted Jugoslav living in Prague. The most important chamber music events, however, were auditions of the second string quartet by K. B. Jirák, a mature and virile work, and a violin sonata by L. Vycpálek, which exhausts all possibilities of the instrument in a most striking manner, ending in a sort of apotheosis of the violin sung by a female voice.'

EDITOR.

CZERWONKY, RICHARD, violinist resident in America.

In Frederick H. Martens's book, *String Mastery* (Frederick A. Stokes Co., N.Y.), there is a chapter devoted to this violinist and teacher, who is described as 'regarding a knowledge of chamber music as one of the most important factors in the artistic life of the string musician'. A pupil of Joachim, Moser, and Zajic, he founded a Quartet in Boston and continued it in Minneapolis, and is now a professor in the Bush Conservatorium. He has also many compositions to his credit, among them string quartets, a piano quintet, a trio, and an oboe sonata.

EDITOR.

DELIUS, FREDERICK, b. 1862 (*not* 1863 as in text).

ERTEL, J. P. (*v. supra*).

Sonata, pf, v	op. 60	B. & B.

FRENCH PERFORMING ORGANIZATIONS.

QUINTETTE INSTRUMENTAL DE PARIS. René Le Roy (flute), Pierre Jamet (harp), René Bas (violin), Pierre Grout (viola), Roger Boulmé ('cello). Founded in 1922, this combination has given more than 200 concerts in the course of its career, and has established a high reputation for excellence of ensemble and interpretation, not only in Paris, but in many European cities during several successful Continental tours. The programmes are not confined to works employing the complete quintet, but contain also compositions for various combinations of the instruments concerned. Among compositions especially written for M. Le Roy and his colleagues may be mentioned Vincent d'Indy's *Suite* in A major, and Roussel's *Sérénade*, op. 30, both for the complete quintet, while several MS. works are also to be found in the répertoire.

FUCHS, ROBERT (*v. supra*).

Trio, pf, v, vla	op. 115	Robitschek.

GALLIARD, J. E., *c.* 1687–1749, German composer.

A sonata for 'cello and piano, in E minor, by Galliard was played at the Oxford and Cambridge Musical Club on Dec. 6, 1928. Galliard came to England in 1706 and rapidly attained a reputation as a composer of dramatic and incidental music. Among his works was a piece for twenty-four bassoons and four double-basses, a strange and awe-inspiring combination.

EDITOR.

GASSMANN, FLORIAN LEOPOLD, 1729–1774, Bohemian composer.

Gassmann's published works include six quintets (2 vla), six string quartets (Lachevardière = Leduc), six further string quartets (each with two fugues), and six quartets for flute and trings. Gassmann studied music till the age f twelve, when his parents arranged a comnercial career for him. The boy, however, ran way with a florin in his pocket and his harp on is back; with the latter he managed to earn ome money. Later, through the kindness of a atron, he became a pupil of Padre Martini, nd, eventually, a composer of note in Vienna. His most distinguished pupil was Salieri.

M. Drake-Brockman.

GAUBERT, Philippe (*v. supra*).

Sonata, pf, v — Bornemann.

HAAS, J. (*v. supra*).

Two sonatinas, pf, v — op. 4 — B. & B.

HALM, August (*v. supra*).

Sonata, pf, 2 v — Bäremeiter Verlag.
„ pf, v — „ „

HALPHEN, Fernand.

Sonata, pf, v — Hamelle.

HAYDN, Franz Joseph (*v. supra*).

Divertimento, ob, v, gamba, vc, B flat — O.U.P., 1929.

The MS. of this work, till now unknown, was discovered by Arnold Dolmetsch. It is in two movements, the first très moderé, the second in the tempo of a usual Haydn minuet. The violin part is florid throughout, the oboe and gamba parts being melodic in character, with the thematic interest divided between them, while the 'cello is only an accompanying bass. It is an interesting addition to the list of Haydn's works.

Nathalie Dolmetsch Carley.

HUTSCHENRUYTER, Wouter, b. 1859, Dutch composer (*not* German).

JACOB, Gordon, b. 1895, English composer.

Quartet, str, C — O.U.P., 1930.

It is in four movements, and shows an assured technique and considerable imaginative power. Though not of the extreme left in musical politics, this composer is not averse from harmonic and rhythmic experiment.

KÖLLE, Konrad (*v. supra*).

Trio, v, vla, vc — op. 39 — Merseburger, 1929.

This work, though not unsuitable for public performance, is of a kind to make especial appeal to amateurs for home practice. It presents no great technical difficulties, and reaches its climax in a well-written and sonorous passacaglia. (Publisher's circular.)

MARX, Karl, b. 1897, German composer.

Quartet, str, g mi — op. 7 — B. & H.

During the world war Marx was, for over a year, a prisoner of war in England. It was not till after his return to Germany in 1919 that he decided to make music his profession, and studied it seriously at the Munich Academy, where he is now himself a professor.

The above quartet, which is a recent composition, takes the form of a fantasia and fugue.

B. & H. (*Mittheilung*).

NAVRATIL, Karl, b. (Prague) 1867.

A pupil of Adler (theory) and Ondriček (violin), this composer has several large works to his credit, besides compositions for chamber combinations, some of which are published by Rahter.[1]

NAWRATIL, Karl, 1836–1914.

A composer of Czech extraction, born in Vienna. Originally an amateur, Nawratil was induced by Brahms to study counterpoint under Nottebohm, and eventually became himself a much esteemed teacher of music. He composed several chamber works, among them a quartet in D minor, op. 21, and a piano trio.[1]

PANNAIN, Guido, b. 1891, Italian theorist.

Sonata, pf, v — U.E.

PETRŽELKA, Vilém, b. 1889, Czechoslovakian composer.

Has written two string quartets in B and A minor, of which a critic has written that they have poetic charm. Petrželka is a pupil of Janáček and Novák and belongs to the new school of Czech composers.

PITCH. Since the note on Pitch was written (*vide* letter A), the British War Office has given a decision in favour of lower pitch for military bands. This piece of news, with its implications for performers of wind chamber music, is welcome, but inasmuch as the War Office has declined to give material support to the new scheme, financial responsibility is thrown upon the bands themselves. This involves considerable delay before it becomes a *fait accompli*, the cost of conversion being considerable.

Editor.

PROCTOR, Charles Frederick, b. 1906, English composer.

A viola sonata (MS.) by this composer was played at South Place in 1928. It is a tuneful work, not at all 'modern', but effectively written for the instrument.

QUEEN'S HALL WIND QUINTET, Albert Fransella (flute), Désiré Lalande (oboe), Manuel Gomez (clarinet), Frederick James

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[1] Owing to the fact that Nawratil's name has frequently been misspelt with a 'v', great confusion has resulted between these two composers, which considerable research in many directions, including application to publishers, has failed to clear up satisfactorily. The works variously attributed to both by different works of reference include piano quintets, piano quartets, string quartets, and piano and string trios, &c.

(bassoon), Adolphe Borsdorf (horn). Founded in 1902 by representative members of the Queen's Hall Orchestra, performers upon the instruments collectively known as the Wood Wind, and organized by their conductor, Sir (then Mr.) Henry J. Wood, who, besides presiding at the piano, trained and rehearsed the Quintet. The object of this Society was to make known to the lovers of chamber music some of the lovely but unfamiliar works written for wind ensemble, side by side with the accepted masterpieces of the classical repertory.

Concerts were given in the Small Queen's Hall, and in various other locales (including South Place), and supplemented by lectures on the various wood-wind instruments, in the course of which the conductor was supported by the artists already mentioned, who took part in a series of illustrations. Editor.

QUEF, Charles, b. 1873, French organist.

Trio, pf, v, vc, C Noël (Paris), 1913.
Sonata, pf, v op. 18 ,, ,, 1904.

There is also a sextet for pf, fl, ob, cl, horn and fag, which was played at South Place by the Queen's Hall Wind Quintet, with (Sir) Henry J. Wood at the piano.

ROGISTER, Jean, Belgian composer.

4th quartet, str, d mi
5th ,, ,, A Senart.

The fourth quartet is an attractive work, showing the influence of Debussy, and the French impressionist school.

ROPARTZ, Guy (*v. supra*).

Third sonata, pf, v, A Durand, 1929.

This sonata shows the clarity, the respect for classic form, and the sense of proportion which are evident in all this composer's works, traits which have already received full appreciation in V. d'Indy's article in this Cyclopedia. In the hands of first-class performers this piece should prove a most acceptable addition to the repertoire.

SUMMER SCHOOL OF CHAMBER MUSIC.

Since Mr. Colles's article was written, this scheme for a holiday course was brought to a successful issue (during the week ending 17 August 1929). A hundred chamber music players met in Westminster College, Cambridge, dividing into sections to whom about thirty rooms were allotted. In these they played literally morning, noon, and night under the watchful eyes of the coaches engaged, who joined forces in concert-giving each evening. The present writer was present and can personally testify to the warm enthusiasm displayed by all concerned. It is hoped that the institution may become a permanent one.

Editor.

VALUE OF CHAMBER MUSIC. When this Cyclopedia was first projected, a questionnaire was sent to some eminent musicians in order to 'gather the opinions of eminent and representative musicians with the object of showing in what supreme regard this branch of the art is held by those best qualified to speak on such a matter'.

Many replies were received, but it soon became clear that there was a certain monotony about them for which the distinguished musicians who so courteously and efficiently answered the questionnaire were not responsible. The same group of ideas presented themselves to all and by a general consensus of opinion chamber music was pronounced 'the highest and purest form of music'.

However, replies from the following British musicians may be of interest as being from representatives of various forms of musical activity:—(1) Sir Henry Hadow, who stands for universal as well as musical culture. (2) Sir Alexander Mackenzie, who, besides being a composer of chamber music, was for thirty-six years the principal of our oldest musical college, the R.A.M. (3) Rutland Boughton, whose name is best known in connexion with opera. (4) Adrian Boult, actively engaged as an orchestral conductor.

(1) Among all forms of composition chamber music is that which, to my taste, is the most complete and satisfying. Its transparent texture makes it easy to hear and to understand; one is never distracted or bewildered by overcharged sound or over-emphasized passion; and this very transparence renders it necessary that the composer's drawing should be perfect and his design secure. With a very wide range of emotion it is vowed, in the first instance, to the service of pure beauty—to beauty of melody, of harmonization, of structure, in which every point tells and every phrase is significant. Heine speaks somewhere of Goethe's prose as a pellucid ocean through which one can see his golden thoughts; that simile seems to me wholly suitable to the great classics of Chamber Composition. My own debt to them is far beyond expression or acknowledgment—to the later quartets of Haydn, to the quintets of Mozart, to Beethoven's first Rasoumovsky, the *Harp*, and the A minor, to Schubert's octet and first piano trio, to Brahms's piano quintet in F minor and the first two of his quartets—I am citing but a few favourite names out of a host of old friends who, for the last forty years, have given me incalculable happiness. No form of music could be made more readily accessible; none, I believe, could afford more lasting and inexhaustible delight. Sir Henry Hadow.

(2) Chamber music is both the simplest and most difficult mode of utterance a composer can choose and the severest test that his gifts

can be subjected to. There is no wealth of colour to hide defective drawing; no overpowering sonority to cover weak part writing; nor does mere virtuosity take any but an undesirable place. There can be no 'predominant partner', since the distribution of parts, as opposed to mere accompaniment, must be equally liberal in individual interest.

Restricted as the medium may appear to be, with but few exceptions, all the famous composers have been content to view it as an all-sufficient mould wherein to pour their most inspired thoughts. For instance, a single string quartet, judiciously selected from the maturest period of each of the great masters, might serve —without further comment or explanation— as a very clear exposition of musical development from Haydn to Ravel.

But the genius of Beethoven would have to be represented more than once, and end the sequence; for his three posthumous quartets stand alone and unequalled as the highest and most daring conceptions yet to be met with in the history of our Art.

That, side by side with the gradually increasing popularity of the modern orchestra and the fascinating spell of its glowing colours, a corresponding indifference to the less exciting charms of chamber music had set in, is a fairly obvious—although not surprising—fact.

While in recent years, greatly owing to the encouraging efforts of the editor of this Cyclopedia, not only has a wholesome revival of interest taken place in this country but also a goodly number of admirable additions been supplied by some of our native musicians, yet the chances of public performances are still too few and far between to satisfy the real student-lover of an intellectually delightful genre of composition which can influence our musical future only in a most beneficial manner.

Time was when these opportunities were less rare and more highly prized. May it not be too much to hope that a thoroughly comprehensive guide, such as this, may help to spread a wider knowledge of the treasures of chamber music, and restore it to the important place it held in the estimation of the elect, whose priceless legacies should oftener be before our eyes and in our ears. A. C. Mackenzie.

(3) Public opinion depends finally upon the thinking power of a few well-cultured and honest minds. Musical vitality in a like manner depends upon the influence of its finest forms: forms which must be practically perfect to exist at all; and of those forms chamber works, and especially the string quartet, are supreme. If chamber music is not a vital force all other forms of the art will suffer and probably degenerate. Opera, for instance, will be vulgarized by contact with the realism of the stage unless public musical opinion is keyed up by the finer demands of the less material art-forms, therefore I cannot help thinking that the public endowment of chamber music should precede any other musical endowment. Rutland Boughton.

(4) Any effort to revive the English interest in chamber music—and you have already many to your credit—is an effort to raise the whole standard of taste: for there is no more perfect form of the art. Adrian Boult.

[This questionnaire gives me the opportunity of adding, by way of epilogue, a few final words to what I have already written on the value of chamber music.

Were I a composer—a lofty condition to which I have never aspired—I might well content myself with quoting the familiar Shakespearian line, 'The play's the thing'. To Shakespeare one never turns in vain for a phrase summarizing human experience; thus Hamlet, in his address to the players, reminded them in simple terms of the supremacy of the creative over the interpretative artist—and what is true of one art is true of another. It is hardly needful to say that in the composition of chamber music lies its intrinsic worth. The art which sprang into life when Haydn took up his pen is of inestimable value to the world, and one thinks of him and of the masters who followed him with unending love and gratitude.

But, as Sir Henry Hadow has hinted in his introduction, a history of chamber music surveyed from the lofty point of view of the creative artist has yet to be written—may this book prove helpful to the author who may later be induced to undertake so formidable a task. Meanwhile my 'Survey' has been made from the point of view of a music lover who is one of those who have benefited by the riches which composers have placed within his reach, and has dedicated as much of his leisure as he could spare to the private *performance* of ensemble music.

The transitory joys of appreciative audiences cannot compare with the lasting satisfaction gained by the player of chamber music who listens bow in hand. The glimpses he obtains of its true inwardness and the opportunities it presents of self-expression are of priceless value to him—a truth the realization of which may serve to allay the anxiety of many worthy musicians lest the facilities afforded to listeners by the wireless and the gramophone may tend to weaken the will to perform. Editor.]

VASSILENKO, Sergei Nikiforovitch, b. 1872, Russian composer, pupil of S. I. Taneiev and Ippolitov-Ivanov.

Quartet, str op. 58 U.E.

Vassilenko's early works showed him to be a composer of national tendencies, influenced by the traditional music of the orthodox church, and with a strong vein of mysticism. Later, however, he came under the influence of French 'impressionism', and the music of his second period is strongly contrasted with that of his first. This appears to be his sole contribution to chamber music.

VIOLA. In April 1929 appeared an anthology of difficult passages for the viola taken from works by classical and other composers by Prof. W. Altmann, under the title *Schwierige Stellen aus Kammermusikwerken für Bratsche* (Carl Merseburger, Leipzig). The two volumes of this anthology form a valuable collection of studies for advanced players of the viola much on the lines of Schnirlin's *Neue Weg* for violin players, already noticed (*v.* art. ANTHOLOGY).

EDITOR.

WOLFF, EDUARD, blind German composer.

The *Rheinische Zeitung* reported the performance in 1914 of a quartet for piano and strings by this composer, whom it described as aged and well known in Germany. It is, it stated, a work of considerable merit written on classical lines and displaying some originality.

EDITOR.

YOUNG, WILLIAM, an English flute, viol, and violin player. Nothing is known of him before 1653, when he was in the service of the Archduke of Austria at Innsbruck. In 1660 he returned to England, and died in 1672. There are numerous compositions of his for gamba, viols, &c., but his chief claim to fame is an important collection published in 1653 in Innsbruck,[1] containing three sonatas for two violins, gamba, and bass, seven sonatas for three violins, gamba, and bass, one sonata for four violins, gamba, and bass, and twenty-one dances for the first-named combination. The only copy is in the library of the University of Upsala. So far as is known these are the earliest published English violin sonatas, and most of them are quite remarkable as music. They exhibit a freshness of thought, a melodic invention, and an harmonic daring which are surprising. The slow movements are exquisitely tender, the canzona in the four-violin sonata is profoundly emotional, and the vigour and sprightliness of some of the dances are most infectious. These sonatas were published thirty years before Purcell's first set, and exhibit many traits which we now accept as Purcellian. They form an interesting link in the history of violin sonatas of the century, and point to much more activity in that direction in England than has commonly been supposed.

The entire Upsala collection is being published by the Oxford University Press.

W. G. WHITTAKER.

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[1] *Not*, as stated in Vol. I, p. 300 *a*, in London.

SUPPLEMENT

IT is clearly not possible in a book of this kind to give detailed mention of all composers who have written chamber music. The following list contains the names of a large number of less-known composers who wrote chamber works of importance, together with such details as space will permit. Works the publication of which could not be traced are not mentioned; this affects a certain number of young writers, about whose music no information was forthcoming. Details of the composers mentioned will generally be found in the *Q.-L.* Those who have written only works for one instrument with figured bass are not included. For these the reader is referred to *Altmann's Catalogue* and to standard works of reference.

A

'A.B.' Trios (Ricordi) published under these initials.
Abbati, G. Str. quartet (Ricordi).
Abeelen, H. van den. Piano trio (Costallat, 1851).
Abeille, Louis, b. 1765 (Germany).
Abeltshauser, fl. *c.* 1825, German. Wind quartets (Schott).
Adam, Jean, d. 1754. French. Quartet (B. & H.).
Agghazy, Carolus, b. 1855, Hungarian.
Agthe, Albrecht, b. *c.* 1819, German. V. sonata (Peters).
Aguilar, Emanuel Abraham (London), 1824–1904.
Aguirre, J., b. 1869, Argentine pianist.
Agus, Gius. Trios, 2 v, vc. *v. Vidal.*
Ahlström, Olof, 1756–1835, Swedish organist.
Aigner, E., 1798–1851, Austrian. Quintet, pf, fl, str (Diabelli).
Aimon, Pamphile Léopold François, 1779–1866, French. Quintet, 43 quartets, pf. quartet, &c. (various Paris publishers). List in *Vidal.*
A'Kempis, Nicolaus, 17th century. Born Florence.
Albanesi, Carlo, b. 1858, Italian pianist.
Albicastro, Henrico, 17th to 18th century, Swiss. (List in *Fétis.*)
Albinoni, Tommaso, 1674–1745, Italian violinist. 24 trio sonatas. *v. Vidal.*
Albrecht, Alexander, contemporary. Quartet described by editor of Viennese *Musikbote* as 'harmonically rich and concise in form'.
Alday ('l'ainé'), b. 1763, French violinist.
Alday, Paul ('le jeune'), 1764–1835, French violinist.
Alexander, Arthur, b. 1891, English pianist.
Alessandri, Felice, 1747–98, Italian.
Almenräder, Carl, 1746–1843, German bassoon player.
Almerighi di Rimini, Joseph, 18th cent., Italian.
Almeyda, A. F., amateur composer, 19th to 20th cent.
Alt, —, fl. *c.* 1790, German amateur composer.
Ambrosino, H.
Amé, J. B. Trios 2 v, vc (1778). *v. Vidal.*
Amon, Joh. Andrea, 1763–1825, German. Trios, v, vla, vc (Pleyel).
Ancot, Jean (jr.), 1799–1829, Belgian. Pianist to Duchess of Kent.
Andersen, Karl Joachim, 1847–1909, Danish flautist.
André, Joh. Anton, 1775–1842, composer and publisher, son of Johann. Trio, 3 fl (republ. André, 1883).
Androt, A. A., 1781–1804.
Angiolini, Giovanni Federico, fl. 1780–1812, Italian.
Angot-Bracquemond, M., contemporary. Quartet pieces (Senart).
Anichini, Fr. Two quartets (Ricordi, *c.* 1862).
Anrooij, Peter van, b. 1879, Dutch violinist.
Anzoletti, F., fl. *c.* 1850.
Apell, Johann David von, 1754–1833, German amateur composer.
Araciel, Don Diégo d', 19th cent. Two str. quintets (Ricordi).
Arditi, Luigi, 1822–1903, Italian. Str. sextet (Ricordi).
Arens, Franz Xaver, b. 1856, German-American.
Argenton, Antonin d'. Pf. trio (Costallat).
Arienzo, Nicola d', b. 1842, Italian.
Ariosti, Attilio, 1666–1740, Italian operatic composer.
Armsheimer, Ivan Ivanovitch, b. 1860, Russian.
Arnaud, Pierre, 18th cent., French violinist.
Arnold, Carl, 1794–1873, German pianist. Quartet (B. & H.), pf. sextet (André).
Arnold, Georg. V. sonata (B. & H., 1911).
Arnold, Johann Georg, 18th cent., German organist.
Arregui Garay, Vincente, b. 1871, Spanish.
Artôt, A. J. M., 1815–45, Belgian violinist, brother of J. D. M.
Artz, Carl Maria, b. 1887, German.
Aspolmay, —. Trios, 2 v, vc. *v. Vidal.*
Aubert, Louis, b. 1720, son of Jacques. Suite, pf, v, vc (Durand, 1922).
Aubert, Pierre François Olivier, 1763–*c.* 1830, French 'cellist.
Aubéry du Boulley, P. L., 1796–1870. Septet, &c. (Richault; Costallat).
Aula Guillen, Luis, b. 1876, Spanish.
Aulas, Francisque, 1884–1915, French.
Aulin, Valborg. Quartet (Mus. Konstför., Stockholm).
Aumont, Henri Raymond, b. 1818, French violinist.
Auriacombe, T. V. sonata (Senart).
Austin, Frederic, b. 1872, brother of Ernest (*q.v.*).
Auzende, A. M. Str. quintet, with cb (Girod, 1875).
Avison, Charles, *c.* 1710–70, English. Eighteen trio sonatas, one republ. (Simrock).
Azaïs, Pierre Hyacinthe, 1743–96, French.

B

Babbi, Christoph, 1748–1814, Italian violinist.
Bacchini, Cesare, b. 1846, Italian. Pf. trio (Ricordi).
Bach, Fritz, b. 1881, Swiss, pupil of d'Indy.
Bach, Johann Georg. *v. Fétis.*
Bachmann, Gottlob, 1763–1840, German organist. Eleven quartets, &c. *v. Fétis.*
Back, Leopold. Trio, 3 v (Doblinger, 1880).
Backofen, Joh. G. Heinr., 1768–1839, German clarinettist. *v. Fétis.*
Bagnati, Cayetano, 1840–1904, Argentine pianist.
Baille, Gabriel, 19th cent., composer. *v. Vidal.*
Baldenecker, Joh. Bernhard (sen.), d. 1849, German.
Baldenecker, Joh. Bernhard (jun.), 1791–1855, son of above. Str. trios.

Baldenecker, Uldaric, 18th cent., German violinist. Str. trios.

Balmer, Luc, contemporary Swiss. Quartet played by Flonzaley.

Balthasar-Florence, H. M. B., b. 1844, Belgian pianist.

Band, Erich, b. 1876, German.

Bangert, Emilius, b. 1883, Danish.

Bapot, H. Pf. trio (Sulze).

Barbant, Charles, 18th cent., English organist.

Barbella, Emanuele, 1704–73, Italian violinist. *v.* Burney's *History*.

Barbici, —. Quartets (*v. Vidal*).

Barbo, G. Pf. trios (Ricordi).

Barni, Camillo, b. 1762, Italian 'cellist. List in *Vidal*.

Barrière, E. B. J., b. 1749, French violinist. Eighteen quartets, &c. (Sieber).

Barta, Joseph, *c.* 1744–1803, Bohemian.

Barth (1), Christian Samuel, 1735–1809, oboist to King of Denmark.

(2), Christian Frederick, 1787–1861, son of above.

Barthélemon, François Hippolyte, 1741–1808, Franco-Irish violinist. Trios, 2 v, vc.

Baruch, Friedemann. Easy quartet (André, 1907).

Bassani, G. B., *c.* 1657–1716, Italian violinist. Three quartet sonatas republ. (Ricordi).

Bassnine, N. V. and vc. sonatas (Hamelle).

Bátor, Szidor, b. 1860, Hungarian.

Battman, Jacques Louis, 1818–86, Alsatian organist and pianist.

Bauck, Wilhelm, 1808–77, Swedish organist and musical critic.

Bauer, Ferdinand. Piano trio (B. & B., 1870).

Bauer, Joseph, d. 1797, German pianist.

Bauerschmidt, latter 18th cent., German. *v. Fétis.*

Baumberg, fl. *c.* 1780.

Baur, Charles Alexis, b. 1789, teacher of pf. and harp.

Bazzoni (probably J. L., 1816–71). Pf. trio (Costallat).

Beaufort, Joseph. V. sonata (Naus, 1883).

Beauvarlet-Charpentier, Jacques Marie, 1766–1834, French organist.

Becker, Dietrich, d. 1679, Danish organist and violinist.

Becker, Valentin Eduard, 1814–90, German.

Bedinger, Hugo, 1876–1914, Swedish.

Beecke, Ignaz von, 1733–1803, German pianist. Trios 2 v, vc. *v. Vidal.*

Beez, Friedrich. Piano trio (B. & H., 1874).

Behrend, Fritz, b. 1889, German. A *Fritz Behrend Society* exists to popularize his works.

Beilschmidt, Kurt, b. 1886, German. Numerous works.

Belcke, Fr., 1795–1874, trombone player. Two quartets (B. & H.).

Belin, Jules, 19th cent.

Benda, Friedr. Wilh. Heinr., 1745–1814, son of Franz (*q.v.*). Trios, 2 v, vc.

Benda, Georg, 1722–95, distinguished composer, brother of Franz.

Bengraf, Johann, fl. *c.* 1780 at Budapest.

Bengtsson, Gustav Adolf Tiburtius, b. 1885, Swedish.

Benincori, Angelo Maria, 1779–1821, Italian violinist. *Vidal* mentions 18 quartets (mostly publ. Peters). *Fétis* praises them highly.

Benistant, A., contemporary. Easy trios, &c. (Costallat).

Bennett, George John, b. 1863, English organist.

Bennewitz, Kurt, b. 1886, German.

Ben-Tayoux, Frédéric, b. 1840. Pf. trio (Noël).

Benzan, Siegfried, b. 1793, Danish.

Berckel, H. J. van. V. sonata (Wernthal, 1880).

Berens, Carl, early 19th cent., father of H. (*q.v.*). Works for flute.

Berger, Ch. V. sonatas (U.E.).

Berghe, Philippi van den, b. 1822, Belgian.

Bergmann, Emil Th. Easy pf. trios (Heinrichshofen).

Bergson, Michael, 1820–98, Polish pianist. Pf. trio (Hofmeister), &c.

Bergt, Christian Gottlob August, 1772–1837, German organist.

Bériot, Charles Wilfrid de (son of C.A.), b. 1833. Pf. trios (Hamelle, Joubert).

Berisso, A. Suite, pf, v (Ricordi, 1921).

Bernardi, Francesco, b. 1767, Austrian flautist.

Bernsdorf, Eduard, 1825–1901, German critic. Horn sonata (Peters).

Beron, Adrien. Pf. trio (Cranz, 1887).

Bertha, Alexander von, 19th cent. Hungarian.

Berthaume, Isidore, 1752–1802.

Berthet, François. Quartet (Senart).

Bertin, G. J. Quartets (Oger, 1785).

Bertuzzi —, d. 1840, violinist. Trios 2 v, vc. *v. Vidal.*

Berwald, Joh. Friedr., 1787–1861, Swedish violinist, uncle of Franz. Four quartets.

Berwald, W. Two v. sonatas (B. & H.; Südd. Musik-V., 1901; 1905).

Besch, Otto, b. 1885, Prussian.

Besozzi, Carlo, 18th cent. oboist. Twenty-four sonatas, 2 ob, 2 horns, fag.

Bessems, Antoine, 1809–63, Belgian violinist. String trio (Schott, 1866).

Bevilaqua, M., early 19th cent., flautist and guitarist.

Beyer, Rudolf, 1828–53, German.

Bezdeck, Friedrich Wenzel, b. 1804, Bohemian violinist.

Bezzossi, —. *v. Vidal.*

Bianchini, Pietro. Two v. sonatas (Ricordi, *c.* 1894).

Biarent, Adolphe, 1871–1916, Belgian.

Bideau, P. D. (sen.). Quartets. *v. Vidal.*

Biernacki, Michael Marjan, b. 1855, Polish.

Binder, Christlieb Siegmund, 1724–89, Saxon organist.

Bindernagel, J. Quartets. *v. Vidal.*

Bir(c)kenstock, Johann Adam, 1687–1733, German violinist.

Bird, Arthur, b. 1856, American.

Birnbach (1), Carl Joseph, 1751–1805, German violinist.

(2), J. B. Heinrich, 1793–1879, son of Carl. Pf. quintet with cb (B. & H.).

Blanchard, Henri Louis, 1778–1858, French violinist.

Blanchard, S. V. sonata (Senart).

Blanchet, Émile, b. 1877, Swiss.

Blasis, Francesco Antonio, 1765–1851, Italian. Pf. trio (Ricordi).

Blasius, M. F., 1758–1829, French. Twenty-one quartets (Sieber, Schlesinger, &c.).

Bliesener, Johann, *c.* 1765–1842, Prussian violinist. Sixteen quartets, one entitled 'The Celebration of Peace'.

Blomberg, Adolf. Pf. trio (Peters, 1873).

Blondeau, P. A. L., 1784–1865, French. Thirty quartets. *v. Vidal.*

Bloss, C. Quartet for study (Merseburger, 1884).

Blum (Blume), Carl Ludwig, 1786–1844, German composer.

Blum, Robert. Fantaisie, pf, v (Hug, 1918).

Blumenthal, J. de, 1782–1850. Quartets and str. trios (Haslinger).

Blumenthal, Jacques, 1829–1908, song-writer. Pf. trio (Schott).

Bobinski, Heinrich Antonovitch, b. 1861, pianist.

Bochsa, Charles (sen.), d. 1821, oboist and father of R. N. C. Many quartets (cl, str; ob, str).

Bodini(nus), Sebastian, b. 1732. Trio, 2 v, vc. *v. Vidal.*

Boeck (1), Ignatz, b. 1754; (2), Anton, b. 1757. German horn players. Brothers who wrote in collaboration 2 sextets, str, 2 horns (B. & H.).

Boehme, Ferd., fl. *c.* 1875. Quartets (Leuckart, &c.).

Boellman, Louis. Two suites, pf, vc (Hamelle; Durand, 1897).

Boheman, Torsten A., b. 1888, Swedish.

Bohlmann, Georg Carl, 1838–1920, Danish organist. Pf. trios for amateurs (Hansen).

Bohm, Karl, 1844–1920. Prolific German composer. Pf. trio (Hainauer).

Bohmer, C., b. 1802, violinist and composer.

Bohne, R. Easy quartets (A. E. Fischer, *c.* 1880).

Bohnen, M. van den.

Bohus, Johann. Violin sonata (Oertel).

Boieldieu, François Adrien, 1775–1834, operatic composer.

Boise, Otis Bardwell, 1845–1912, American organist.

Boisso, —. *v. Vidal.*

Boismortier, —. Trios, 2 v, vc (1727).

Bolak, Daniel. Quartets (Sieber).

Bolzoni, Giovanni, 1841–1919, Italian violinist.

Bomtempo, João Domingos, 1775–1842, Portuguese.

Bonesi, Benedetto, 1745–1812, Italian.

Boni, Pietro Giuseppe Gaetano. Works for 'cello and cembalo (1717).

Bonin, —, 18th century. *v. Vidal.*

Bonjour, F., French. Quintet, quartets (Schott, 1828).

Bonnal, E., modern French. Poème, pf, v, vla (Office Musical).

Bonneau, —. Trios, 2 v, vc (1766).

Bonnet, Joseph Elie Georges Marie, b. 1884, French organist.

Bononcini (or Buononcini), Giov. Batt., b. 1672, Italian.

Bonporti, Francesco Ant., b. 1660, Italian. Trio-sonatas. *v. Vidal.*

Bonvin, Ludwig, b. 1850, Swiss.

Boom (1), Jan E. van (sen.), b. 1783, Dutch flautist.
(2), Jan (jun.), 1807–1872, pianist, son of above.

Bordewijk-Roepman, Joh. V. sonata (Alsbach).

Borghi, Louis, 18th cent. Italian violinist. *v. Vidal.*

Bornhardt, Johann Heinrich Carl, 1774–1840, German.

Borri, Giov. Batt. Trio, 2 v, vc (1688).

Bortnianski, Dimitri Stepanovitch, 1751–1825, Russian.

Bosch, Pieter Joseph, 1736–1803, Dutch organist.

Boschetti, Viktor, b. 1871, German organist.

Bott, Jean Joseph, 1826–95, German violinist.

Boufil (or Bouffil), Jacques Jules, b. 1783, clarinettist.

Boulay, J. Suite, pf, v (Enoch, 1902).

Bourdon, —. Short quartet (Costallat).

Bourgeois, E. Pf. trio (Lemoine).

Bouval, Jules. Suite, pf, v (Leduc, 1899).

Bouvier, Marie Joseph, d. 1823.

Boyer, Pascal, b. 1743, French.

Bradač, Jaroslav. Works for 3 v. and 4 v. (M. Urbánek, *c.* 1908).

Bradsky, Wenzel Theodor, 1833–81, Bohemian. Pf. trio (Schlesinger).

Braga, Gaetano, 1829–1907, Italian. Pf. trio (Ricordi).

Brah-Müller, Gustav, 1839–78, German. Prize quartet (R. Forberg).

Brand, M. Gottlieb, b. *c.* 1818, Bavarian.

Brath, Frédéric. Quartet (Richault).

Brauchle, Joseph Xavier, fl. *c.* 1820, German.

Brecher, Gustav, b. 1879, Bohemian.

Brennessel, François, d. *c.* 1812, harpist.

Brewster-Jones, H., contemporary Australian.

Brodeczky, Johann Theodor, 18th cent. Bohemian.

Broek, P. Three quartets (Boshart, *c.* 1873).

Broekhuyzen, G. H., Dutch. Quartet (Wagenaar, 1860).

Brooks, Frederic. Two trios, pf, vl, vc; pf, cl, vla (Woodhouse; Brooks Bros.).

Broqua, A., French. Pf. quintet (Senart).

Brück, Julius, b. 1859, Hungarian.

Brucken-Fock, G. van. V. sonata (Noske, 1907); vla. sonata (B. & H.).

Brugnoli, Attilio, b. 1880, Italian pianist.

Brunings, Johann David, late 18th cent. *v. Fétis.*

Brunmayer, Andreas, 18th to 19th cent., Austrian organist.

Brunner, Ed., German. Trio-sonatina, pf, 2 v (Simon, 1894); sonatina, pf, v, op. 76 (E. W. Organ).

Bryan, Gordon, contemporary English pianist.

Buchner, Adolf Emil, 1826–1908, German.

Buchner, Philipp Friedrich, 1614–69, German.

Buck, Dudley, 1839–1909, American.

Buck, Percy Carter, b. 1871, English.

Buffin, Victor (Baron), b. 1867, Belgian.

Bulant, Ant., b. 1784. *v. Vidal.*

Bunk, Gerard, b. 1888, Dutch pianist and organist.

Bunning, Robert, b. 1863, English conductor.

Bunte, Friedrich. Quartets (Hummel, Amst., 1809).

Burbure de Wesembeck, L. P. M., Chevalier de, 1812–89, Belgian.

Burckhoffer, J. B. Six trios, 2 v, vc (1774).

Burger, Max. *Jugendquartett* (Coppenrath, 1905), &c.

Burmester, Willy, b. 1869, German violinist.

Burney, Charles, 1726–1814, the musical historian.

Buths, Julius, 1851–1920, German pianist.

Buttinger, Carl Conrad, b. 1789, German violinist.

Butzow, W. V. sonata (Jurgenson, 1910).

Buxtehude, Dietrich, 1637–1707, German organist. Many trio sonatas republished (B. & H.; Senart).

C

Cabazza, Manuel, fl. *c.* 1772, Spanish oboist.

Cairos-Rego, Rex de, b. 1886, Australian.

Calah, John, 1758–98, English organist.

Caldara, Antonio, 1670–1736, Italian. Trio-sonata republ. (B. & H.).

Caldara, Giu. Quartet (Ricordi).

Call, L. de, 1779–1815, German. Six quartets (Haslinger; Richault).

Callaerts, J. Piano trio (Hamelle).

Campbell-Tipton, —. Suite, pf, v (Leuckart, 1911).

Campioni, Carlo Antonio, *c.* 1720, Italian. Forty-two trios, 2 v, vc. *v. Vidal.*

Camus, Paul Hippolyte, b. 1796.

Canada, Damaso, 18th cent., Spanish.

Canal, Marguerite, French composer.

Cannée, —. Trios. *v. Vidal.*

Cappa, A. J., 19th cent., Spanish. Three quintets, 3 v, vla, vc (Durand, 1850). *v. Pougin.*

Capron, —, violinist. Six quartets (1770). *v. Vidal.*

Capuzzi, Gius. Ant., 1753–1818, Italian. *v. Fétis.*

Caracciolo, Pascal (Duc de Sorrento), amateur composer. *v. Fétis.*

Caralli, Benedict, fl. *c.* 1800, clarinettist.

Cardon, Louis, 1747–1805, French harpist.

Cardonne, Philibert, b. 1731, French. Trios, 2 v, vc.

Carlini, —. V. sonata (Heugel).

Carlsen, C. A. J. P., b. 1876, Danish organist.

Carlson, Bengt, b. 1890, Finnish composer.

Carrière, Paul. Pf. quartet (Charlottenburg, 1913).

Casorti, Alexandre, 1830–67, violinist. *v. Pougin.*

Castelbarco, (Count) Cesare de, 19th cent. Italian amateur. *v. Fétis.*

Castiglione, Ch., fl. *c.* 1810, Italian.

Castil-Blaze, F. H. J., 1784–1857, French. *v. Vidal.*

Catel, Charles Simon, 1773–1830, French composer. *v. Fétis.*

Cattelani, Ferruccio, b. 1867, Argentine violinist.

Cattolica, G. Suite, quartet (Pizzi, 1910).

Cauciello, Prospero, fl. *c.* 1780, Italian.

Caudella, Filippo, d. 1810.

Caune, Aug. Pf. trio (Hamelle).

Caussé, Joseph, b. 1774, French.

Cavallini, Ernesto, 1807–73, Italian clarinettist.

Cazzati, Maurizio, 1620–77, Italian. *v. Riemann.*

Cecherelli, —. *v. Vidal.*

Celonietto, —. *v. Vidal.*

Cerioni, G. Quartet (Ricordi).

Cervetto, James, *c.* 1749–1837, Anglo-Italian 'cellist.

Charlier, J. V. sonata (Senart).

Chartrain, —, d. 1793. Belgian violinist. Thirty quartets; trios, 2 v, vla (Leduc).

Chaulieu, Charles, 1788–1849, French. Pf. trio (Lemoine).

Chaumet, William, 1842–1903, French composer.

Chavagnat, Ed. (Anne Pierre Edouard), b. 1845, blind composer.

Chélart, Paul. Trio, 2 v, vc (1771).

Chevillard, P. A. F., 1811–77, Belgian 'cellist.

Chiaffitelli, Francesco. Suite, pf, v (Maison Beethoven).

Chiesa, Melchior, 18th cent. Italian organist. Trios, 2 v, vc.

Chinzer, Joh., fl. *c.* 1750. Five sets trios, 2 v, vc.

Choulet, Charles. Sextet, wind and str.; 2 quartets (Costallat, *c.* 1850).

Christensen, Alfred Ferdinand, b. 1856, Danish pianist.

Christiansen, Christian, b. 1884, Danish.

Churchill, —, 18th cent., English.

Ciardi, C., fl. *c.* 1850–*c.* 1900. Flute works (Ricordi).

Ciléa, Francesco, b. 1866, Italian pianist.

Cirri, Giov. Batt., b. *c.* 1740, Italian. *Fétis* mentions 17 quartets.

Ciunta, Paul, 1866–1919, Moldavian pianist.

Claudel, Camille. Quartets (Schlesinger, 1827).

Clark, J. Moir, b. *c.* 1863, Scottish.

Clasing, Johann Heinrich, 1779–1829, German pianist.

Clavel, Joseph, 1800–52, French. Quartets (Costallat).

Clement, Franz, 1780–1842, Austrian violinist.

Clérambault, Nicolas, 18th cent., French. Trio-sonata (Senart).

Cleve, Halfdan.

Clifton, Chalmers, b. 1889, American composer.

Clodomir, P., 19th cent., French (probably). Pf. trios (Leduc).

Cobelli, B., fl. *c.* 1860. Pf. trios (F. Schuberth; Simrock).

Cochet, P. M., amateur composer. *v. Vidal.*

Codivilla, F. Wind octet, ob. sonata (both Pizzi, *c.* 1916).

Coenen, Aleidus. V. sonata (van Eck, 1908).

Coenen, Franz, 1826–1904, Dutch violinist. V. sonata (Alsbach).

Coeuroy, André (Jean Belime), b. 1891, French.

Cole, Rossetter Gleason, b. 1866, American. V. sonata (A. P. Schmidt).

Colizzi, J. A., b. *c.* 1740, Italian pianist. Four quartets (*c.* 1765).

Colo, J. C., fl. *c.* 1850, Italian pianist.

Comi, Gaudenzio, b. 1749, Italian.

Confalonieri, G.

Conradi, August, 1821–73, German organist.

Contin, Fr. de, 19th cent. Str. quintet, 4 quartets. *v. Vidal.*

Corbett, William, d. *c.* 1748, English violinist. *v. Grove.*

Cords, Gustav, b. 1870, German violinist.

Cornelius, Peter, 1824–74, German song-writer.

Coronaro, Gaetano, 1852–1908, Italian. Pf. trio (Ricordi).

Costa, Alessandro, b. 1857, Italian. Pf. quintet (Kistner).

Couperin. Several members of this family write chamber music.

Couture, G., 19th cent. *v. Vidal.*

Couza, Th., 19th cent., French violinist.

Covin, H., 19th cent. *v. Vidal.*

Coy, W. J. M. V. sonata (Bulletin de la Musique).

Craeijvanger, K. A., 1817–58, Dutch singer and violinist.

Crescentini, Adolfo, Italian. Pf. trio (Ricordi).

Creser, William, b. 1844, English organist.

Crispo, Enrico. Suite, pf, trpt (Pizzi, 1912).

Croes, Henri Jacques, 1760–99. Eighteen trios, 2 v (fl), vc.

Croft, William, 1678–1727, English.

Crosz, Mich. H. Pf. trio (Schirmer, 1893).

Crouch, J. W. *v. Vidal.*

Curtis, S. 'Cello sonata (Leduc).

Cusins, (Sir) William George, 1833–93, English. Pf. trio (Schott).

D

D.L.C.D. Twelve quartets (Sieber &c., *c.* 1780).

Dalla-Baratta, G., 19th cent., Italian. Quartet (Ricordi, 1847).

Dalley-Scarlett, Robert, b. 1887, Australian.

Dalvimare (or D'Alvimare), Martin Pierre, 1770–1839, French harpist.

Dam, Mads Gregers, 1791–*c.* 1859, Danish violinist.

Damcke, Berthold, 1812–75, Hanoverian. Pf. trio (Costallat).

Dancla, Léopold, 1823–95, brother of Charles. Two quartets. *v. Vidal.*

Daneau, Charles. Pf. quintet (Cranz, 1921).

Darke, Harold E., b. 1888, English organist.

Daussoigne-Méhul, L. A., 1790–1875, French. V. sonata (Durdilly).

Dauvergne (or d'Auvergne), Antoine, 1713–97, French violinist. *v. Vidal.*

Davaux, Jean-Baptiste, 1737–1822, French composer of Mannheim school. *Vidal* mentions some 30 quartets, besides trios, 2 v, vla. His music had a great vogue at one time, and is described by *Vidal* as 'charming'.

Davenport, Francis William, b. 1847, English.

Davoglio, Francesco, b. 1727.

Deane, C. Quartet (Schott).

Deichmann, Karl. V. sonata (Schott, 1865).

Delaborde, Eraïm Miriam, b. 1839, French.

Delaire, Jacques-Auguste, b. 1796.

Deldevez, E. M. E., 1817–97. Str. quintet, 2 quartets (all Richault).

Deller, Florian, 18th cent., German. Trios, 2 v, vc. *v. Vidal.*

Demachi, Giuseppe, b. *c.* 1740. Twelve quartets, &c. *v. Vidal.*

Demar, J. S., 1763–1832, German. Quartets. *v. Vidal.*

Demarquez, S., contemporary. V. sonata.

Denzler, Robert F., b. 1892, Swiss. Suite, 2 v (Huni).

Derckum, Franz, fl. *c.* 1860. Str. quintet (Rühle), 2 v. sonatas (R. & E.).

Desjoyeaux, Noël. Pf. quintet (Decourcelle, 1904).

Desnose, —, 18th cent., violinist. Quartets (publ. Toulouse). *v. Pougin.*

Desormery, —. Two pf. trios (Costallat). *v. Fétis* and *Pougin.*

Desmoulins, —. V. sonata (Rouart, 1910).

Dessauer, Josef, 1798–1876, Bohemian. Vc. sonata (Cranz).

Destouches, Franz, 1774–1844, Bavarian.

Desvignes, Victor François, 1805–53, French.

Deurer, Ernst, b. 1847. Pf. trio, 2 v. sonatas (all R. & E.).

Devasini, G. Wind sextet (Ricordi, 1843).

Dianov, Antony Michaelovitch, b. 1882, Russian.

Dickhut, Christian, late 18th cent., German horn player.

Dillon, —. Six quartets (Louis, Paris).

Dimler (Dimmler), Anton, 1753–1819, Bavarian horn player.

Dobici, Cesare, b. 1873, Italian composer.

Dollé, —, fl. *c.* 1830. Trios, 2 v, vc. *v. Vidal.*

Dolmetsch, Fréderic. Octet, pf, wind, str; pf. trio (both Costallat, 1858).

Dolphin, —. Trios, 2 v, vc. *v. Vidal.*

Domerc, J. Easy pf. quartet (Lemoine, 1908).

Donk, P. V. sonata (Noske).

Dooren, Arthur van. V. sonata (Cranz, 1902).

Dopper, Cornelis, b. 1870, Dutch.

Doret, Gustave, b. 1866, Swiss violinist. Quartet, pf. quintet.

Döring, Karl Heinr., 1834–1916, German pianist. Quartet (Hoffarth).

Dothel, Nicholas, early 18th cent.

Douay, Émile, b. *c.* 1802, French. Three quartets (Paris, 1823), &c.

Drechsler, Joseph, 1782–1852, Bohemian.

Dreuilh, J. B., d. 1812. Trios, 2 v, vc. *v. Vidal.*

Drouet, Louis François Philippe, 1792–1873, French flautist.

Dubois, Paul, 19th cent., French violist. *v. Pougin.*

Dufresne, Ferdinand, 1783 to after 1825, French.

Duggan, John Francis, b. 1817, Irish.

Dulong, Ludwig, 1769–1826, blind flute virtuoso.

Dumonchau, Charles Ferdinand, 1775–1820, French.

Duncan, William Edmonstoune, 1866–1920, English.

Duphont, P. C. Six quartets (Sieber).

Dupierge, F. T. A., b. 1783. Trios, 2 v, vc (Richault).

Dupont, J. Quartet (Peters, 1850).

Dupuitz, —. Trios, 2 v, vc (1741).

Düring, H. German. Wind quartet (Hedler, Frankfort).

Dürrner, Jos. German. V. sonata (Peters, 1846).

Dusch, Alphons, b. 1895, Dutch.

Duval, J. Quartets. *v. Vidal.*

Du Val, François, d. 1738, French. Trios, 2 v, vc. *v. Vidal.*

Duvernoy, Frédéric, 1765–1838, French horn player. *v. Fétis.*

Duvernoy, P. Leblanc. Pf. trio (Costallat).

Dyck, —. Pf. trio (Gallet, 1911).

Dykes, John St. Oswald, b. 1863, English. Pf. trio ('Pops', 1888).

E

Ebell, Heinr. Carl, 1775–1824, German. Three quartets (B. & H.).

Eberhard, Hugo. Pf. trio (André, 1873).

Eberhardt, Goby, b. 1852, German.

Eberlin, Daniel, *c.* 1630–85, Telemann's father-in-law.

Eberwein, Charles, b. 1784, brother of Max (*q.v.*). Quartet (B. & H.).

Ebers, Carl Friedrich, 1770–1836, German.

Ebert, Ludwig, 1834–1908, Bohemian 'cellist.

Eberwein, Carl, 1786–1868, German.

Edel, Georg, 18th to 19th cent., Viennese. Works for strings and guitar.

Eder, Carl Caspar, b. 1751, Bavarian.

Eggen, Arne, b. 1881, Norwegian.

Egghard, Jules (Grat Hardegg), 1834–67, Viennese pianist.

Ehrhardt, A. Trios, 2 v, vc (Rühle, *c.* 1876).

Ehrlich, Heinr., 1822–99, Viennese. 'Cello sonata (Peters).

Eibenschütz, Albert, b. 1857, German. Suite, pf, v (Schott).

Eichberg, Julius, 1824–93, German-American. Five sketches, v, vla, vc (Hofmeister).

Eichhorn, Johann, *c.* 1766 to after 1815. German violinist. *v. Vidal.*

Eichler, Ernst, d. 1794, German.

Eichner, Ernst, 1740–77, Bavarian bassoon player. Six quartets. *v. Vidal.*

Van Eijken (1), Jan Albert, 1822–68, Dutch organist. (2), Gerard Isaac, b. 1832, organist, brother of above.

Einer, Johann. V. sonata (Fromont, *c.* 1868).

Eler, André, 1764–1821, Alsatian. Many quartets and trios for unusual combinations (mostly Pleyel). *v. Fétis.*

Elkamp, H., b. 1812. Two quartets (Cranz, &c.).

Elkus, Albert Israel, b. 1884, American.

Ellberg, Ernst Henrik, b. 1868, Swedish.

Ellicott, Rosalind Frances, b. 1857, English.

Elling, Catharinus, b. 1858, Norwegian.

Elmas, —. Pf. quartet and trio (Steingräber).

Elsner, Jos. Xaver, 1769–1854, Polish. Six quartets. *v. Vidal.*

Elwart, Antoine Aimable Élie, 1808–77, French.

Elze, Th., b. 1830, German. V. and 'cello sonatas (J. Schuberth & Co.).

Engelsberg, E. S. (Dr. Eduard Schön), 1825–79, Austrian.

Eriksson, Josef, b. 1872, Swedish organist.

Erlebach, Philipp Heinrich, 1657–1714, German.

Eschmann, Joh. Karl, 1826–82, German. Works for horn and for cl (Simrock).

Espent, Pierre, b. 1832, blind French organist.

Esser, C. M. Ritter von, latter 18th cent., German violinist. Six quartets (composed for an amateur society in Venice).

Estienne, C., 19th cent. Four quartets, str. quintet (Costallat).

Ettinger, Max, b. 1874, Polish.

Evans, Edwin, 1844–1923, English. V. sonata (Stanley Lucas), fl. sonata (publ. as separate movements, Rudall Carte).

Evans, Lindley, b. 1895 (Capetown), Australian.

Evans, T. Hopkin, b. 1879, Welsh.

Exaudet, Joseph, *c.* 1710 to *c.* 1763, French violinist.

F

Fabian, Georg. Fantasie, pf, 2 v (Schott, Brussels, 1901).

Fabio, Ursillo, fl. *c.* 1750. Trios, 2 v, vc. *v. Vidal.*

Fabricius, Werner, 1633–79.

Fahrbach, Josef, 1804–83, Viennese flautist-composer.

Faini, G. B. Quartet (Carisch, *c.* 1900).

Falchi, Stanislao, 1851–1922, Italian.

Falconieri, Andrea, b. 1600, Italian. Work for pf, 2 v, vc (Ricordi).

Faning, Eaton, b. 1850, English.

Farina, Carlo, early 17th cent., Italian violinist.

Farkas, Ed. Quartet (C. F. Schmidt, 1925).

Farmer, Thomas, *c.* 1665 to *c.* 1694, English.

Farrenc, J. H. A., 1784–1865, husband of Louise F.

Fasanotti, Filippo, b. 1821, Italian. Pf. septet, quintet, trios (all Ricordi).

Fassbänder, Peter, 1869–1920, German.

Fauconier, B. C., b. 1816, French. Two pf. sextets, pf. trio, &c. (all Schott).

Fauvel, André Joseph, 1756 to after 1814, French. Six quartets. *v. Vidal.*

Favilli, F. Str. quintet, with cb (Ricordi).

Feigerl, Emil. Suite, pf, v (Kahnt).

Feitel, Gottfried. V. sonata (Hug, 1922).

Fellowes, The Rev. Edmund Horace, b. 1870, English.

Feltre, Alphonse Clarke, Comte de, 1806–50, French.

Fémy (1), François, b. 1790, Belgian. Five quartets, &c. *v. Vidal* and *Fétis.*

(2), Henri, b. 1792. Trios, 2 v, vc.

Ferrabosco, Alfonso (jr.), *c.* 1570 to *c.* 1627.

Ferrari, brothers (1), Domenico, *c.* 1725–80, Italian violinist; (2), Carlo, 1739–89, 'cellist. Quartets. *v. Vidal.*

Ferrari, G. G., 1759–1842, Italian, settled London. Works with harp. *v. Fétis.*

Ferroni, Vincenzo. b. 1858. Italian. Trio; v. sonata (Cardilli, N.Y., *c.* 1921).

Fesen, J. E. Quartets (1825). *v. Vidal.*

Festo, Gius. Maria, 1771–1839, Italian. *v. Fétis.*

Festing, Michael Christian, d. 1752, English. Eighteen trios, 2 v, vc. *v. Grove* and *Vidal.*

Fiala, Joseph, 1751–1816, Bohemian. Quartets. *v. Vidal.*

Fiedler, A. Max, b. 1859, German. Pf. quintet (B. & H.).

Fielder, Sidney J. Suite, pf, v (Schott, 1897).

Figus-Bzstry, Viliam, b. 1875, Slovak.

Filippi, Filippo (di Ferrara), 19th cent. Str. quintet; seven quartets, &c. (Ricordi).

Finger, Gottfried (Godfrey), 17th to 18th cent., Moravian. *v. Grove* and *Fétis.*

Fino, Giocondo, b. 1867, Italian.

Fiore, Stefano Andrea, 18th cent., Italian. *v. Fétis.*

Fiori, Ettore, 19th cent., Italian. Quartet (Ricordi, 1863).

Fischel, Adolf. Quartet (J. Schuberth, 1849).

Fischer, Emil, b. 1872, German-Czechoslovak.

Fischer, Ferdinand, b. 1823, German. At the age of 80 he conducted a grand vocal and instrumental concert at Brunswick. *v. Fétis.*

Fischer, M. G., 1773–1829, German organist. Quintet, str (B. & H.); two quartets (André, &c.).

Fischer, W. G. Str. quintet (*v. Vidal*).

Fischhof, Joseph, 1804–57, Moravian. *v. Fétis.*

Fischhof, Robert, b. 1856, Viennese. Two v. sonatas (Doblinger, Heugel).

Fisher, John Abraham, 1744–1806, English violinist. *v. Grove.*

Fitzenhagen, W. K. F., 1848–90, German 'cellist. Quartet (B. & H.).

Florembassi, —. Suite, pf, v (Schlesinger, 1921).

Flath, Peter, b. 1763 (England). *v. Fétis.*

Fletcher, Percy, contemporary English.

Flügel (1), Gustav, 1812–1900, German. Quartet (Hofmeister).

(2), Ernst Paul, 1844–1912, son of above.

Fodor (1), Joseph, 1752–1828, violinist. Thirty-six quartets (Sieber &c.). *v. Q.-L.* and *Fétis.*

(2), Antoine, b. 1759, brother of above. *v. Fétis.*

Font y de Anta, Manuel, b. 1895, Spanish.

Fontana, Giovanni Battista, d. 1630. *v. Fétis.*

Fortia de Piles, Count Alphonse, 1758–1826, French. Six quartets &c. *v. Vidal.*

Foster, Myles Birket, b. 1851, English.

Fougas, —, b. *c.* 1783.

Fracassi, Almerico, contemporary Argentine pianist.

Franchetti, Giorgio. Pf. trio (R. Forberg, 1890).

Francisconi, —. Three quartets, &c. *v. Vidal.*

Franck, Johann Wolfgang, b. *c.* 1641.

Franke, Hermann, 1834–1919. Vc. sonata (R. & E.).

Franz, Stepan, b. 1785, Austrian. *v. Fétis.*

Frasmenil, Roger de, French. V. sonata (Mathot, 1912).

Freudenberg, Wilhelm, b. 1838, German. V. sonata (Hofmeister).

Freund, Philipp, fl. *c.* 1800, Viennese. *v. Vidal* and *Fétis.*

Freundthaler, Cajetan, fl. *c.* 1800. *Fétis* mentions a quintet 4 vla, vc.

Freystaedler, Franz, 1768–after 1836, Austrian. *v. Fétis.*

Fridzeri (or Frixer), A. M. A., 1741–1825, Italian. *v. Fétis.*

Friedenthal, Louis. Pf. trio (B. & H., 1887).

Friedland, Martin, b. 1881, German.

Frischmuth, Leonard Ludwig, fl. *c.* 1760. *v. Fétis.*

Fritz, Gaspard, 1716–82, Swiss. *v. Riemann.*

Fritze, Wilhelm, 1842–81, German. V. sonata (Cranz).

Fröhlich, Egmont. Pf. trio (Zumsteeg, 1863).

Fröhlich, Friedrich Theodor, 1803–56. *v. Fétis.*

Fröhlich, Johannes Frederik, 1806–60, Danish. *v. Riemann.*

Fröhlich, Joseph, 1780–1862, German. *v. Fétis.*

Frontini, F. Paolo, b. 1860, Sicilian.

Fuchs, Leopold, fl. *c.* 1840. Str. quintet and quartet (Kistner).

Fuchs, Peter, d. 1804.

Funcke, Kath. Paula. Suite, pf, v (Südd. Mus.-V.).

Furchheim, Johann Wilhelm, fl. *c.* 1670. *v. Fétis.*

G

Gabler, Christoph August, 1767–1839, German. *v. Fétis.*

Gadsby, Henry, 1842–1907, English. Quartet (publ. 1875).

Gährich, Wenzel, 1794–1864, Bohemian. *v. Fétis.*

Galeotti, Stefano, 18th cent. Italian 'cellist. *v. Fétis* and *Vidal.*

Galli, Amintore, 1845–1919, Italian.

Gallo, Domenico, b. *c.* 1730, Venetian. Three quartets (B. & H.). *v.* also *Vidal.*

Gallois, Victor, b. 1880, French.

Gallus, J. M., b. *c.* 1765, Bohemian. *v. Vidal.*

Gambara, C. A., b. 1774, Venetian. Wrote a poem in praise of Haydn. *v. Fétis.*

Gambaro, Giov. Batt., 1785–1828, Italian. Wind quartets (B. & H.).

Gambini, Carlo Andrea, 1819–65, Italian. Pf. trios (Ricordi).

Gammieri, Erennio, b. 1836. Italian. V. sonata (Ricordi).

Gäusbacher, Joh. Bapt., 1778–1844, Austrian. Pf. trios (Haslinger, &c.).

Gantzert, —. Quartet. *v. Vidal.*

Ganz, Moritz, 1806–68, German 'cellist. Str. trio (Schott).

Garaudé, Alexis de, 1779–1852, French singer. Three quintets (2 vc). *v. Vidal* and *Fétis.*

Garnier, Joseph, b. *c.* 1760, French oboist. *v. Fétis.*

Gaspard, —, German clarinettist. Six quartets, cl, str, fag (1775).

Gasparini, Quirino, d. 1778, Italian. *v. Fétis.*

Gast, Peter (= Köselitz, Heinr.), 1854–1918, Saxon.

Gavronski, Wojciech, b. 1868, Polish. Two quartets were awarded important prizes. *v. Dent.*

Gebauer (1), Michael Joseph, 1763–1812, French. Six quartets, also wind quartets, &c. *v. Vidal.*

(2) Franç. Réné, 1773–1845, his brother. Many wind quintets, &c. *v. Fétis.*

Gebel (1), Joh. Georg, 1685–1750, German.

(2) Georg, 1709–53, son of above. *v. Riemann* and *Grove.*

Gehot, Jean, b. 1756, Belgian. Eighteen str. trios. *v. Vidal* and *Fétis.*

Gehrmann, Hermann, 1861–1916, German.

Geijer, Erik Gustav, 1783–1847, Swedish.

Gelinek, Joseph (l'Abbé). *v. Fétis.*

Gelli, Ettore. Quartet (Decourcelle, 1888).

Geloso, Cesare (leader of G. Quartet). Two suites, pf, v (Heugel).

Geminiani, Francesco, 1680–1762, Italian violinist. *v. Grove* and *Altmann.*

Gentili, Giorgio, b. *c.* 1668, Italian violinist. *v. Vidal.*

Georges, Alexandre, b. 1850, French. Pf. trio (Hamelle).

Gericke, Wilhelm, b. 1845, German. *v. Riemann.*

Gerke, August, b. *c.* 1790, Polish. Trios, 2 v, vc (B. & H.).

Gerke, Otto, b. 1807, German violinist. Quartet (Hofmeister).

Gerlach, Theodor, b. 1861, German. Suite, str. quartet (B. & H.).

Geyer, Flodoard, 1811–72, German. Pf. trio (B. & B.).

Geyso, A. von. Suite, pf, v (Germann, 1878).

Gianella, Ludovico, d. 1817. Quintets and trios, fl, str (Leduc; Sieber).

Giardi, L. S., b. 1868, Italian 'cellist. Vc. sonata; v. suite (Rahter; Carisch).

Gille, J. E. Pf. trio (Hirsch, Stockholm).

Gilse, Jan van, b. 1881, Dutch. *v. Dent.*

Giordani (1), Tommaso, *c.* 1740 to after 1816, Italian. Twelve quartets (Sieber), &c.

(2), Giuseppe, 1744–98. Long list in *Fétis*, including six quintets for clavier and str. quartet (1776, 1777), which must be among the earliest written for this combination.

Giorgetti, Ferdinando, 1796–1867, Italian violinist. Two pf. sextets, str. quintet, 3 quartets, &c. (all Ricordi).

Giorgis, Giuseppe, b. 1777, Italian violinist. *v. Fétis.*

Giovanni, Nicolo de, 19th cent. Str. quintets and trios (Ricordi). *v. Altmann.*

Giuliani, Francesco, b. 1760, Italian violinist. Two quartets (André).

Glachant, Auguste, b. 1786, French. *v. Fétis.*

Gladstone, Francis Edward, b. 1845, English organist.

Gleissner, Franz, b. 1760, German. Three quartets (Haslinger).

Gleitz, Karl, 1862–1920, German. V. sonata (W. Groscurth).

Gleuk, Hermann von, b. 1883, Swiss. *v. Riemann.*

Glickh, Rudolf, b. 1864, Viennese 'cellist. Vc. sonata (Bosworth).

Godecharle, E. C. J., 1742–1814, Belgian. *v. Fétis.*

Godefroid, F., 19th cent. Vc. sonata (Ricordi).

Godfrey, Arthur Eugène, b. 1868, English. *v. Grove.*

Goepfart, Karl. Works for wind publ. *c.* 1900 (quartet, 3 trios). *v. Altmann.*

Goepfert, Karl Andreas, German clarinettist. Quartets, cl, str (André). *v. Fétis.*

Goetze, J. N. C., 1791–after 1860, German violinist. Quartets (B. & H.).

Goetzl, Anselm, b. 1876, Bohemian. *v. Riemann.*

Goldbeck, Robert, 1839–1908, German. Pf. trio (J. Schuberth).

Goldberg, Joh. Gottlieb, b. 1720, German. *v. Grove.*

Goldner, Wilhelm, 1839–1907. *v. Altmann.*

Golinelli, S., b. 1818. Three quartets (Ricordi, 1855).

Gollmick, Adolf, 1825–83, German. *v. Grove.*

Görner, Ernst. Easy quartet (André, 1864 and 1898).

Gottwal, —, fl. *c.* 1750, German violinist. *v. Fétis.*

Gottwald, Heinrich, 1821–76, German violinist. Easy pf. trio (Leuckart).

Götze, J. F. Six easy quartets (B. F. Voigt, Weimar, 1841).

Grabner, Hermann, b. 1886, Austrian violist. *v. Riemann.*

Graeser, J. C. G., 1766–*c.* 1790, German. *v. Fétis.*

Graf (Graaf) (1), Carl Friedr., b. *c.* 1726, German. *v. Fétis.*

(2), Friedr. Herm., 1727–95, his brother. Quartets, fl, str (B. & H.). One of the Grafs published six str. quartets. *v. Vidal.*

Graff, Carl, b. 1833, Hungarian violinist. *v. Pougin.*

Gragnani, Filippo, 1767–1812, Italian guitarist. Sextet, wind, str, two guitars, &c. *v. Fétis.*

Grasset, Jean Jacques, *c.* 1769–1829, French violinist. *v. Fétis.*

Grav(e)rand, Joseph, 1770–1854, French. *v. Vidal.*

Graupner, Christoph, 1683–1760, German. *v. Grove.*

Grazioli, Giov. Batt., *c.* 1755–1820, Italian. *v. Fétis.*

Grenet, Claude de, 1771–1851, French amateur. Quartets. *v. Vidal* and *Fétis.*

Grenier, Félix, b. 1844, French. *v. Pougin.*

Griesbach, John Henry, 1798–1875, English 'cellist. *v. Fétis* and *Grove.*

Grill, Franz, d. 1795, German. Three sets quartets (André).

Grill, Leo, b. 1846, German. Quartet (Kistner).

Grimaldi, F., 19th cent. Pf. trio (Ricordi).

Grimm, Julius Otto, 1827–1903, Livonian. V. sonata and str. quintet (Peters).

Grœnemann, Albrecht, fl. *c.* 1740, German violinist. *v. Fétis.*

Grœnevelt, Ed. Quartet (J. Schuberth, 1867).

Groningen, S. van, b. 1851, Dutch pianist. Pf. quartet (B. & H.).

Grosse, Samuel Dietrich, 1756–89, German. Trios, 2 v, vc. *v. Vidal.*

Grossi, Andrea, fl. *c.* 1690, Italian violinist. *v. Fétis.*

Gruber, Georg Wilh., 1729–96, German. *v. Fétis.*

Grüel, Eugen. Two v. sonatas (W. Schmid, *c.* 1875).

Grünberger, Ludwig. Two quartets (B. & H., 1881, 1884).

Grund (1), Friedr. Wilh., 1791–1874, German. Pf. quartet, and quintet, pf, wind (Peters).

(2), Eduard, 1802, his brother. Quartet (Peters, 1834).

Guenée, L., b. 1781, Spanish. Quartets (Leduc). *v. Fétis.*

Guénin, Marie Alexandre, 1744–1819, French violinist. Quartets, &c. *v. Fétis.*

Guerini, Francesco, 18th cent. Italian violinist. *v. Fétis.*

Guest, George, 1771–1831, English. *v. Grove* (2nd ed.) and *Fétis.*

Gugl, Georg. Quartets (publ. 1790). *v. Fétis.*

Guglielmi, Pietro, 1727–1804, Italian. *v. Fétis.*

Guillard, Albert le. V. sonata (Senart).

Guillemain, Gabriel, 1705–70, French. Quartets. *v. Vidal.*

Guillemant, —, fl. *c.* 1740, French flautist. *v. Fétis.*

Guillon, — de, fl. *c.* 1790, French amateur. Eighteen quartets. *v. Vidal.*

Guiot, G., 19th cent. Pf. trio (Hamelle).

Gumlich, Friedr., fl. *c.* 1860, German. Quartets, fl, str (Simrock).

Guzevski, Adolf, b. 1876, Lithuanian. *v. Riemann.*

Guzman, Eustaquio. Trio, pf, 2 v (Schott, 1888).

H

Haack (1), Carl, 1757–1819, Prussian. *v. Fétis.*

(2), Friedr., b. *c.* 1759, brother of above. *v. Fétis.*

Haan, Wilh. de. V. sonata (B. & H., 1873).

Haas, Robert Maria, b. 1886, German-Czechoslovak. *v. Dent.*

Haba, Karel, contemporary. A sonata for flute and pf was chosen for the Sept. (1928) festival of the International Society for Contemporary Music.

Hacquart, Charles, b. 1640, Belgian. *v. Fétis.*

Haessier, J. W. *Vide* Bachmann, *Encyclopaedia of the Violin.*

Hafgren, Lill Erik. V. sonata (Odeon-V., 1916).

Hägg, Jacob Adolf, b. 1850, Swedish. V. sonata (B. & H.).

Hahn, Wilh., 19th cent. Fl. sonatas (B. & H.), *v. Fétis.*

Haigh, Thomas, 1769–1808, English, pupil of Haydn. Nine v. sonatas (Preston).

Haiss, Karl, 1899–1918, German. *v. Riemann.*

Hake, Johann, fl. *c.* 1650. *v. Fétis.*

Halberstadt, Jos. Quartet (Alsbach, 1852).

Hallen, Andreas, b. 1846, Swedish. Pf. quartet (Elkan & S.).

Haller, Michael, 1840–1915, German. *v. Riemann.*

Halter, Wilh. Ferd., d. 1806. *v. Fétis.*

Hamal, Jean Noël, 1709–78, Belgian. Quartets. *v. Vidal.*

Hamann, Holger. Pf. trio (Hainauer, 1895).

Hamel, Eduard, b. 1814, German. Many works in *Altmann.*

Hammerschmidt, Andreas, 1612–75, Bohemian. Music for viols.

Hannikainen, Ilmari, b. 1893, Finnish. *v. Riemann.*

Hänsel, A., fl. *c.* 1860. *v. Vidal.* Quartets include 'Plaisanterie musicale'.

Hanser, Wilh., b. 1738, German monk. *v. Fétis.*

Hanssens, Charles Louis, 1802–71, Belgian. Two quartets (Schott).

Harburger, Walter, b. 1888, Bavarian. *v. Riemann.*

Harcourt, Eugène d', b. 1861, French. *v. Riemann.*

Harmston, J. W., 1823–81. Vc. sonatas. *v. Altmann.*

Hart, F. Bennicke, b. 1784. English. *v. Dent.*

Hartknock, Eduard, *c.* 1775–1834, Saxon. Pf. trio (B. & H.).

Hartog, Édouard de, 1829–1909, Dutch. Quartets. *v. Altmann.*

Hasche, William Edwin, b. 1867, American. *v. Riemann.*

Hasenbalg, Joh. Friedr., b. 1771, German harpist. *v. Fétis.*

Häser, Georg. V. sonatas. *v. Altmann.*

Hasler (Hassler), Hans Leo von, 1564–1612, German. Two six-part *Intraden* (Kahnt).

Hasse, Joh. Adolph, 1699–1783, German. *v. Fétis.*

Hasse, Karl, b. 1883, Saxon. *v. Riemann.*

Hassenhut, J. Pf. trio (Costallat, 1851).

Hässler, Joh. Wilh., 1747–1822, German. Pf. trios (B. & H.).

Hasslinger von Hassingen, Joh. (pseudonym Hager), 1822–98, German. Quartet, two trios. *v. Altmann.*

Hauff, Joh. Christian, 1811–91, German. V. sonata (André).

Hauff, Wilh. Gottlieb, 18th cent. German. *v. Fétis* and *Vidal.*

Hawdon, Mathias, d. 1787, English organist. *v. Grove.*

Haydon, Claude M., b. 1884, Australian. *v. Dent.*

Hayes, William, 1706–77, English. *v. Grove.*

Haym, Nicolo Francesco, *c.* 1679–*c.* 1729. *v. Fétis.*

Hecht, Eduard, 1832–87, German. *v. Grove.*

Hedenblad, Ivar, 1851–1909, Swedish. *v. Riemann.*

Heinel, Friedr., fl. *c.* 1810. Quartet. *v. Vidal.*

Heinsius, Ernst, fl. *c.* 1760, Dutch. *v. Fétis.*

Heinze, Gustav Adolf, 1820–1904, German clarinettist. Pf. trio (Alsbach).

Held, Jacobus, b. 1770, German. *v. Fétis.*

Helsted, Carl Adolf, 1818–1904, Danish flautist. Pf. quartet (B. & H.).

Hemberger, J. A., fl. *c.* 1784. Six quartets, eighteen trios (2 v, vc), &c. *v. Fétis.*

Hemmerlein, Joseph, fl. *c.* 1786, German. *v. Fétis.*

Heniot, Hans L. V. sonata (B. & H.).

Henkel (1), Michael, 1780–1851, German. V. sonatas (Schott; André).

(2), Heinr., 1822–99, his son. Pf. trio (André).

Henneberg, C. V. A. R., b. 1853, Swedish. *v. Dent.*

Hennen, M., b. 1828. Pf. trio (Schott, 1867).

Hennig, Christ. Friedr., fl. *c.* 1775, German. *v. Fétis.*

Henning, Carl Wilh., 1784–1867, German. Sextet, 2 v, 3 vla, vc (Peters). Quartets (André), &c.).

Henrick, —. Six quartets (Louis, Paris). *v. Vidal.*

Henriques, Robert, b. 1858, Danish. Suite, pf, ob (Hansen).

Henry VIII, King of England. Pieces for viols (Add. MSS. Brit. Mus. 31922).

Henry, Bonaventure, fl. *c.* 1780, French violinist. *v. Fétis.*

Herbeck, Johann, 1831–77, Viennese. Quartet (Haslinger, 1864).

Hering, Karl, 1819–99. V. sonata (B. & B., 1869).

Herlevin, —, contemporary. Trio, organ, v, vc (Senart).

Herman, Reinhold Ludwig, b. 1849, German. Pf. quartet, trio (Steingräber), &c. *v. Altmann.*

Hérold, E. Serenade, cl, v, vc (C. F. Schmidt, 1886).

Herrmann, Gottfried, 1808–78, German. Str. octet with cb (J. Schuberth).

Herrmann, Willy, b. 1868, German. Easy pf. trios. *v. Altmann.*

Hertel (1), Joh. Christian, 1699–1754, (2), Joh. Wilh., 1727–89, his son. *v. Fétis.*

Herz, Henri, 1806–88, German.

Herz, Jacques Simon, 1794–1880. Pf. quintet (Janet), &c.

Hess, Karl, 1859–1912, Swiss. Pf. quintet (Schott), &c.

Hess, Ludwig, b. 1877, German singer. *v. Dent.*

Hesse, Adolph Friedr., 1809–63, German organist. Quartet (Leuckart).

Hetoch, Louis, 1806–72, German. *v. Altmann.*

Hetzel, Moritz. Pf. trio (B. & H., 1881).

Heudier, Antoine François, b. 1782, French. *v. Fétis.*

Heuser, Ernst, b. 1863, German. Pf. trio (Hainauer).

Heydrich, Richard Bruno, b. 1863, German. *v. Riemann.*

Heyerdahl, Anders, 1832–1918, Norwegian. V. sonata (Nord. Musikförl.).

Heymann, Th. Quartet (Fürstner, 1877).

Heyse, Anton Gottlieb, 18th cent. German harpist. *v. Fétis.*

Hille, Eduard, 1822–91, German. V. sonata (Nagel).

Hille, Gustav, b. 1851, German. V. suites, &c. (Siegel).

Hinner, —, fl. *c.* 1780, German harpist. *v. Fétis.*

Hirsch, Leopold, member of Haydn's band. Quartets, &c. *v. Fétis.*

Hnilicka, Aloysdos, b. 1826, Bohemian. *v. Fétis.*

Hochbrucker, Christian, b. 1733, Bavarian harpist. *v. Fétis.*

Hodermann, G. C., fl. *c.* 1790. *v. Fétis.*

Hoebrechts, —, 18th–19th cent., Belgian. *v. Fétis.*

Hoehn, Alfred, b. 1887, German. *v. Riemann.*

Hoerger, —, German. Two quartets (B. & H.).

Hoerter, Philippe, 1795–1863, Alsatian contrabassist. *v. Pougin.*

Hoffmann, Heinr. Anton, 1770–1842, German. Str. quintet; three quartets (André).

Hoffmann, L. Quartet (Simrock, 1870).

Hoffmann, Leopold, *c.* 1730–82, Austrian. *v. Fétis.*

Hoffmann, Philipp Carl, b. 1769, German. *v. Fétis.*

Hoffstelter, (Father) Romain, d. 1785. Twelve quartets. *v. Vidal.*

Hohlfeld, Otto, 1854–95, German. Str. quintet (Kistner).

Hohnstock, Karl, b. 1828, German. V. sonata (Siegel).

Holten, Karl von, 1836–1912, German. V. sonata (F. Schuberth).

Hölzl, Franz Seraph, 1808–84, Hungarian. Two quartets (Haslinger), &c.

Hone, Jules, 19th cent. Suite, pf, v (Schott, Brussels).

Hook, Jacques (James), 1746–1827. *v. Riemann* and *Fétis.*

Hopfer, Ludwig Bernhard, 1840–77, German. Str. quintet, pf. quartet (R. & E.); v. sonatas (Schlesinger).

Horn, Joh. Caspar, fl. *c.* 1660, Austrian. Str. quintets with fig. bass.

Horn, Karl Friedr., 1762–1830, Anglo-German. *v. Grove.*

Hornstein, Robert von, 1833–90, German. Pf. trio, v. sonata (Bosworth).

Horsley, William, 1774–1858, English. *v. Grove.*

Horwitz, Benno, b. 1855, German. V. sonata (R. & E.).

Horwitz, Karl, b. 1884, Austrian. *v. Riemann.*

Hospodski, G. Trios, 2 v, vc (Schott, 1866).

Houck, Izaak Albertus, b. 1849, Dutch.

Howard, Samuel, 1710–82, English. *v. Grove.*

Huber, P., fl. *c.* 1770, Austrian. *v. Fétis.*

Hüe, Georges Adolphe, b. 1858, French. *v. Riemann.*

Huguet y Tagell, Rogelio, b. 1888, Spanish 'cellist. *v. Riemann.*

Hugot, A., 1761–1803, French flautist. *v. Fétis.*

Hüllmandel, Nicolas Jos., 1751–1823, Alsatian. *v. Riemann.*

Hülshoff, (Baron) Max von, b. 1766, German. *v. Vidal.*

Hummel, Joh. Bernard, b. *c.* 1760, German. *v. Fétis.*

Humperdinck, Engelbert, 1854–1921, German.

Hunke (or Gunke), Joseph, 1801–83, Bohemian.

Hupfeld, Bernard, 1717–94, German. *v. Fétis.*

Hutchens, Frank, b. 1892, New Zealand.

Hutschenruijter, Wouter, b. 1859, Dutch. V. and vc. sonatas (Schott; Cranz).

I

Ikonen, Lauri, b. 1888, Finnish composer. *v. Riemann.*

Ilinski, Joh. Stanislas (Count), b. 1795. *v. Vidal.*

d'Indy, St. A. Wilfred, b. 1821, uncle of Vincent. Pf. trio. *v. Pougin.*

Isaacs, Edward, b. 1881, English. *v. Dent.*

J

Jacobi, Conrad, 1756–1811, German. Quartet, fag, str (Simrock).

Jacobson, John, 1835–1909, Swedish. *v. Riemann.*

Jacoby, S. Trio 2v, vc (Rülhe, 1884); concertante, pf, 2 v (E. W. Organ, Agent). The latter is easy, but charming.

Jadin, Jean, d. 1790. *v. Vidal.*

Janitsch, Joh. Gottlieb, 1708–63, Silesian. *v. Riemann.*

Janowicz, A. Quartet (Jurgenson, 1868).

Jansen, F. Gustav. Pf. trio (Schlesinger, 1875).

Janski, —, *c.* 1770, Polish. *v. Vidal.*

Janson (1), B. A. J., 1742–1803, French. *v. Fétis* and *Vidal.*

(2), L. A. J., b. 1749, brother of above. *v. Fétis* and *Vidal.*

Jaunez, A., 19th cent. Two sextets, horns, &c. (Costallat). *v. Altmann.*

Javault, Louis, early 19th cent. *v. Fétis.*

Jenkins, John, 1592–1678, English. *v. Grove.*

Jenkinson, Ezra. Suite, pf, v (Bosworth, 1900).

Jensen, Niels Peter, 1802–46, Danish. Sonata, pf, fl (B. & H.).

Jeral, —. Serenade, pf, v, vc (U.E.).

Jervis-Read, H. V., b. 1883, English. *v. Dent.*

Jessel, S. Pf. trio (Firnberg, 1902).

Jiránek, Josef, b. 1855, brother of Alois. *v. Riemann.*

Johnson, Robt. (younger), *c.* 1580–*c.* 1630, English. Works for viols. *v. Grove.*

Jonas, Ernst. Suite, pf, vc (Junne, 1877).

Jongen, Léon, b. 1884, brother of Joseph. *v. Dent.*

Jonsson, Joseph Petrus, b. 1887, Swedish. *v. Dent.*

Jupin, Ch. Fr., 1805–39, French. Quartet, trios, &c. (Costallat). *v. Fétis* and *Vidal.*

K

Kaa, Franz Ignatz, 18th cent. Dutch. *v. Fétis.*

Kaempfert, Max, b. 1871, German. *v. Riemann.*

Kaiser, Alfred, b. 1872, Belgian. *v. Riemann.*

Kaiser (Kayser), P. L., b. 1736, German. *v. Fétis.*

Kálik, Václav, b. 1891, Czechoslovak. *v. Dent.*

Kalkbrenner, Chr., 1755–1806, father of F.W.M. *v. Fétis.*

Kalinnikov, V. S., 1866–1901, Russian. *v. Riemann.*

Kalomiris, M., contemporary. Pf. trio (Senart).

Kapeller, J. N. Six quartets (B. & H.). *v. Fétis.*

Kapp, J. C., 1772–1808, German. *v. Fétis.*

Karr, Henri, 1782–1842, French. *v. Fétis.*

Karren, L. Sonata, organ, cl (Millereau, 1890).

Kastner, J. G., 1810–67, French. Saxophone sextet. *v. Grove.*

Kauer, Ferdinand, 1751–1831, Moravian. *v. Fétis* and *Vidal.*

Kefer, Louis, b. 1842, Belgian. *v. Dent.*

Keffer, —. Pf. trio (Lemoine).

Keller, Gottfried, late 17th cent. German. *v. Riemann.*

Kellner, J. C., 1736–1803, German. *v. Riemann* and *Fétis.*

Kelly, T. A. E., Earl of, 1732–81. *v. Grove.*

Kelz, Joh. Friedr., 1786–1862, German. Quintets, quartets, &c. *v. Fétis* and *Vidal.*

Kenn, P., 18th–19th cent. German. *v. Fétis.*

Kennis, G. G., *c.* 1720–89, Belgian. *v. Fétis* and *Vidal.*

Kerll, Joh. Kaspar, *c.* 1628–93, German. Trio sonatas (D.T.B.).

Ketelby, A. W., contemporary English.[1] *v. Dent.*

King, M. P., 1773–1823, English. *v. Fétis.*

Kirkman, Jan, d. 1799, Dutch. *v. Fétis.*

Kirmayer, Friedr. Jos., d. 1814, Bavarian. *v. Fétis.*

Kirnberger, Joh. Ph., 1721–83, German. *v. Fétis* and *Vidal.*

Kirsten, Friedr., late 18th cent. German. *v. Fétis.*

Kleemann, Karl, b. 1842, German. *v. Riemann.*

Kleinheinz, C. F. X., 1772–1832. *v. Fétis.*

Kleinknecht, Jakob Friedr., 1722–94, German. *v. Fétis.*

Kleinmichel, Rich., 1846–1901, German. Vc. sonata (R. & E.).

Kleinwächter, L., 1807–40, Bohemian. Quartet (B. & H.).

Klemczynski, —, 19th cent. Quartet (Heugel).

Klenau, Paul von, b. 1883, Danish. *v. Dent.*

Kletzinski, Jean, 18th cent. Polish. Str. trios. *v. Vidal* and *Fétis.*

Klička, Jos., b. 1885, Czechoslovak. *v. Dent.*

Klier, Karl, fl. *c.* 1880. Sonatas and suite, pf, v. *v. Altmann.*

Kling, Henri, 1842–1918, Swiss. Works for wind instr.

Klingohr, Jos. Wilh., 1785–1814. *v. Fétis.*

Klint, F. V., Swedish. Quartet (Mus. Konst., 1882).

Kloss, Carl, 1792–1853, Prussian. V. sonatas (B. & H.; Simrock).

Kluger, Florian, late 18th cent. Bohemian. *v. Fétis.*

Knapp, F. Two trios, pf, wind (B. & H.).

Knecht, Justin Heinr., 1752–1817, German. *v. Fétis.*

Knetsch, Franz. Amateurs' quartet (Seeling, 1882).

Knöchel, Wilh., b. 1881, German. *v. Riemann.*

Koch, Bernard. Quartet (Schott, 1855).

Koch, Markus, b. 1879, Bavarian. *v. Riemann.*

Koch, R. S. V. (Sigurd) von, b. 1879, Swedish. *v. Dent.*

Kocher, Conrad, 1786–1872, German. Pf. quartet (B. & H.).

Kočžwara (Kotzwara), Franz, d. 1791, Bohemian. *Battle of Prague*, pf, v, vc, drum, &c. *v. Fétis.*

Kohl, Wenzel, b. 1753, Bohemian. Eighteen quartets horn, str. *v. Fétis.*

Köhler, Ernesto, 1849–1907, Italian. *v. Riemann* and *Altmann.*

Köhler, Moritz, b. 1855, German. *v. Riemann.*

Kolar, Victor, b. 1888, American. Quartet (in repertory of Flonzaley).

Kolb, Joh. Bapt., b. 1743, German. *v. Fétis* also *Vidal* (Kolp).

Kölling, Ad., fl. *c.* 1870. Pf. quartet (Schuberth); v. sonata (Haake).

Kollmann, A. F. C., *c.* 1756–1829, German. *v. Grove.*

König, Friedr., b. 1812. Str. trios. *v. Fétis* and *Vidal.*

Koning, David, 1820–76, Dutch. *v. Riemann.*

Kontski, Charles de, 1815–67, Polish. Str. quintets and quartets, &c. *v. Fétis* and *Vidal.*

Kontski, A. de, brother of above. Str. quintet (Costallat).

Kopprasch, G., early 19th cent. German. Septets for brass (Peters).

Kopsch, Julius, b. 1887, German. *v. Riemann.*

Koreshtchenko, A. N., b. 1870. *v. Riemann.*

Körner, G. J., fl. *c.* 1830. *v. Fétis.*

Kospoth, Baron O. C. E. von, d. 1817, German. Eighteen quartets, also trios (André, &c.). *v. Fétis.*

Kottlitz, A. D., 1820–60, German. Quartet (J. Schuberth, 1864).

Krägen, Carl. Pf. trio (B. & H.).

Krantz, A. Suite, pf, fl (Zimmermann, 1904).

Kratz, Robt., fl. *c.* 1880, German. Suite, 2 v, vla, vc, cb (Kupper).

Kraus, Jos. M., 1756–92, German. Six quartets, &c. *v. Fétis.*

Krejči, Miroslav, b. 1891, Czechoslovak. *v. Dent.*

Kretschmer, Edmund, 1830–1908, German. Sextet, fl, str (Augustin). *v. Pougin.*

Kreubé, C. F., 1777–1846, French. *v. Fétis* and *Vidal.*

Kreuser (Kreusser), G. A., b. 1743, Bavarian. Twenty-four quartets, &c. *v. Fétis.*

Kreutzer (1), J. N. A., 1781–1832, brother of Rodolphe. Four quartets (Simrock).

(2), C. L. F., 1817–68, nephew of above. Five quartets; pf. trio (Costallat and Hofmeister).

Krifft, William, b. *c.* 1765 (England). Sonata, 'The Siege of Quebec', pf. trio with drum, &c.

Krogulski, Jos. v., 1815–42, Polish. Pf. quartet (Hofmeister).

Kruft, Baron N. von, 1779–1818, Austrian. Quartets, sonatas, &c. *v. Fétis.*

Krug, Gustav, b. 1821, German. Six quartets, trio, &c. *v. Altmann*, also *Fétis*, who praises him.

Krüger, Eduard, 1807–85, German. Pf. quartet (Rühle).

Küchler, —, 18th cent. Six str. quintets. *v. Vidal.*

Kudelski, Karl Mathias, 1805–77, German. Quartet (B. & B.), &c. *v. Altmann* and *Riemann.*

Kühn, Anton L., 18th cent. *v. Fétis.*

Kulenkampff, Gustav, 1849–1921, German. *v. Altmann.*

Kündinger, Rud., 1832–1913, German. Pf. trio (B. & H.).

L

Labarre, Th., 1805–70, French. *v. Fétis.*

Labat, J. B., 1802–75, French. Three quartets (André).

Labbare, Michel de, *c.* 1675–*c.* 1743, French. *v. Riemann.*

Lacépède, B. G. E. L., Comte de, French. Fifty-four str. sextets (6 publ. Richomme).

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[1] A quintet for pf, wood-wind, was awarded the Costa Prize.

Lach, Robt., b. 1874, Austrian. *v. Riemann.*

Lachnith, L. W., 1746–1820, Bohemian. Str. quartets and trios, &c. (Sieber).

Lacroix, Ant., 1756–1812, French. Nine quartets, &c. *v. Fétis.*

Ladurner, I. A. F. X., 1766–1823, French. *v. Fétis.*

Lahee, Henry, 1826–1912, English. Suite, pf, vc (Schott).

Laistner, Max. Serenade, pf, v, vc (Peters, 1890).

Lalliet, C. Théophile, b. 1837, French. Trio, pf. wind (Hamelle).

Lamoninary, Jean, 18th cent. French. Eighteen trios, 2 v, vc.

Lampugnani, Giov. Batt., 1706–81, Italian. Trio sonatas (Walsh).

Lance, Chev. de la, 18th to 19th cent. French. *v. Fétis.*

Landwehr, Joh. Pf. trio (B. & H., 1861).

Lang, Alex., 1806–37, Bavarian. *v. Fétis.*

Lang, Hermann, b. 1872, Saxon. *v. Riemann.*

Lang, Joh. Georg, b. 1724, German. *v. Fétis.*

Lange, Otto Heinr. Pf. trio (Siegel, 1890).

Langer, Eduard, Russian. *v. Riemann.*

Langhammer, Ant. Quartet (Cranz, 1846).

Langstroth, Ivan, b. 1887, American. *v. Riemann.*

Lannoy, Edouard, Baron de, 1787–1853, Franco-Belgian. *v. Fétis.*

Lasceux, Guillaume, 1740–1829, French. *v. Fétis.*

Laschk, Karl. Pf. quartet (B. & H., 1847).

Latilla, Gaetano, 1713–75, Italian. *v. Fétis.*

Latrobe, (Rev.) C. I., 1757–1836, English. V. sonata (B. & H.).

Lauer, A., Baron von, 19th cent. Prussian. Three quartets (B. & B.; Schlesinger).

Launis, A. E., b. 1884, Finnish. *v. Riemann.*

Laurent, C., 19th. cent. French. *v. Fétis.*

Lauska, F. S., 1764–1825, Moravian. *v. Fétis* and *Riemann.*

Lautaret, J., contemporary French. Four Poems, pf, v (Senart).

Lavaine, Ferd., b. *c.* 1810, French. Pf. quintet, quartet and trios (Launer; Costallat).

Lavater, Hans, b. 1885, Swiss. *v. Dent.*

Lavater, Louis, b. 1867, Australian. *v. Dent.*

Lavello, Rodolphe, 19th cent. French. Pf. trio (Durdilly).

Lazarus, Daniel, b. 1898, French. *v. Dent.*

Lazzari, Raffaelo. Pf. trio (Simrock, 1897).

Leach, James, 1762–98, English. Str. trios (Preston). *v. Grove.*

Lebouc, Ch. Jos., b. 1822, French. Str. quintet with cb (Brandus).

Lebrun, L. A., 1746–90, German. Trios, ob, v, vc (André, &c.).

Lebrun, P. H. J., b. 1863, Belgian. *v. Dent.*

Lecarpentier, Jules. Pf. trio (Costallat).

Lechner, —. Quartet (Artaria). *v. Vidal.*

Ledev, A. F. Str. trio (Simrock, 1860).

Leduc, Simon, 1748–77, French. *v. Fétis* and *Riemann.*

Lee, Louis, 1819–96, German. *v. Altmann.*

Lefébure-Wély (1), Ant., 1762–1831, French. Quintet, sonatas. *v. Fétis* and *Vidal.*

(2), L. J. A., 1817–70, son of above. V. sonata (Costallat).

Lefebvre, V. L. A. J., 1811–40, French. Quartet (republished—Costallat). *v. Fétis.*

Lefèvre, J. X., 1763–1829, Swiss. Works for cl. *v. Fétis.*

Legrenzi, Giov., 1625–90, Italian. *v. Riemann* and *Fétis.*

Leidesdorf, Max Jos., d. 1839, Viennese. Quartet, pf. quintet, &c. (B. & H.). *v. Fétis.*

Leidgebel, A. L., b. 1816, German. V. sonata (Schlesinger). *v. Pougin.*

Lemaire, G. Sérénade, harp, v, vc (Leduc, *c.* 1920).

Lemière de Corvey, J. F. A., 1770–1832, French. *v. Fétis.*

Lenepveu, C. F., 1840–1910, French. Quartet (Hamelle).

Lenoble, Jos., 1753–1829. Nine quartets. *v. Vidal.*

Lent, Ernst. Pf. trio (Kistner, 1868).

Len(t)z, H. G., Polish. Trios and v. sonatas. *v. Fétis.*

Leonhard, J. E., 1810–83, German. Pf. quartet, two trios, &c. *v. Altmann.*

Leonhardt, Otto, b. 1881. *v. Riemann.*

Lequin(t), A. *v. Vidal.*

Leslie, H. D., 1822–96, English. *v. Riemann* and *Fétis.*

Lessel, Franz, *c.* 1780–1838, Polish. *v. Fétis.*

Levasseur, J. H., *c.* 1765–1823, French. *v. Fétis.*

Levy, M. Vc. sonata (Ricordi, 1848).

Ley, H. G., b. 1887, English. *v. Dent.*

Leye, L., 19th cent. Sextet, pf, wind. *v. Altmann.*

Lichtenthal, Peter, 1780–1853, Austrian. Pf. quartet and two trios (Haslinger).

Lickl, J. G., 1764–1843, Austrian. Quartets (André), &c. Long list in *Fétis.*

Lie, Sigurd, 1871–1904, Norwegian. *v. Dent.*

Limmer, Franz, fl. *c.* 1830, Viennese. *v. Fétis* and *Vidal.*

Linder, Gottfried, 1842–1918, German. *v. Riemann.*

Linko, Ernst, b. 1889, Finnish. *v. Dent.*

Lintant, J. B., 1758–1830. Nine quartets. *v. Vidal.*

Lioncourt, Guy de, b. 1887, French. Suite pf, v (Senart).

Lipawski, Jos., 1772–1810, Bohemian. *v. Fétis.*

Livens, Leo, b. 1896, English. *v. Dent.*

Lobe, J. C., 1797–1881, German. Str. quintet (Schott), pf. quartet (B. & H.).

Loder, E. J., 1813–65, English. *v. Grove.*

Loeschhorn, Albert, 1819–1905, German. *v. Grove.*

Loewe, Joh. Heinr., 1766–1815, German. Pf. trios (André).

Löffler, Joh. Heinr., 1833–1903, German. Sonata, pf, fl (Schott).

Logier, J. B., 1777–1846, German. *v. Fétis.*

Löhr, Harvey, 19th cent. Pf. quartet (Novello).

Loisel, J. F. Six quartets (André, 1783).

Lorenz, Friedr. Aug., b. 1796, Saxon. *v. Fétis.*

Lorenz, Karl Adolf, b. 1837, German. *v. Riemann.*

Lorenziti, Antonio, b. *c.* 1740. Eighteen quartets, twelve str. trios. *v. Fétis.*

Louis, Nicolas, 1808–57, French. Two quartets (Richault); 2 pf. trios (Schott).

Lövenskiold, H. S., 1815–70, Norwegian. Pf. quartet and trio (Cranz; B. & H.).

Lubcke, Ad., 19th cent. *v. Vidal.*

Lubrich, Fritz, b. 1888, German. *v. Riemann.*

Lucas, Charles, 1808–69. *v. Grove.*

Luce-Varlet, C., 1781–1856, French. *v. Fétis.*

Ludwig, Franz, b. 1889, Bohemian. *v. Riemann.*

Lugert, Jos., b. 1841, Bohemian. *v. Riemann.*

Lustgarten, Egon, b. 1887, Austrian. *v. Dent.*

Lütgen, W. A. *v. Vidal.*

Lutz, W. M., 1822–1903, Anglo-German. V. sonata (André). *v. Grove.*

Lvov, Alexis F., *c.* 1799–1870, Russian. Str. sextet (Schlesinger).

M

Maas, Louis, 1852–89. Quartet (B. & H., 1878).

Macan, K. E., b. 1858, Czechoslovak. *v. Dent.*

MacCunn, Hamish, 1868–1916, Scottish. *v. Riemann.*

Machelbek, F. A., contemporary. V. sonata (U.E.).

Machi, Giov., 18th cent. Quartets, &c. *v. Vidal.*

Mackroot, G. W. Str. quintet, pf, trio (Fürstner, *c.* 1853).

Macmillan, Ernest, b. 1893, Canadian. Quartet.

Macpherson, Charles, b. 1870, Scottish. *v. Grove.*

Madetoja, Leevi, b. 1887, Finnish. *v. Dent.*

Magherini, Gius. Maria, b. 1752, Italian. *v. Fétis.*

Magnus, G. Washington. V. sonata (Hansen, 1898).

Mahaut, Ant., fl. *c.* 1840. *v. Vidal.*

Maier, L., latter 18th cent. *v. Fétis.*

Mainzer, Friedr., b. *c.* 1760. Six quartets, fl, str (André). *v. Fétis.*

Makoweczky, —, b. *c.* 1760, Bohemian. Quartet, horn, str (B. & H.). *v. Fétis.*

Malat, Jan, 1846–1915, Bohemian. *v. Dent.*

Malder, Pierre van, 1724–68, Belgian. *v. Fétis.*

Malherbe, Edmond, b. 1870, French. *v. Dent.*

Mallinson, James Albert, b. 1870, English. *v. Dent.*

Maltarello, L. Pf. trio (Ricordi, 1859).

Malzat, J. M., b. *c.* 1730, Austrian. *v. Fétis.*

Manfredini, Francesco, b. 1688, Italian. Work republ. (C. F. Kahnt). *v. Riemann.*

Mangold (1), Wilh., b. 1796, German. Three quartets (André).

(2), K. L. A., 1813–89, brother of above. Pf. trio (Lange).

Mankell, Henning, b. 1868, Swedish. *v. Dent.*

Manoylovitch, K. P., b. 1890, Serbian. *v. Dent.*

Manry, C. C., 1823–66, French. Three quartets. *v. Vidal.*

Mansuy, F. C., 1783–1847. *v. Fétis.*

Marchisio, Ant., 1817–75, Italian. Pf. trio (Ricordi).

Marcilly, Paul, b. 1890, French. V. sonata (Senart).

Marek, Czeslav, b. 1891, Polish. *v. Dent.*

Mares, G. Quartet (Ricordi, 1877). Three v. sonatas (Münster).

Maresse, Louis, b. 1797, French. *v. Fétis.*

Marie, —. Three quartets (Simrock). *v. Vidal.*

Marin, — de. Trios, v, vla, vc (Richault). *v. Vidal.*

Marini, C. A., 17th cent. Italian. *v. Fétis.*

Mariotti, Mario, b. 1889, Franco-Italian. *v. Riemann.*

Marmontel, A. L., b. 1850, French. Vc. sonata (Heugel).

Martin, Ch. Rob. V. sonata (Rouhier, 1910).

Martin, J. P. Æ. S., 1741–1816, German. Twelve quartets, &c. *v. Fétis.*

Martinn, J. J. B., 1775–1836, Franco-Bohemian. Seven quartets, &c. *v. Fétis.*

Maschek (1), Vincent, 1755–1831, Bohemian. *v. Fétis.*

(2), Paul, b. 1761, brother of above. *v. Fétis.*

Mascitti, Michele, d. 1750, Italian. Pf. trio (E. W. Organ, Agent). *v. Fétis* and *Vidal.*

Massa, A. de. Pf. trio (Durand).

Massoneau, Ludwig, latter 18th cent. German. Quartets (André). *v. Fétis.*

Mathieu, Julien Aimable, b. 1734, French. *v. Fétis.*

Matthaei, H. A., 1781–1835, Saxon. Two quartets. *v. Vidal.*

Mattheson, Johann, 1681–1764, German. *v. Fétis.*

Matzka, G. V. sonata (F. Schuberth, 1877).

Maucourt, L. C., b. *c.* 1760, French. Str. trio and quartet (André).

Maugüé, Fernand, contemp. French. *v. Dent.*

Mayer, Aug. Trio, v, vla, vc (Fürstner, 1855).

Mayer, M. Quartet (U.E., 1858).

Mayerhoff, —. V. sonata (Klemm, Leipzig). *v. Hamburger Anzeige*, 1924.

Mazzinghi, Joseph, 1765–*c.* 1844, Anglo-Italian. *v. Fétis.*

Meder, Joh. Gabriel, latter 18th cent. German. *v. Fétis.*

Mederitsch, Joh., 1765–1835, Bohemian. Three quartets (André), &c.

Medins, Janis, b. 1890, Latvian. *v. Dent.*

Meglio, Vincenzo de, b. 1825, Italian. Five pf. trios (Ricordi).

Meilhan, P. F. *v. Vidal.*

Meinhardt, Adolf. Quartet (B. & B., 1863).

Meissner, Ph., 1748–1807, German. Two quartets cl, str (Schott).

Mente, Joh. Friedr., 1698–*c.* 1760, German. *v. Fétis.*

Méreaux, Jean Amedée le F. de, 1803–74, French. Quartet (Costallat, 1876); pf. trio (Durand).

Merkel, Johannes Gottfr., b. 1860, Saxon. *v. Riemann.*

Merkel, Jos. Pf. trio (Rózsavölgyi, 1847).

Merrick, Frank, b. 1886, English. *v. Dent.*

Merten, Ernst. Two quartets (Kahnt, 1882).

Merz, Victor, German Czechoslovak. *v. Riemann.*

Messemackers, H., b. 1778, Dutch. *v. Fétis.*

Metzger (1), J. Georg, 1746–1833, German. Works for fl. *v. Fétis.*

(2), Carl Th., b. 1774, son of above. Trios, fl, str. *v. Fétis.*

Metzger, J. C. Pf. trio (Bosworth, 1847).

Meumann, Ernst. V. sonata (B. & H., 1865).

Meunier, —, 18th cent. Quartets. *v. Vidal.*

Meynne, Guillaume, b. 1821, Belgian. Two pf. trios (Schott).

Mezger, Franz, fl. *c.* 1785, German. Many v. sonatas. *v. Fétis.*

Michaelis, A. H. Quartets. *v. Vidal.*

Mignaux, Jacques Ant. de, fl. *c.* 1775. *v. Fétis.*

Miguez, Leopoldo. V. sonata (Peters, 1896).

Mikuli, Carl, 1821–97, Polish. Serenade, pf, cl (Kistner, 1880).

Millout, B. V. sonata (Rouart).

Miloyevitch, Miloye, b. 1884, Serbian. *v. Dent.*

Mohr, Hermann, 1830–96, German-American. Easy quartets (A. P. Schmidt).

Mollenhauer, Ed. Trio, 2 v, vc (Schuberth, 1863).

Momigny, J. J. de, b. 1766, Belgian. Quartets, trios, &c. *v. Fétis.*

Monnikendam, N., contemp. V. sonata (Senart).

Montrichard, A. de. Vc. sonata (Schott, 1908).

Moonie, Wm. B., b. 1883, Scottish. *v. Dent.*

Morales, O. J. M., b. 1874, Spanish. *v. Dent.*

Morigi, Angelo, 1752–88, Italian. *v. Fétis.*

Moritz, Landgrave of Hesse, 1572–1627. Fugue, str. quartet (Augener).

Morris, Harold, b. 1892, American.

Mors, Richard, b. 1873, German. *v. Riemann.*

Mosel, Giov. Felice, b. 1794, Italian. Quartets. *v. Fétis.*

Moser, Rudolf, b. 1892, Swiss. *v. Riemann.*

Mossi, Giov., b. *c.* 1690, Italian. Sextets. *v. Vidal.*

Mote, Arnold R., contemp. Australian. *v. Dent.*

Moulinghem, J. B., 1751–*c.* 1810, Dutch. Quartets. *v. Vidal.*

Mozin, Th., 1766–1850, French. *v. Fétis.*

Iudie, Thos. M., 1809–76, English. *v. Grove.*

Iühlenbruch, H. Quartet (Hofmeister).

Iühlenfeldt, Carl, b. 1797, German. Str. quintet, trios, sonatas (Simrock).

Iuhlfeld, Wilhelm. V. sonata (Kahnt, 1895).

Iuhling, Aug., 1786–1847, German. Quintet, fl, str (B. & H.); three quartets (B. & H. and Simrock).

Iüller, Aug. Eberhardt, 1767–1817, German. *v. Fétis.*

Iüller, Bernh. A. G. Pf. trio (Litolff, 1852).

Iüller, Bernh. Ed., 19th cent. Works for horns. *v. Altmann.*

Iüller, Carl Chr., b. 1831, German-American. Quartet; v. sonata (B. & H.).

Iüller, Franz B. Three quartets (B. & B., 1851).

Iüller, Fritz. Quartet (Wunderhorn-V., 1912).

Müller, Ivan, 1786–1854, Russo-German. Quartets, cl, str (André, &c.).

Müller, Joh. Em. Quartet (B. & H.).

Müller, Joh. Heinr., b. 1780, Prussian. Quartet (B. & H.).

Müller, Otto, 1837–1920, German. Vla. sonata (Cranz).

Muller, Thomas, b. *c.* 1774, Bohemian. *v. Fétis.*

Müntzberger, Jos., 1769–1844, Belgian. *v. Fétis.*

Musard, P., 1793–1859. Quartets. *v. Vidal.*

Mussini, Niccolò, fl. *c.* 1800, Italian. Six quartets (Ricordi).

N

Nadermann, Franç. Jos., 1773–1835, French. Quartets, &c. with harp. *v. Fétis.*

Nardini, Pietro, 1722–93, Italian. Quartets, &c. *v. Fétis.*

Natorp, Paul. Pf. trio (Lorch-Magdeburg, 1885).

Naumann, Joh. Gottlieb, 1741–1801, Saxon. *v. Fétis.*

Nava d' Adda, F. Three trios, two v. sonatas, vc. sonata (all Ricordi). *v. Altmann.*

Navoigille (Jullien) (1), Guillaume,[1] *c.* 1745–1811, French. Str. trios. *v. Vidal* and *Fétis.*

(2), Hubert, brother of above. Quartets. *v. Fétis.*

Neithardt, Aug. Heinr., 1793–1861, German. Quintets (fl), quartets, &c. (Schlesinger). *v. Fétis.*

Nemerovsky, A. Suite, pf, vc (Jurgenson, 1908).

Neruda, J. B. G., 1707–80, Bohemian. Trios, 2 v, vc (B. & H.).

Neubauer, Joh., 17th cent. German. Suite, pf, str. quintet (Augener, 1897). *v. Riemann.*

Neuman(n), G., fl. *c.* 1770. Dutch. *v. Fétis.*

Neumann, H., fl. *c.* 1840, German. *v. Fétis.*

Neumann-Cordua, Th. Quartet, pf. trio (Schlesinger, 1885).

Ney, L. E. Casimir, early 19th cent. Str. quintet and trio. *v. Vidal.*

Nicholls, Fredk., b. 1871, English. *v. Dent.*

Nicholson, Sydney H., b. 1875, English. *v. Riemann.*

Nicola, Carl, 1797–1875, German. Two quartets (Hofmeister); v. sonata (B. & H.).

Nicolaï, Joh. Gottlieb, 1744–1801, German. Quartets (Sieber), &c. *v. Fétis.*

Niedt, Friedr. Erhardt, 1674–1717, German. Suites, three ob, fig. bass. *v. Riemann.*

Nikisch, Arthur, 1855–1922. *v. Grove.*

Noferi, Giov. Batt., fl. *c.* 1760, Italian. Twelve str. trios. *v. Vidal.*

Nohr, Chr. Friedr., 1800–75, German. Str. quintet (André); two quartets (Peters).

Nordqvist, Gustaf, b. 1886, Swedish. *v. Riemann.*

Normand, A. Wind quintet (Vernède, 1890).

Nostitz, Comte de. *v. Vidal.*

O

Oberdörffer, C. A. V. sonata (Augustin, 1889).

Och, Andrea, fl. *c.* 1770. Twelve str. trios. *v. Vidal.*

Oechsner, A. J. L., b. 1815, German. Pf. quartet, two trios, v. sonata (Costallat).

Oehmler, Leo. V. sonata (Simrock, 1895).

Oesterreich, E. V. sonata (Henkel, 1858).

Offenbach, Jacques, 1819–80, operatic composer. Duets only. *v. Altmann.*

Ohlsson, J. Richard, b. 1874, Swedish. *v. Dent.*

O'Kelly, Jos., b. 1829, French. Pf. trio (Costallat).

Olander, Per, 1824–86, Swedish. *v. Riemann.*

Olczewski, H. Suite, pf, v (R. & E., 1897).

Oliver, J. A., 18th cent. Spanish. Forty divertimenti, 2 cl, 2 horns, 2 fag (London, 1792).

Ondřiček, F., 1859–1922, Bohemian. *v. Dent.*

Orchard, W. Arundel, English. *v. Dent.*

Orlovski, Anton, b. *c.* 1811, Polish. *v. Fétis.*

Orologio, Alessandro, 16th to 17th cent. *v. Grove.*

Ortleb, Willy. V. sonata (Simrock).

Ortner, Anton. Quartet (U.E., 1862).

Ossaus, D. L., fl. *c.* 1825, German. Four str. quintets, seven quartets, pf. trio (Richault & Artaria). *v. Fétis* and *Vidal.*

Ostrčil, Otakar, b. 1879, Bohemian. *v. Dent.*

Overend, Marmaduke, d. 1790, English. Twelve str. trios. *v. Grove.*

P

Pache, Johannes, 1857–97, German. Suite, pf, v (Leuckart).

Pacini, Giov., 1796–1867, Italian. Quartet (Ricordi).

Paër, Ferdinando, 1771–1839, Italian. Three pf. trios. *v. Fétis.*

Pahis(s)a, Jaime, b. 1880, Spanish. *Tres Balades*, pf, v (Unión Mus. Española).

Paine, John Knowles, 1839–1906, American. *v. Riemann.*

Paisible, —, 1745–81, French. Twelve quartets. *v. Vidal* and *Fétis.*

Pander, Oscar von, b. 1883 (Livonia), German. *v. Dent.*

Pannizza, Giacomo, d. 1860, Italian. Sextet, wind (Artaria). *v. Fétis.*

Panny, Jos., 1794–1838, Austrian. *v. Fétis.*

Panofka, Heinr., 1807–87, German. *v. Fétis.*

Pantillon, Georges. Two suites, pf, v (B. & B., 1895).

Paolini, Aureliano, fl. *c.* 1697, Italian. *v. Fétis.*

Pape, Ludwig, 1809–55, German. Str. quintet (B. & H.), three quartets, &c. *v. Altmann.*

Pappalardo, Salvatore, b. 1817, Sicilian. Quartet (Ricordi).

Paribeni, Giulio Cesare, b. 1881, Italian. *v. Dent.*

Paris, Claude Joseph, 1801–66, French. Pf. trio (Costallat).

Pasquali, Nicolò, d. 1757. *v. Grove.*

Passianoff, —, contemp. Quartet (Senart).

Paumgartner, Hans, 1844–96, Austrian. Pf. quartet (Doblinger, 1888).

Paupié, L. Pf. trio (Haslinger, 1859).

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[1] Reputed (wrongly) composer of the *Marseillaise.*

Pauwels, J. Engelbert, 1768–1804, Belgian. Three quartets. *v. Vidal.*

Pechatschek, Franz, 1793–1840, Viennese. Three quartets (Artaria; Mechetti).

Pedrell, Felipe, 1841–1922, Spanish. *v. Dent.*

Peerson, Martin, *c.* 1590–*c.* 1650, English. *v. Grove.*

Pellegrino, Ferd., Neapolitan. Str. trios. *v. Vidal.*

Perez Casas, Bartolomé, b. 1873, Spanish. Quartet, &c.

Peri, Achille, 1812–80, Italian. Str. quintet (Ricordi).

Perkins, Chas. C. Two quartets, pf. trio (B. & H., *c.* 1854–55).

Persoglia, Stefano. V. sonata (Simrock, 1897).

Pesch, Carl Aug., *c.* 1730–93, German. Eighteen str. trios. *v. Fétis.*

Petz, Joh. Christoph, d. 1716, Bavarian. *v. Fétis.*

Petzold (Pezelius), Joh. Christoph, 1639–94, German. Works republ. (B. & H.; Kahnt). *v. Riemann.*

Pfeiffer, Franz Ant., 1750–92, Bavarian. *v. Fétis.*

Pfeffinger, Philippe Jacques, 1766–1821, Alsatian. *v. Fétis.*

Philipp, Franz, b. 1890, German. *v. Riemann.*

Philipp, Isidore, b. 1863, French. *v. Riemann.*

Philippson, M. Suite, pf, v (Haake, 1899).

Philips, Eugen, fl. *c.* 1870–95. Two pf. trios (André; Junne); v. sonata (B. & H.).

Phillips, Montague, F., b. 1885, English. *v. Dent.*

Piantanida, Giov., 1705–82, Italian. Str. trios. *v. Fétis.*

Picchi, Ermanno, 1811–56, Italian. V. sonata (Ricordi). *v. Pougin.*

Picka, F. Suite, pf, v (F. A. Urbánek, 1899).

Pieltain, Dieudonné Pascal, 1754–1833, Belgian. Twelve quartets. *v. Fétis* and *Vidal.*

Pirlinger, Jos., fl. *c.* 1800, Austrian. *v. Fétis.*

Piskáček, Adolf, 1873–1919, Czechoslovak. *v. Dent.*

Piticchio, Francesco, fl. *c.* 1780, Italian. Six str. quintets (André).

Pitt, Percy, b. 1870, English. *v. Dent.*

Pixis, Friedr. Wilh., 18th to 19th cent., father of J. P. *v. Fétis.*

Pizzi, Emilio, b. 1862, Italian. Two prize quartets. *v. Riemann.*

Platana, Pietro. Quartet (Salafia-Palermo, 1868).

Platel, Nicholas Jos., 1777–1835, French. *v. Fétis.*

Pleyel, Camille, 1788–1835, son of Ignaz. Pf. quartet, trios, &c. (Pleyel). *v. Fétis.*

Plothow, Paul. V. sonata (B. & B., 1882).

Plouvier, Pierre Jos., d. 1826, Belgian. *v. Fétis.*

Pohl, Wilh., d. 1807, Silesian. Quartets (Haslinger), &c. *v. Fétis.*

Poisot, Ch. Émile, 1822–1904, French. Suite, pf, v (Costallat). *v. Fétis* and *Pougin.*

Polidori, Paolo. Six str. trios (Louis-Paris, *c.* 1785).

Polignac, E. J. M. M., Prince de, b. 1834, French. Quartet (Richault).

Polívka, Vladimir, b. 1896, Bohemian. *v. Dent.*

Polledro, Giov. Batt., 1781–1853, Italian. Three str. trios (B. & H.).

Pollet, J. J. B., 1753–1818, French. *v. Fétis.*

Pollonais, A., contemp. V. sonata (Senart).

Ponfick, Friedr. Sextet, pf, str. horns (R. & E., *c.* 1879).

Pontelibero, Ferdinando, d. 1820. Quartets, &c. *v. Fétis.*

Porta, Bernardo, 1758–1832, Italian. Quintets and quartets, fl, str. *v. Fétis.*

Porter, C. H. V. sonata (Kistner, 1886).

Powel, Thos., b. 1776, English. *v. Fétis.*

Pradher (Pradere), L. B., 1781–1843, French. *v. Fétis.*

Prati, Alessio, 18th cent. Italian. *v. Fétis.*

Preuss, Carl, fl. *c.* 1778, German. Pf. quartets. *v. Fétis.*

Preyer, Gottfried von, 1807–1901, Austrian. Quartets (Diabelli).

Pribik, Jos., b. 1853, Bohemian. *v. Riemann.*

Primosich, E. Gust. Arnold. Pf. trio (Cranz, 1882).

Pringsheim, Heinz, b. 1882, Bavarian. *v. Riemann.*

Proch, Heinr., 1809–78, Austrian. Quartet, &c. *v. Fétis* and *Vidal.*

Prochazka, Rudolf, Baron von, b. 1864, Bohemian. *v. Riemann.*

Prokop (Procházka), Ladislav, b. 1872, Czechoslovak. *v. Dent.*

Pugni, Cesare, 1805–70, Italian. Three quartets, cl, str; pf. quartet (Ricordi).

Pujolas, J., d. 1806, French. Six quartets, twelve str. trios. *v. Fétis.*

Pychowski, J. N. V. sonata, &c. (J. Schuberth, 1857).

Q

Quentin, Louis, fl. *c.* 1706–46, French. Eighteen str. trios. *v. Vidal.*

Quinet, Fernand, b. 1898, French. *v. Dent.*

R

Radecki, Karl von. Vc. suite and sonata (Merseberger; Hug, 1894).

Ragué, Louis, fl. *c.* 1790, French. Works for harp. *v. Fétis.*

Raiger, —, early 19th cent. Viennese. Works for flute. *v. Fétis.*

Raimondi, Ignazio, *c.* 1735–1813, Italian. Quartets, many str. trios. *v. Fétis* and *Vidal.*

Raitio, Väinö, b. 1891, Finnish. *v. Dent.*

Ranuzzi, F. V. sonata (Ricordi). *v. Altmann.*

Raoul, Amédée. Quartet. *v. Vidal.*

Rasetti (Razetti), Amedeo, 1754–99, Italian. Pf. trios, &c. *v. Fétis.*

Rauschelbach, Justus Th., fl. *c.* 1790, German. Pf. trios (B. & H.), &c.

Rauzzini, Venanzio, 1747–1810, Anglo-Italian. Quartets (B. & H., André, &c.). *v. Fétis.*

Ravanello, Oreste, b. 1871, Italian. *v. Riemann.*

Ravenscroft, John, d. *c.* 1745, English. Twelve trio sonatas. *v. Riemann.*

Reali, Giov., early 18th cent. Italian. Sonata capriccio, 2 v, fig. bass with one movt. for 2 v, vc, cb, obblg.

Rebeyrol, Pierre, b. 1798, French. Three str. quintets (2 vla). *v. Vidal.*

Rebiček, Jos., 1844–1904, Bohemian. V. sonata (B. & B.).

Rebling, Gustav, 1821–1902, German. Two vc. sonatas (Heinrichshofen).

Red(e)in, Jean Fr., 1748–1802, Belgian. Quartets. *v. Fétis.*

Rehbaum, Theobald, 1835–1918, German. Pf. trio (Simon).

Reichel, Adolf, 1817–96, German. Quartet (Kahnt); pf. trio and v. sonata (Peters).

Reichel, Friedr., 1833–89, German. *v. Riemann.*

Reinagle, Jos., 1762–1836, English. Six quartets (Preston).

Reinhard, Aug., 1831–1912, German. Three trios, harmon., v, vc (Simon).

Reinhard, G. Two trios, pf, 2 v (E. W. Organ, Agent).

Rékay, Ferd., b. 1870, Hungarian. *v. Riemann.*

Rémusat, Justinien de, b. 1803, French. Quartet, 3 pf. trios and v. sonata (Gérard). *v. Pougin.*

René, C. Suite, pf, vc (Sporck, 1904).

Renner, Willy, b. 1883, Saxon. *v. Riemann.*

Rentsch, Ernst. Quartet (Leuckart, 1879).

Ressi, M. Vla. sonata (Ricordi). *v. Altmann.*

Retemayer, Maximilian, early 19th cent. German. *v. Fétis.*

Rey, J. Étienne, b. 1832, French. Pf. sextet and quartet (Langlois).

Rey, L. C. J., 1738–1811, French. Str. quartet and trios. *v. Fétis* and *Vidal.*

Reymann, P. C., fl. *c.* 1810, German. Works for harp. *v. Fétis.*

Rhein, Fréderic, 1770–98, Alsatian. Trios, 2 fl, fag. *v. Fétis.*

Rhode, Ed. V. sonata (Challier, 1858).

Ricci, Pasquale, 18th cent. Italian. Twelve quartets, &c. *v. Vidal* and *Riemann.*

Richter, J. L. Six quartets (André). *v. Vidal.*

Richter, J. Th., b. 1824, German. *v. Fétis.*

Richter, Wilh., early 19th cent. German. Works for fl. (B. & H.). *v. Fétis.*

Riedel, F. E. August, b. 1855, Saxon. Pf. trio (Siegel).

Rieder, Ambrosius, 1771–1855, Austrian. Quartets, &c. *v. Vidal* and *Fétis.*

Riedt, Friedr. Wilh., 1710–84, German. Works for fl. (B. & H., &c.).

Rieff, G. J. von, b. *c.* 1760. Trio (Schott); v. sonatas (André). *v. Fétis.*

Rieger, Gottfried, b. 1764, Austrian. Pf. quartets, trios, &c. *v. Fétis.*

Rieger, Joh. Nepomuk, 1787–1824, German. *v. Fétis.*

Riehl, Wilh. Heinr., 1823–97, German. Quartet (J. Schuberth).

Riem, Wilh. Friedr., 1779–1857, German. Str. quintet, three quartets, four v. sonatas (all B. & H.).

Ri(e)gel, Anton, late 18th cent. German. Quartets, fl, str, &c. *v. Fétis.*

Ri(e)gel (1), Henri Jos., 1741–99, Franco-German. Quartets. *v. Riemann.*

(2), Henri Jean, 1772–1852, son of above. Quintet, str (with cb), &c. *v. Vidal* and *Fétis.*

Righini, Vincenzo, 1756–1812, Italian. *v. Fétis.*

Rinaldini, contemp. Austrian. Fantasie, str. quartet, C sharp minor. Rinaldini is a young composer already much talked about in Vienna. The above, like our British phantasies, is in one-movement form, with three sections, of which the second is the most effective. The new quartet, which has both distinction and melodic invention, is full of promise. Editor.

Riotte, Ph. Jakob, 1776–1856, German. Five quartets, four pf. trios, &c. (B. & H.; André, &c.). *v. Fétis.*

Ritschel, Georg, fl. *c.* 1780, German. *v. Fétis.*

Ritter, Aug. Gottfried, 1811–85, German. Quartet. *v. Vidal* and *Riemann.*

Ritter, Georg Wenzel, 1748–1808, German. *v. Fétis.*

Ritter, Peter, b. *c.* 1760, German. *v. Vidal.*

Riva, P. Quartet (Ricordi).

Robbins, L. Suite, pf, v (Bosworth, 1912).

Robert, Gustave. Two pf. trios, serenade (Goodwin & Tabb), and phantasy (Curwen).

Roberti, Giulio, b. 1823, Italian. Pf. quartet (B. & H., 1891).

Rochefort, Jean Baptiste, 1746–1819, French. Twelve quartets. *v. Fétis* and *Vidal.*

Roda, Ferd. von, 1815–76, German. Vc. sonata (Peters).

Roeder, Martin, 1851–95, German. Pf. trio (B. & H.). *v. Riemann.*

Roesler, L. Jos., 1773–1812, Hungarian. Nine quartets, &c. *v. Fétis* and *Vidal.*

Roessel, Louis, fl. *c.* 1855. V. sonata (Peters).

Roger, Alexis André, 1814–46, French. Quartet, &c. *v. Vidal.*

Roguski, Gustav, b. 1839, Polish. Quartet (Hofmeister).

Rohde, Eduard, 1828–83, German. V. sonata (Cranz).

Rohde, Friedr. Wilh., b. 1856, German. Pf. trio (Vieweg, 1904).

Romberg, Heinr. Quintet, 2 v, vla, 2 vc (Nagel, 1841).

Ron, Martin von, 1790–1817, Swedish. Quintet, pf, wind (B. & H.).

Rosellen, Henri, 1811–76, French. Pf. trio (Schott).

Rosenberg, Hilding C., b. 1892, Swedish. *v. Dent.*

Rosenfeld, Isidor. Pf. trio (B. & B., 1873).

Rosenhoff, Orla, 1845–1904, Danish. *v. Riemann.*

Rosenmüller, Joh., *c.* 1620–84, Saxon. Suite, pf. sextet (C. F. Kahnt, republ.). *v. D.D.T.*

Rosenthal, Felix, b. 1867, Austrian. *v. Riemann.*

Rosier, A. Suite, pf, v (Gallet, *c.* 1914).

Rossaro, Carlo, 1828–78, Italian. Vc. sonata (Ricordi—posth.). *v. Riemann.*

Roux, A. B., fl. *c.* 1815. Str. quintet, three quartets. *v. Vidal.*

Rübner, Martin Cornelius, 1853–93, Danish-German. Pf. trio (Schott).

Rüde, Fritz. V. sonata (Simrock, 1896).

Rumler, Joh., b. *c.* 1780, Bohemian. Works for wind instr. *v. Fétis.*

Rummel, Christian, 1787–1849, Bavarian. Works for wind (Schott).

Rummel, Walter Morse, b. 1887, English. *v. Dent.*

Ruolz, H. C. C. (Vicomte de R.-Fontenay), 1808–87, French. Pf. trio (Costallat).

Ruppe, Christian Friedr., b. *c.* 1765, German. Many pf. trios, &c. *v. Fétis.*

S

Sachs, Julius, 1830–88. V. sonata (Schlesinger).

Sahr, Heinr. von. Pf. trio (Simrock, 1860).

Saint-Aubin, Jean Denis, 1783–*c.* 1809, French. Quartets, &c. *v. Fétis.*

Saint-Georges, Chevalier de, 1745–99, French. Quartets (Sieber), str. trios, &c. *v. Fétis* and *Vidal.*

Saint-Julien, Heinr. Friedr. von, b. 1801, German. Three quartets (Richault).

Saladino, Michele, 1835–1912, Sicilian. *v. Riemann.*

Salomon, Hector, 1838–1906, Alsatian. Quartet (Joubert).

Salvayre, G. B. G., 1847–1916, French. Pf. trio (Choudens). *v. Pougin.*

Samson, L. Pf. trio (Reinecke, 1893).

Samuel, Adolphe, 1824–98, Belgian. *v. Riemann.*

Samuel, Léopold, b. 1883, Belgian. *v. Dent.*

Sansone, Enrico, b. 1859, Italian. *v. Riemann.*

Sarreau, Gaston. Pf. trio (Durand).

Sasso, G. Suite, pf, v (Schott-Brussels, 1891).

Savenau, Karl Maria (Freiherr), 1837–1916, Bohemian. Quartet (Cranz).

Savj, Alfonso, b. 1773, Italian. Three quartets (Ricordi).

Savj, Ludovico, d. 1842, Italian. Four quartets and pf. trio (Ricordi).

Scaramelli, Joseph, b. 1761, Italian. Two quartets (Artaria).

Schaaf, Edward Oswald, b. 1869, American. *v. Riemann.*

Schadeck, Joh., *c.* 1775–*c.* 1807, Bohemian. Three quartets, &c. *v. Fétis.*

Schadewitz, Carl, b. 1887, German. *v. Riemann.*

Schalit, Heinr., b. 1886, Austrian. *v. Riemann.*

Schaller, Ferd. Quartet (O. Dietrich, 1883).

Schaumbach, William. V. sonata (Oertel, 1893).

Scheffer, W. W. Quartet (Peters, 1862).

Scheibe, Joh. Ad., 1708–76, Saxon. *v. Fétis* and *Riemann.*

Scheiffelhut, Jakob, fl. *c.* 1680, German. *v. Fétis* and *Riemann.*

Schenk, Peter Petrovitch, b. 1870, Russian. *v. Riemann.*

Scherer, Gottlieb, fl. *c.* 1785, German. Trios, &c. *v. Fétis.*

Schetky, Joh. Georg Christoph, 1740–73, German. *v. Fétis.*

Schickhard, Joh. Chr., fl. *c.* 1730, German. Trio sonata (Simrock, 1910). Many works (Roger—Amsterdam). *v. Fétis.*

Schimmerling, Hans, b. 1900, Moravian.

Schindlöcker, M. Wolfgang, b. 1789, Austrian. Trio, ob, v, vc (André), &c. *v. Fétis.*

Schirmer, Friedr., b. 1881, German. *v. Riemann.*

Schjelderup, G. R., b. 1859, Norwegian. *v. Riemann.*

Schlesinger, David, b. 1802, German. Pf. quartet (B. & H.).

Schlick, Joh. Conrad, 1759–1825. Three quintets, fl, str, &c. *v. Fétis.*

Schliebner, Gotthold Aug., b. 1820, German. Pf. trio (Augustin), &c.

Schloer, B. J., b. 1820. Four quartets. *v. Vidal.*

Schloer, François, b. *c.* 1785, Alsatian. Quartets, opp. 11, 12, 14, 15, &c. *v. Fétis.*

Schloming, Harry. Suite, pf, v (F. Schuberth, 1883).

Schmeltzer, Joh. Heinr., b. *c.* 1630, Austrian. *v. Riemann.*

Schmidl, —, contemp. German. A string quartet in D was praised by the *Musical Times* in a review which recommended it to quartet players. The work is obtainable from E. W. Organ, Acock's Green, Birmingham. It is of moderate difficulty.

Schmidt, Oskar. Pf. trio (Schott, 1871).

Schmidt, R., fl. *c.* 1802. Three quartets, cl, str (Leduc).

Schmidt, Richard. Suite, pf, v (Gries and Sch., 1907).

Schmidt, Théodore, fl. *c.* 1780, Franco-German. Eighteen trios, 2 v, vc. *v. Fétis.*

Schmitt (1), Jakob, 1803–53, brother of Aloys (*q.v.*). Two v. sonatas (André).

(2), Georg Aloys, 1827–1908, son of Aloys. Pf. trio (Cranz).

Schmitt, Jos., d. 1808, German. Thirty trios, two v, vc (Hummel—Amsterdam), &c. *v. Fétis.*

Schmitt, Nicolaus, d. *c.* 1802, German. Works for wind instr. *v. Fétis.*

Schmittbauer, Joh. Aloys, 1718–1809, German. Works for fl (André, &c.). *v. Fétis.*

Schneider, Friedr. (J. C. F.), 1786–1853, German. Quartet (B. & H.), two pf. trios (Peters; Hofmeister), &c. *v. Fétis* and *Riemann.*

Schneider-Trnavsky, Mikulas, b. 1881, Czechoslovak.

Schnell, Joh., 18th cent. German. *v. Fétis.*

Schoberlechner, Franz, 1797–1843, Austrian. Pf. trios, &c. *v. Fétis.*

Scholtz, Hermann, 1845–1918, German. Two quartets and pf. trio (R. & E.).

Schönebeck, Carl Sigismond, b. 1758, German. *v. Fétis.*

Schotte, Armin. Pf. quintet (Ed. Schuberth—N.Y.—*c.* 1890).

Schraut, —. Pf. trio (Rühle, 1883).

Schreiber, Adolf, 1883–1920, German. *v. Riemann.*

Schröder, Edmund, b. 1882, German. *v. Riemann.*

Schröter (1), Joh. Samuel, 1750–88, German. Six pf. trios (Schott), &c. *v. Fétis.*

(2), Joh. Heinr., b. 1762, brother of above. Six trios, v, vla, vc. *v. Fétis* and *Vidal.*

Schubert, Johannes, 1859–92, German. V. sonata (Kahnt).

Schubert, Kurt, b. 1891, German. *v. Riemann.*

Schulthesius, Joh. Paul, 1748–1816, German. Pf. quartets, &c. *v. Fétis.*

Schultz, —. Six quartets (Latte—Paris, 1841). *v. Vidal.*

Schultz (S-Benthen), Heinr., 1838–1915, German. *v. Riemann.*

Schumann, Camillo, b. 1872, brother of Georg (*q.v.*). Quartets for moderate players (Vieweg).

Schuster, Bernhard, b. 1870, German. *v. Riemann.*

Schütky, R. Suite, pf, v (Oertel, 1910).

Schwarzbach, —, fl. *c.* 1777. Ten quartets. *v. Vidal.*

Schwegler, Joh. David, 1759–1817, German. Four quartets, 2 fl, 2 horns (B. & H.).

Schweitzer, Otto, b. 1846. Vc. sonata (Novello).

Schwencke (1), Joh. Friedr., 1792–1852, German. Septet, 5 vc, cb, percuss.; &c. *v. Fétis.*

(2), Karl, 1797–1870 (disappeared), brother of above. Three quartets (Brandus).

Schwertz, E., contemp. Suite of three pieces, pf. trio (Leduc).

Schwind(e)l, Friedr., d. 1786, German. Six quartets, six trios, 2 v, vc. *v. Fétis* and *Vidal.*

Sechter, Simon, 1788–1867, Bohemian. Str. trio, two quartets (in one of which 1st v or vc can be omitted). *v. Fétis* and *Vidal.*

Seiroli, Gregorio, b. *c.* 1725, Italian. *v. Fetis.*

Séjan, Nicolas, 1745–1819, French. Pf. trios, &c. *v. Fétis.*

Selby, Bertram Luard, b. 1853, English. V. sonata (Novello).

Senaillé, Jean Baptiste, 1687–1730. Included exceptionally as one of the earliest French chamber composers. He wrote fifty violin sonatas in five books. Some of these are charming. For modern republications *v. Altmann.*

Senilov, Vladimir Alexeievitch, 1875–1920, Russian. *v. Riemann.*

Serra, Giovanni, fl. *c.* 1860. Five quartets. *v. Vidal.*

Servais (1), Adrien François, 1807–66, Belgian 'cellist. Works publ. by Schott.

(2), Joseph, 1850–85, son of above. Quartet (Gregh—Paris).

Seybold, Arthur, b. 1868, German. Suite, pf, v (Benjamin).

Seyler, Carl, b. 1815, German. Pf. trio (Böhm—Augsburg).

Shapleigh, Bertram, b. 1870, American. *v. Riemann.*

Shenshin, Alexander Alexeievitch, b. 1890, Russian. *v. Dent.*

Shera, F. H., b. 1882, English. *v. Dent.*

Siebmann, Fr. Suite, pf, v (R. & E., 1872).

Siering, Moritz. Serenade, fl, ob, v, vla, vc (Hoffarth, 1860).

Signoretti, Gius., fl. *c.* 1780. Twelve quartets. *v. Fétis.*

Simkus, Stasys, b. 1887, Lithuanian. *v. Dent.*

Simonsen, Rudolph, b. 1889, Danish. *v. Riemann.*

Simpson, Christopher, d. 1669, English. MS. works in Brit. Mus. *v. Grove.*

Simpson, Thos., fl. *c.* 1615, English. *Taffel Consort* (1621). *v. Fétis* and *Grove.*

Singer, Otto, 1833–94, Saxon. V. sonata (J. Schuberth).

Sirmen, Ludovico, fl. *c.* 1770, Italian, husband of Maddalena. *v. Fétis.*

Smith, John. Suite, pf, v (Hofmeister, 1905).

Soatta, G. Quintet, fl, 2 vla, fag, vc (Ricordi).

Sobolevski, Cyrus Marjan, b. 1884, Polish. *v. Dent.*

Soergel, Friedr. Wilh., fl. *c.* 1825, German. Four quartets and pf. quartet (B. & H.). Quartet, 2 v, 2 vla (Basse-Quedlinburg).

Sola, C. M. A., b. 1786, Italian. Works for fl. (chiefly Leduc). *v. Fétis.*

Soliva, C. E., *c.* 1792–1853, Italian. Pf. trio (Ricordi).

Solnitz, Anton Wilh., *c.* 1722–*c.* 1758, German. *v. Fétis.*

Solomon, Mirrie, b. 1893, Australian. *v. Dent.*

Somis (1), Giov. Batt., 1676–1763, Italian. Six trio-sonatas. *v. Vidal* and *Riemann.*

(2), Lorenzo, brother of above. Eight trio-sonatas. *v. Riemann* and *Altmann.*

Sonnleithner, Christoph, 1734–86, Austrian. Three posth. quartets (Haslinger, 1803).

Sozzi, Francesco, b. *c.* 1765, Italian. Quartet, fl, str. *v. Fétis.*

Spamer, Louis. Pf. trio (Schott, 1842).

Späth, Andreas, 1792–1876, German. Four quartets (Schott); quartet (André).

Spech, Joh., b. 1768, Hungarian. Seven quartets, &c. *v. Fétis* and *Vidal.*

Spengel, Julius Heinr., b. 1853, German. Pf. quintet (B. & H.).

Sperger, Joh., fl. *c.* 1800, German. Three quartets, &c. *v. Fétis.*

Spring, M., fl. *c.* 1830, German. Two quartets (Hofmeister); quartet (B. & H.).

Stabing(h)er, Matthias, *c.* 1750–1815 (probably), German. *v. Fétis.*

Stadtfeldt, Alexander, 1826–53, German. Quartet (Fürstner).

Stahl, F. Four quartets; six trios, 2 v, vc. *v. Vidal.*

Stähle, Hugo. Pf. quartet (J. Schuberth, 1849).

Stahlknecht, Adolf, 1813–87, German. Three quartets (Paez; Heinrichsh.); pf. trio (Junne). Other works in *Fétis.*

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Staumer, J. de, Anagram for Rémusat, Justinien de.

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T

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Torre Alfina, R. V. sonata (Hamelle).

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U

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(2), Alexander, 1783–1824, son of above. Septet, cl, horn, str. quintet (André).

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Uribe, H. G. V. sonata (Leduc).

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V

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Vaux, Louis de, fl. *c.* 1905. Pf. trio (Durdilly).

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Vento, Mattia, *c.* 1735–77, Neapolitan. *v. Fétis.*

Vernier, Jean Amé, b. 1769, French. Works with harp. *v. Fétis.*

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Vidal, Jean Joseph, 1789–1867, French. Quartet (Richault).

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Villeblanche, Armand de, 1786–1812, French. Two trios, pf, ob, vc (Erard), &c. *v. Fétis.*

Villebouef, J. M. Three trios, 2 v, vc. *v. Vidal.*

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Vogel, Ludwig, fl. *c.* 1795, German. Quartet, fl, str (Pleyel).

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Voigt, J. G. H., 1769–1811, German. Seven quartets; str. trio (André; Hofmeister; B. & H.; Peters).

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Volkert, Franz, 1767–1845, German. Pf. trio (Haslinger).

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W

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Weintraub, M. V. sonata (André, 1872).

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Werner, A. A str. quintet and quartet are given in *Vidal's* catalogue.

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Wessely, Johann, 1762–1814, Bohemian. Seventeen quartets—three with cl—(André, &c.); three str. trios. *v. Vidal* and *Fétis*.

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Wiedermann, Karl Friedr., 1856–1918, German. *v. Riemann*.

Wiemann, Robert, b. 1870, German. *v. Riemann*.

Wieniawski, Adam, b. 1876, Polish. *v. Dent*.

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Winkler, Max. Quartet (Böhm & S., 1881).

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Winogradski, Alex. Nicolaievitch, b. 1856, Russian. *v. Riemann*.

Winter-Hjelm, Otto, 1837–99, Norwegian. *v. Dent*.

Winterle, Ed. Pf. trio (Cranz, 1860).

Witt, L. Friedr., 1770–1837, German. Septet, pf, str, wind (Schott); quintet, pf, wind (B. & H.).

Wittenbecker, Otto. Suite, pf, v (Kahnt, 1907).

Wittgenstein-Berleburg, Georg, Prince von, 1786–1819, German. Quartet (André).

Wohlfahrt, Frank, b. 1894, German. *v. Riemann*.

Wolf, Ernst Wilh., 1735–62, German. *v. Fétis*.

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Wolf, Julius. V. sonata (Kahnt, 1892).

Wolf, Leopold Karl. Pf. trio (Peters, 1886).

Wolf, Ludwig, latter 18th cent. German. Three str. trios (André), possibly also three quartets (Mechetti). *v. Fétis* and *Vidal*.

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Wolff, Gustav Tyson. Pf. trio (B. & H., 1878).

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Wood-Smith, R. F., contemp. English. Suite, str. quartet (Novello).

Wulf, Julius L. V. sonata (Simrock, 1891).

[1] Wunderlich, Joh. Georg, 1755–1819, German. Fl. sonatas. *v. Fétis*.

Y

Ymbert (Imbert), Th., 19th cent. French. Pf. trio (Costallat).

Yost, Michel, 1754–86, French. Thirty quartets cl, str (Sieber). *v. Fétis*.

Z

Zagwijn, Henri, b. 1878, Dutch. Quartet; sextet, pf, wind; pf trio.

Zamboni, N. Petrini. Str. quintet with cb; three quartets (all Costallat, 1845).

Zanetti, Francesco, b. 1740, Italian. Quintets, 3 v, 2 vc, &c. *v. Fétis*.

Zarembski, Jules de, 1854–85, Russian. *v. Riemann*.

Zeilinger, J. Quartet (Haslinger). *v. Vidal*.

Zelinka, Jan, b. 1893, Bohemian. *v. Dent*.

Zerbini, L., 19th cent. Quartet (Simrock).

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Zimmermann, H. Two trios, ob, fag, vc (C. F Schmidt, 1885).

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Zulchner, Carl, 1770–*c.* 1830, Saxon. Two pf. quartets (Schott; Simrock); pf. trio (Schott).

Zwart, James, b. 1892, Dutch. *v. Riemann*.

Wunderlich was Tulou's flute teacher.

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- Walthew, R. H.
  - Holbrooke
  - Hurlstone
  - South Place Sunday Concerts
- Watson, Victor
  - Double-bass
- Wellesz, Egon
  - Frohberger
  - Muffat
  - Reger
  - Schönberg
- Whitehouse, H. V.
  - Tone
- Whittaker, W. G.
  - Butler (Appendix)
  - Young (Appendix)
- Woollett, H.
  - Ducoureau
  - Dupin
  - Emmanuel
  - Hennessy, Swan
  - Lazzari
  - Manuel
  - Migot
  - Onslow
- Williams, R. Vaughan
  - Folk-song

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